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As stated earlier, paint (oil) has come in prepackaged tubes since around 1900. This offered us easy access to paint just like the masters of yester-year who asked apprentices to mix theirs. Unfortunately for us, **we buy paint without knowing what it takes to make them, and that is a detriment to our ability to use them effectively.** We don't know if the paint has a small quantity or is saturated with pigment nor what binds the pigments together to achieve longer or shorter working time with the paint. Let's take a look at what goes into the material of gouache paint and mediums made to change their effects.



The agency that reviews the materials used in our prepackaged paints is called **ASTM** or American Society for Testing and Materials. They are responsible for labeling the contents and nature of store-bought products like paint; look at their label to see lightfastness, ingredients, and hazards before buying (ie: contains heavy metals). Gouache is made of the color pigment combined with gum arabic for binding.



Manufacturer's label: Although the example is from a tube of acrylic, its content relates relatively the same information. The "manufacturer's name" for the paint (ie: Green Gold), but going by their selected name may not get you the same hue or apparent color. The "Pigment Name and Number" provides a better gauge and is "more" standardized. You may have already noticed that not every manufacturer's "Magenta" does not appear the same strength nor hue as another because one may have used a different pigment or less of it pigment and more to cut production cost; therefore, you will need a different paint or much more of the it for the desired color effect.

"Lightfastness Rating" is the rating for how the paint's hue will fade in intensity when exposed to ultra violet (UV) light. A rating of "1" means fades the least and that of "3" meaning fades the most.

What is a "Series Number?" It basically reflects the price that is charged per tube. Usually, "1" demands the lowest price and includes the pigments most easily manufactured or harvested. There is no limit to the number, but when it reaches "3" or "4," expect to pay an arm or a leg.

Mediums include the most basic masking medium, to "texture adding" medium, to "make white again" medium, and more. Below are some of what's out there in the stores and one's found in your household



Permanent Masking Fluid: To masking areas of work permanently, I find rubbing clear parafin works just fine. Try using a spray bottle or mixed some oil with water used during painting (keep well shaken). Use some salt, sand with gum arabic, or paint the "make white again" medium over an object that you'd like to paint... play and have fun!

Colorless Masking Fluid: "A colourless, non-staining liquid composed of rubber latex for masking areas of work needing protection when colour is applied in broad washes" - Winsor Newton

Gum Arabic: "Used as a binder for watercolor, can also be used to improve flow and to protect brushes for traveling or storage." - Winsor Newton

Granulation Medium adds texture... **Blending Medium** adds blending time... **Texture Medium** builds a depth to the flat paper before painting... **Irresescent Medium** added to make fluorescent colors... I will bring in some for you to try in class. Please see link below for more information about watercolor (hence gouache usable) at Winsor Newton.

<http://www.winsornewton.com/resource-centre/hints-tips-and-techniques/water-colour/mediums/>