



White Nights

EXTRA FINE ARTISTS' WATERCOLOURS

"If you, without knowing the laws of colour usage, are able to create colouristic masterpieces, then your way is in this "ignorance". But if you are not able to create masterpieces in your "ignorance," then you should take care to acquire appropriate knowledge". Johannes Itten

"Each material has special qualities, no less important than its beneficial properties. They are encased in the ability of material to influence our feelings. Without the mediation of the artist, without the miracle of art, this ability is inactive and does not give any results" by A. Van de Walde.

Watercolour painting at all times aroused the admiration of the public for its poetic beauty and stylistic diversity. Paintings, drawings, etudes, sketches executed by a watercolour on paper became favourite objects of collecting.



NEVSKAYA PALITRA has been producing WHITE NIGHTS watercolour since the 30s of the 20th century. The company's production cycle is the performance of a complete set of works:

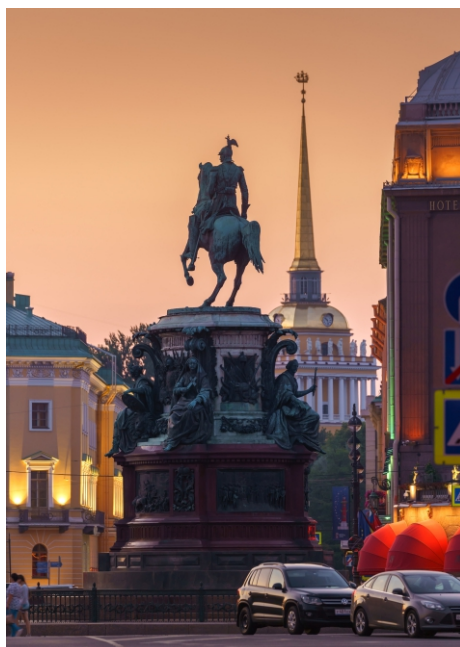
- ▶ Geological exploration,
- ▶ Conducting research and testing in the own laboratory,
- ▶ Production of natural non-organic pigments (from the earths), production of synthetic pigments (cobalt, cadmium and iron oxide pigments),
- ▶ Production, packaging and quality control of finished goods.

This is a unique production, keeping the core of traditions, but improving recipes and methods of production in accordance with time requirements and carefully tested innovative developments. This knowledge and experience have been continuously supplemented and transmitted from generation to generation of experts for almost a century, determining the consistently high quality of paints.

Watercolours WHITE NIGHTS is a series of professional premium artists' watercolour paints with an age-old history. The series was born to the request of the professional art community for the development of watercolour, which has rich, clean and deep shades and can remain unchanged for many decades. So, in the early 30s of the 20th century, the legendary watercolour paints LENINGRAD were produced, which were subsequently renamed WHITE NIGHTS.

The paints got their brand name thanks to the unique natural phenomenon characteristic of St. Petersburg, a city in the northern part of Europe, where production is located.

Every year, together with spring, the city has a period of white nights, when at night the sun does not go beyond the horizon and the natural lighting remains quite bright, that is, the whole night consists only of a couple of hours of light twilight. This magical state of nature is very similar to watercolour painting - light, transparent, but saturated and thrilling, the same as the white nights of St. Petersburg.



COLOUR RANGE.

To date, the range consists of 134 colours, revealing a wide range of shades that meet the high requirements and quality of professional watercolour:

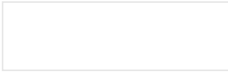
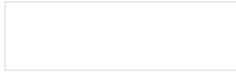









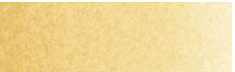




























































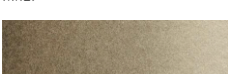










- ▶ Maximum content of high-quality fine pigments on a natural gum arabic binder. Each batch of initial ingredients through preliminary mandatory studies for compliance with standards.

- ▶ Paints are available in pans of 2.5 ml and in tubes of 10 ml. Watercolour in pans is semi-dry, does not require soaking before work, the colour is easily taken on the brush immediately after opening the package. The protective membrane of foil on the tube's neck ensures the complete preservation of colour. The paint dried on the palette is re-diluted with water.

In addition to the academically traditional painting colours, the assortment also contains many shades that expand the artist's palette, introduced in separate series:

- ▶ 83 classic colours (59 monopigmented). Classical colours are traditional shades carefully selected in accordance with the request of the academic school of watercolour painting.
- ▶ 18 pastel colours. Pastel colours are delicate saturated shades of basic colours created to convey the finest nuances, air shades and transitions. The series is developed with the addition of titanium white.
- ▶ 7 metallic colours. The colours of the series are selected for the main natural metal shades for illustrations and paintings. They are mixed perfectly and are easily taken to the brush, preserving all the qualities of watercolor artists' paints.
- ▶ 26 granulating colours. All paints in this series consist of two to three pigments that have different particle sizes and specific gravity. These colours fascinate by the movement of pigments in water. Most interestingly they show their extraordinary character in wet work, when a large amount of water on the sheet allows pigment particles to move unhindered. The effects of pigment lamination appear some time after the application of strokes and are best seen in dried work. In the paints there are included also special additives that stabilize the movement of pigment particles in the mixtures. The granulating paints have noble complex colours and will enrich classical painting with the original effects of granulation and lamination of pigments, inspire the creation of abstract compositions with unusual technical solutions. The nature of the effects for granulating series significantly depends on the type of paper: the use of watercolour paper with a pronounced texture (Fin and Torchon) will increase the granulation effect.

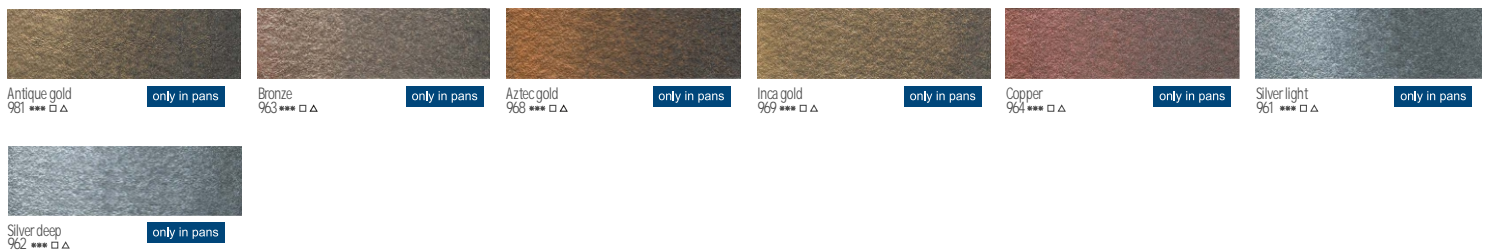
WHITE NIGHTS EXTRA FINE ARTISTS' WATERCOLOURS. CLASSIC COLOURS:

| | | | | | |
|--|---|---|--|---|---|
|  |  |  |  |  |  |
| Zinc white 100 *** □ ▲ PW.4 | Titanium white 101 *** ■ ▲ PW.6 | Yellow 211 *** □ ▲ PY.154 | Lemon 214 *** □ ▲ PY.3 | Cadmium lemon 208 *** □ ▲ PY.35 | Aureolin 253 *** □ ▲ PY.151 |
|  |  |  |  |  |  |
| Cadmium yellow medium 201 *** ■ ▲ PY.35 | Naples yellow 209 *** ■ ▲ G PY.42, PY.35, P.O.20, PW.4 | Indian yellow 228 *** □ ▲ PY.150 | Ochre light 206 *** ■ ▲ PY.43 | Yellow ochre 218 *** □ ▲ PY.43, PY.154 | Yellow iron oxide 270 *** □ ▲ PY.42 |
|  |  |  |  |  |  |
| Naples yellow light 219 *** ■ ▲ PY.216 | Indian gold 244 *** □ ▲ PY.150, PR.101 | Naples orange 254 *** ■ ▲ G PY.216 | Golden 216 *** □ ▲ PY.3, P.O.64 | Golden deep 217 *** □ ▲ P.O.62 | Cadmium orange 304 *** ■ ▲ G P.O.20 |
|  |  |  |  |  |  |
| Orange 315 *** □ ▲ P.O.64 | Titan red 226 *** □ ▲ P.O.36 | English red 321 *** ■ ▲ PR.101 | Red ochre 309 *** □ ▲ PR.102 | Venetian red 307 *** □ ▲ PR.102, PR.187 | Cadmium red light 302 *** ■ ▲ G PR.108 |
|  |  |  |  |  |  |
| Geranium red 364 *** □ ▲ PR.242 | Scarlet 318 ** □ ▲ PR.188 | Quinacridone scarlet 385 *** □ ▲ PR.209 | Ruby 323 *** □ ▲ PR.170 | Carmine 319 *** □ ▲ PV.19 | Quinacridone red 361 *** □ ▲ PV.19 |
|  |  |  |  |  |  |
| Madder lake red light 313 *** □ ▲ PR.187 | Venice purple 365 *** □ ▲ PR.179 | Claret 325 *** □ ▲ PR.179, PV.55 | Neon pink 368 ■ ▲ PR.122 pink uorescent pigment | Caput mortuum 604 *** ■ ▲ PR.101 | Quinacridone rose 324 *** □ ▲ PR.122 |
|  |  |  |  |  |  |
| Quinacridone violet rose 622 *** □ ▲ PV.19 | Quinacridone lilac 609 *** □ ▲ PV.19 | Perylene violet 627 *** □ ▲ PV.29 | Quinacridone violet 621 *** □ ▲ PV.55 | Ultramarine violet 613 *** □ ▲ G PV.15 | Violet 607 ** □ ▲ PV.3 |
|  |  |  |  |  |  |
| Dioxazine Violet 628 *** □ ▲ PV.23 | Ceruleum blue 503 *** □ ▲ G PB.35 | Azure blue 519 *** □ ▲ PB.153, PG.7 | Cobalt azure blue 532 *** □ ▲ G PB.36 | Bright blue 509 *** □ ▲ PB.153 | Azure 513 *** □ ▲ PB.15 |
|  |  |  |  |  |  |
| Cobalt blue 508 *** □ ▲ G PB.28 | Prussian blue 518 ** □ ▲ PB.27 | Blue 515 *** □ ▲ PB.156 | Ultramarine 511 *** □ ▲ G PB.29 | Ultramarine deep 521 *** □ ▲ G PB.29 | Blue lake 510 * □ ▲ PB.1 |
|  |  |  |  |  |  |
| Indanthrene blue 524 *** □ ▲ PB.60 | Indigo 516 *** □ ▲ PBk.7, PB.15, PV.23 | Cobalt turquoise 531 *** □ ▲ G PB.28 | Cobalt chrome turquoise 533 *** □ ▲ G PB.36 | Turquoise blue 507 *** □ ▲ PB.153, PG.7 | Emerald green 713 *** □ ▲ PG.7 |
|  |  |  |  |  |  |
| Green light 717 *** □ ▲ PG.36 | Green original 719 *** □ ▲ PY.35, PG.7 | May green 745 *** □ ▲ PY.3, PG.36 | Yellowish green 718 *** □ ▲ PY.3, PG.7 | Sap green 716 *** □ ▲ PY.150, PG.36, PBk.7 | Olive green 727 *** □ ▲ PY.3, P. .62, PB.15.3 |
|  |  |  |  |  |  |
| Irgazin yellow 257 *** □ ▲ PY.129 | Chromium oxide 704 *** □ ▲ G PG.17 | Green 725 ** □ ▲ PG.8 | Green Earth 730 *** □ ▲ PBk.7, PG.17 | Raw Sienna 405 *** □ ▲ G PY.43 | Burnt Sienna 406 *** □ ▲ G PBk.7 |
|  |  |  |  |  |  |
| Umber 418 *** □ ▲ PY.43, PBk.7, PBk.7 | Burnt umber 408 *** □ ▲ G PBk.7 | Vandyke brown 409 *** □ ▲ PR.102, PBk.8 | Mars brown 412 *** □ ▲ G PBk.7 tr. | Sepia 413 *** □ ▲ PR.102, PR.187, PBk.7 | Voronezhskaya black 800 *** □ ▲ G PBk.8 |
|  |  |  |  |  | |
| Payne's gray 812 *** □ ▲ PBk.7, PB.15, PV.23 | Neutral black 805 *** □ ▲ PR.187, PB.15.1, PBk.7 | Ivory black (HUE) 811 *** □ ▲ G PR.102, PBk.7 | Lamp black 801 *** □ ▲ PBk.7 | Mars black 800 *** □ ▲ G PBk.11 | |

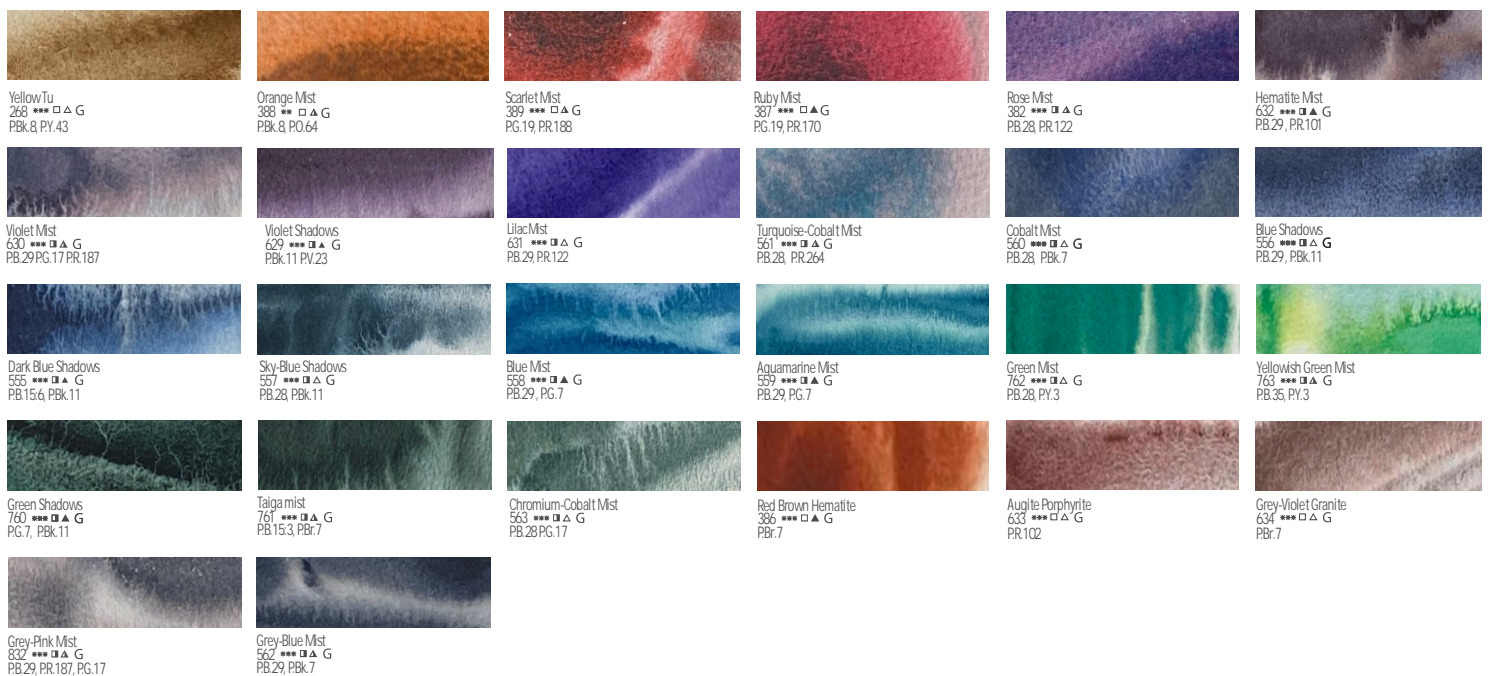
WHITE NIGHTS EXTRA FINE ARTISTS' WATERCOLOURS. PASTEL COLOURS:



WHITE NIGHTS EXTRA FINE ARTISTS' WATERCOLOURS. METALLIC COLOURS (the colour samples is applied on black paper):



WHITE NIGHTS EXTRA FINE ARTISTS' WATERCOLOURS. GRANULATING COLOURS.



GRAPHICAL SYMBOLS:

- | | | |
|---------------------------|-----------------------------|--------------------------|
| *** - High lightfastness | □ - Transparent paints | ▲ - Staining paints |
| ** - Medium lightfastness | ◻ - Semi-transparent paints | ▲ - Semi-staining paints |
| * - Low lightfastness | ■ - Opaque paints | ▲ - Non-staining paints |

PIGMENTS FOR WATERCOLOUR PAINTS.

The miracle of watercolour painting is embedded in pigments. Pigments for watercolour paints are grinded especially finely, have a chemically pure composition and fully correspond to the colour tint of the standard. Fine grinding of the pigment in the binder leads to an increase in colouring power, allows to achieve extreme transparency with saturation and soundness of tone, to apply a much thinner layer of paint to the surface.

Cobalt and cadmium pigments, pigments of Mars, Indian red, caput mortuum, earth are traditionally made on the company's industrial equipment, due to which they have unique historical characteristics. Quinacridones, perylenes, dioxazines, naphthols and phthalocyanines, having saturated, especially strong, transparent and pure shades, perfectly complement and expand the capabilities of the traditional watercolour palette.

DESIGNATION OF KEY CHARACTERISTICS OF WATERCOLOUR PAINTS:

Lightfastness is a property of paint that characterizes resistance to fading or change in hue when exposed to light.

The lightfastness characteristics of the finished paints are inherited from this pigment index.

Each batch of independently produced or purchased pigments is tested in accordance with Russian lightfastness standards using an arc discharge mercury lamp (GOST 21903-75). From 2021, pigments have been also tested according to the ASTM D4303 standard.

A batch of pigments that has passed the tests according to two standards is used in the production of paints.

The lightfastness class is assigned in accordance with the Russian standard, which defines 3 main groups:

*** - High lightfastness (corresponds to ASTM Class I),

** - Medium lightfastness (corresponds to ASTM Class II),

* - Low lightfastness (corresponds to ASTM class III and IV).

The preservation of colour in watercolour painting is also strongly influenced by the quality and characteristics of the paper and auxiliaries used in the work.

Covering is the property of paint to create the density of a painting layer, completely overlapping the previous layer. In watercolour, transparent and semi-transparent paints are especially appreciated, allowing you to make the painting light-bearing, not muting the glow of paper. The most covering pigments are titanium white, chromium oxide, cadmium pigments.

Watercolour paints are divided into 3 groups according to the degree of covering properties:

■ opaque

▣ Semi-transparent

□ Transparent

■ Opaque paints are paints that can completely cover the previous layer or cover the glow of paper, good for saturated with colour painting on the wet "alla prima." They are also interesting for their inherent "displacement effect," in which in a freshly painted stroke, particles of opaque paint repel particles of other paints and, as if, push apart the already formed and still wet painting layer.

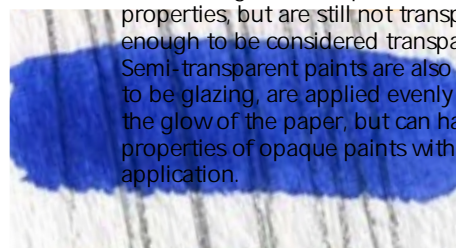


□ **Transparent paints** are glazing paints that completely dissolve in water and cover paper with a thin transparent colour layer. Most watercolour paints are glazing, which means that in multilayer painting, strokes of different overlapping layers work on the bright spot. Light penetrates through their thickness and then is reflected from the paper unhindered.



▣

Semi-transparent paints are paints that no longer have explicit covering properties, but are still not transparent enough to be considered transparent. Semi-transparent paints are also considered to be glazing, are applied evenly and retain the glow of the paper, but can have the properties of opaque paints with thick application.



Washability is a characteristic of the property of watercolour paint to be washed off after application to paper and complete drying. For various watercolour techniques, this parameter can be of fundamental importance and it is important to take it into account while painting. Paints made of synthetic organic pigments are particularly resistant to washing off.

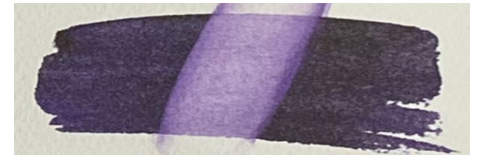
Watercolour paints are divided into 3 groups:

▲ Staining paints,

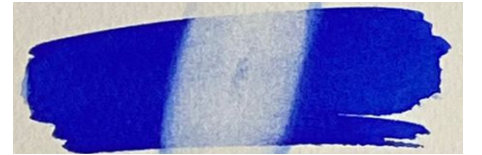
▴ Semi-staining paints,

△ Non-staining paints.

▲ **Staining paints** leave a strongly coloured trace on a sheet of paper after washing off:



▴ **Semi-staining paints** leave slightly coloured trace:



△ **Non-staining paints** are washed off completely:



Granulation (G) is the pronounced appearance of pigment particles on paper, creating a non-uniform texture in the paint layer in the form of visually noticeable small spots or flakes. Granulation is explained by the tendency of particles of some pigments to coagulate: on the wet surface of the sheet, particles of some pigments, moving in water layer, gravitate to each other, forming visible clusters. In watercolour painting, this feature is expressed in the tendency of the pigment to granulate or in other words, form a noticeable paint sediment.

Ultramarines, cobalts and cadmium pigments, earths, black and brown mars, chromium oxide have an initial tendency to granulation. The most obvious granulation shows itself in priming when paper with coarse texture and earthy water are used.





The publication uses material from the manuscript of Elena Bazanova book "Secrets of Watercolours"(with the author's permission). Descriptions and results of testing of White Nights watercolours performed by the author during the work on the manuscript.

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