

## RHYMES WITH "SQUASH"

**Gouache** (goo äsh') *n.*

1. A method of painting with opaque watercolor mixed with a preparation of gum.
2. An opaque pigment prepared in such a way.
3. A painting executed with such pigments. [French, from Italian *guazzo*, "puddle," from Latin *aquatio*, watering, from *aquari*, to bring water to, from *aqua*, water.]

## PIGMENTS

There is no principal difference between gouache and watercolor pigments, but the former need not be ground as finely and require no wetting agents when made into paints.

The lean gouache color will only crack or peel when too many thick paint layers are superimposed, or when it is applied as impasto. Color should be layered in thin applications.

Gouache colors are designed to be applied opaquely however the nature of each pigment will create variations of opacity.

## BRUSHES

Use the same brushes as watercolor for broad washes or detail. Bristle brushes apply a somewhat impasto quality.

## SUPPORTS

Gouache painting is usually applied to paper however cardboard, Masonite, or fabrics may be used. Often colored paper is chosen for gouache painting, leaving some the areas of the support uncovered, though white paper also gives interesting effects.

## PROFESSIONAL

M. Graham Gouache is created with great depth of color. Depending entirely upon the amount of pigment in the color, an even, matte finish is consistent throughout the entire spectrum.

Balanced quantities of gum arabic and water are combined with large amounts of pigment to achieve a high degree of flow for smooth application and mixing without loss of brilliance, opacity or hue.

Honey is added to prevent cracking.

Gouache was first employed by ancient Egyptians, who used honey with gum arabic to bind their pigments.

Gouache paint is used more thickly than traditional watercolor and needs flow to ensure that it can be brushed smoothly in flat, opaque tones.

Since Gouache is another form of watercolor, it can be used in the same way as transparent color in dilution or applied thickly when a flat, uniform or a more textured look is desired.

Between lies a wide range of possible effects.

Gouache may be applied opaquely or thinned and used as, or in conjunction, with transparent watercolor.

Nineteenth century French painters cultivated gouache painting while transparent watercolor painting was favored by English artists.

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# Gouache



Made With HONEY



Artists' Quality

M. Graham Gouache is crafted with the same high quality, lightfast pigments used in our Oil Color, Acrylic Color and Watercolor formulations.

Created for the fine artist seeking permanence, exceptional tinting strength and ease of manipulation, this gouache is also excellent for design applications.

The opaque, matte finish provides the fine artist with a vehicle that may be used alone in opaque techniques or combined with transparent watercolors to create permanent artwork.

Made with pure, natural, Northwest Honey and gum arabic, for improved flow, increased moistness and superior resistance to cracking.

High pigment loads of deep, dense color allow richer, more exciting final works of art.

Color matched pigments between watercolor, acrylic and oil color to allow endless possibilities in mixed media techniques and underpainting applications.

**M. GRAHAM & CO.**

## HISTORY

In contrast to the delicate and luminous effects possible with transparent watercolor, gouache techniques of strong brush stroke and direct application have something of the expressive characteristic of oil colors.

Gouache color can be used for highlights in traditional transparent watercolor paintings to create dimension.

A painting technique of great antiquity, gouache was used by artists of ancient Egypt to create decorative works on sarcophagi.

Gouache was widely used in the Middle Ages for illuminated manuscripts. Ease of use and high key color met the requirements of medieval artists who sought to create delicate yet brilliant small scale works to illustrate the written story.

Painting with gouache became quite popular in 18th century France where Francois Boucher was acknowledged as a master at exploiting its mother-of-pearl quality.

Today's artist employs Gouache as a fine art media alone or in mixed media techniques.

The tendency of gouache colors to change value when drying makes possible a wide range of pearly or pastel-like effects.

For color theory work, use Hansa Yellow, Pyrrol Red and Phthalocyanine Blue as primary or include Azo Yellow, Cobalt Blue and Naphthol Red for a warm/cool six color mixing system.

## PIGMENT LIST

Description	Composition	LF	ST/SD	Trans/Opaq
Alizarin Crimson	1:2 Dihydroxyanthraquinone on Alumina Base (PR 83)	III	ST	T
Azo Yellow (Spectrum)	Benzimidazolone Yellow (PY 151)	I	ST	ST
Burnt Sienna	Calcined Natural Iron Oxide (PBr 7)	I	SD	ST
Burnt Umber	Calcined Natural Iron Oxide containing Manganese (PBr 7)	I	SD	SO
Cadmium Orange	Cadmium Seleno-Sulfide (PO 20)	I	SD	O
Cadmium Red	Cadmium Seleno-Sulfide (PR 108)	I	SD	O
Cadmium Red Light	Cadmium Seleno-Sulfide (PR 108)	I	SD	O
Cadmium Yellow	Cadmium Zinc Sulfide (PY 35)	I	SD	O
Cadmium Yellow Light	Cadmium Zinc Sulfide (PY 35)	I	SD	O
Cerulean Blue	Oxides of Cobalt and Chromium (PB 36)	I	SD	O
Cobalt Blue (Spectrum)	Oxides of Cobalt and Aluminium (PB 28)	I	SD	ST
Dioxazine Purple	Carbazole Dioxazine (PV 37)	II	ST	T
Gamboge	Benzimidazolone Yellow (PY 151) & Benzimidazolone Orange (PO 62)	I	ST	T
Hansa Yellow (Primary)	Arylide Yellow (PY 3)	II	ST	SO
Hooker's Green	Chlorinated Copper Phthalocyanine & Isoindolinone Yellow (PG 7) (PY 110)	I	ST	T
Ivory Black	Amorphous Carbon/Charred Animal Bone (PBk 9)	I	SD	O
Lamp Black	Nearly Pure Amorphous Carbon (PBk 6)	I	SD	SO
Naphthol Red (Spectrum)	Naphthol AS-D (PR 112)	II	ST	SO
Payne's Gray	Amorphous Carbon & Silicates of Sodium/Aluminum with Sulphur (PBk6) (PB 29)	I	SD	SO
Permanent Green Light	Chlorinated Copper Phthalocyanine & Benzimidazolone Yellow (PG 7) (PY 151)	I	ST	SO
Phthalocyanine Blue (Primary)	Copper Phthalocyanine (PB 15:3)	I	ST	T
Phthalocyanine Green	Chlorinated Copper Phthalocyanine (PG 7)	I	ST	T
Prussian Blue	Ferriammonium Ferrocyanide (PB 27)	I*	SD	T
Pyrrol Red (Primary)	Diketo Pyrrolopyrrol (PR 254) & Quinacridone Violet (PV 19)	I	ST	SO
Quinacridone Red	Quinacridone Red (PR 209)	I	ST	T
Quinacridone Rose	Quinacridone Violet (PV 19)	I	ST	T
Quinacridone Violet (Spectrum)	Quinacridone Violet (PV 19)	I	ST	T
Raw Sienna	Natural Iron Oxide (PBr 7)	I	SD	ST
Raw Umber	Natural Iron Oxide containing Manganese (PBr 7)	I	SD	SO
Sap Green	Chlorinated Copper Phthalocyanine & Isoindolinone Yellow (PG 7) (PY 110)	I	ST	T
Titanium White	Titanium Dioxide & Zinc Oxide (PW 6) (PW 4)	I	SD	O
Ultramarine Blue	Complex Silicate of Sodium & Aluminum with Sulfur (PB 29)	I	SD	T
Viridian	Hydrous Chromium Sesquioxide (PG 18)	I	SD	T
Yellow Ochre	Natural Hydrated Iron Oxide (PY 43)	I	SD	O
Zinc White	Zinc Oxide (PW 4)	I	SD	SO

LF = Light Fastness Key: I Excellent II Very Good III Acceptable (Pale tints may fade in direct sunlight)

\*Traditionally considered permanent, actual lightfastness is dependent on a wide variety of factors.

T = Transparent ST = Semi Transparent SO = Semi Opaque O = Opaque

All colors conform to ASTM D4236 health labeling standard.

Cadmium and Cobalt pigments are not intended for airbrush application.

Gouache colors are designed to be applied opaquely however the nature of each pigment will create variations of opacity. Colors like Quinacridone Red will retain their transparency unless mixed with white. M. Graham Gouache is pure color. It does not contain chalk or adulterants to alter the nature of the color. It is left to the artist to alter opacity with the addition of white for specific techniques. Each color has been formulated for layered application regardless of opacity.

Every Artist Deserves The Finest Color That Can Be Created.