

WINSOR & NEWTON™

Water Colour Mediums



***Add a new dimension to
your water colour painting***

English

Water Colour Mediums

INTRODUCTION

Since 1832, when the founders of the company introduced the first moist water colours, much of the reputation of Winsor & Newton for supreme quality has been based on the water colour range. Winsor & Newton water colours continue to be the brand most frequently chosen by artists around the world, principally because of their unparalleled quality. Great care is taken to achieve the highest standard of purity, quality and reliability of colour.

At Winsor & Newton a continuous research and development programme uses the most recent advances in pigmentation and builds upon the already acclaimed colour range to ensure this reputation remains firm and provides artists with the standards they demand of the world's finest artists materials brand.

The same exacting standards are used in the development of Winsor & Newton Water Colour Mediums, providing water colourists with limitless opportunities to apply many variations to their water colour paintings.

THE RANGE OF WINSOR & NEWTON WATER COLOUR MEDIUMS

What are Mediums?

Mediums are additives which alter or enhance the characteristics of the colour. They are used to change the rate of drying, increase gloss, improve flow, provide texture etc.

Artists colours are the basic ingredient for the painter. However, the range of oils, mediums, varnishes, solvents and primers are the additional ingredients which enable endless combinations to be made. Every artist has the opportunity to create something different due to the breadth and scale of the materials available from Winsor & Newton.

How will this leaflet help you?

This leaflet offers detailed explanation of the usage and functionality of each Winsor & Newton Water Colour Medium, illustrating where necessary, the effects that each can bring to your painting.

SIX NEW UNIQUE MEDIUMS FOR THE WATER COLOURIST.

The commitment of Winsor & Newton to artists to provide new, innovative products, is further endorsed with the introduction of six exciting new and unique water colour mediums. These mediums will bring a whole new dimension to your water colour paintings.

Details of each medium available are referenced below. The product usage chart highlights the characteristics of each medium and the size available, helping you decide which medium best serves your needs.

GRANULATION MEDIUM

What is Granulation Medium?

Granulation Medium gives a mottled or granular appearance to colours which usually give a smooth wash, such as Winsor Red or Winsor Blue. By adding Granulation Medium to colours that already granulate, such as Viridian or French Ultramarine, the effect is further enhanced.

A full guide to staining and granulating colours can be found within the Winsor & Newton Artists' Water Colour leaflet or colour chart.

In which techniques should Granulation Medium be used?

This medium is useful in all water colour techniques including landscape, seascape or figurative work. Granulation is popular wherever you want to add interest or dimension to otherwise flat areas.

How is it used?

For maximum effect, dilute water colours with medium alone. By diluting the colour further with water, a variety of results can be achieved. Granulation Medium is resolvable simply by re-wetting.



Normal Winsor Blue
(Red Shade) Wash.



Winsor Blue (Red Shade) mixed
with Granulation Medium.



Granulation is also greatly affected by different water colour papers. For maximum granulation use Rough and for less granulation use a Cold Pressed / Not surface.

BLENDING MEDIUM (Slows Drying)

What is Blending Medium?

Blending Medium is used to slow the drying rate of water colours allowing you more time for blending. It is particularly useful in hot climates where artists would like their water colours to stay open and workable for longer periods of time.

How is it used?

Blending Medium can be used in a number of different ways. For maximum blending time, mix the medium directly with the water colour. Alternatively you can apply the medium directly to the paper in preparation for the water colour wash. Dilution with water will provide a variety of blending/drying times. Drying rates will vary and depend on the temperature and air flow.

Once dry, further washes can be applied over any washes which included Blending Medium.



LIFTING PREPARATION

What is Lifting Preparation?

Lifting Preparation allows dry washes, including staining colours, to be more easily lifted from paper with a wet brush or sponge. It is an ideal preparation with which beginners can prime the paper allowing corrections to be made to their painting.

How is it used?

Lifting Preparation must be applied to the paper first and allowed to dry. Once dry, continue painting as normal. Any corrections can be made by sponging or lifting the colour away with a wet brush. Washes will be most successfully lifted within five or six hours after the initial application, but will remain more removable than if paper alone had been used.

Lifting Preparation does not make the water colour more soluble so there is no worry about multiple washes becoming muddy.



Permanent Alizarin Crimson (a staining colour) is shown lifted from the surface of a sheet of water colour paper that has been pre-treated with Lifting Preparation in comparison to a wash lifted from paper alone.

PERMANENT MASKING MEDIUM

What is Permanent Masking Medium?

Permanent Masking Medium is used to mask specific areas of the paper making them resistant to water. This medium can also be mixed with water colours and is ideal for isolating areas of fine detail. Sections which have been treated with Permanent Masking Medium must be allowed to dry before overpainting. A hair dryer can be used to speed the drying. Once dry these areas remain protected and cannot be penetrated by further washes.

How is it used?

Permanent Masking Medium can be applied directly to white paper, to dried washes on the paper or mixed with water colours first. All water colour washes mixed with Permanent Masking Medium remain open and workable whilst the wash is still wet. Once dry, the area becomes isolated. Brushes should be washed in warm water and soap before using other colours.

The example below shows areas of paper treated with Permanent Masking Medium and allowed to dry. When the water colour wash is then painted over these areas they remain isolated and white. Also shown below is Permanent Masking Medium mixed with Burnt Sienna and then applied to the paper. Having allowed this wash to dry a further wash of Burnt Umber is applied over the top, illustrating how the Burnt Sienna is isolated.



How does Permanent Masking Medium differ from Art Masking Fluid?

- Permanent Masking Medium is not removable
- Permanent Masking Medium can be added to colour
- Brushes are easier to clean
- Art Masking Fluid is recommended for larger areas of masking and is faster drying whilst Permanent Masking Medium is recommended for fine detail and expressive effects within the painting.

TEXTURE MEDIUM

What is Texture Medium?

Texture Medium contains fine particles and can be used to give the impression of depth and structure to water colour paintings. It is ideal for emphasising areas such as sandy beaches or the bark of a tree in figurative paintings. Used with multiple washes, Texture Medium catches different layers of colour and really gives a new dimension to water colour painting.

How is Texture Medium used?

Texture Medium can be applied directly onto the paper or mixed with water colours first. More layers of colour can be applied over the top. Texture Medium is resolvable, but like all water colour washes, some colour will remain on the paper. The first example below shows how this medium is used to give the impression of texture to a beach area whilst the second shows the build up of multiple layers on a rock surface.



IRIDESCENT MEDIUM

What is Iridescent Medium?

Iridescent Medium gives pearlescent or glitter effects to your water colours.

How is Iridescent Medium used?

Iridescent Medium can be mixed directly with water colours or applied over a dried wash.

This medium is intermixable with all Winsor & Newton water colours and is particularly effective when mixed with the most transparent colours and over dark backgrounds.



GUM ARABIC

What is Gum Arabic?

Adding Gum Arabic to your water colour has three effects: it slows down the drying time of the paint, giving you slightly longer to work on creating your image or working wet into wet; it adds further transparency to your water colours and it increases gloss. Gum Arabic washes will have greater depth and appear more luminous than colour washes alone.

How is Gum Arabic used?

Gum Arabic is usually mixed into the water colour wash but can be added to the jar of water if you prefer to use it throughout the painting. Gum Arabic should not be used directly from the bottle because thick films will be brittle.



Plain Cerulean Blue

Cerulean Blue with Gum Arabic

WATER COLOUR MEDIUM

What is Water Colour Medium?

Water Colour Medium has the same characteristics as Gum Arabic, but also increases the wetting of the paper. This will improve the flow of washes across the surface of the paper.

How is Water Colour Medium used?

Water Colour Medium is usually mixed into the water colour wash but can be added to the jar of water if you prefer to use it throughout the painting. This medium should not be used directly from the bottle because thick films will be brittle.

Caution: Water Colour Medium should not be used with acid sensitive colours namely those containing Ultramarine.

OX GALL LIQUID

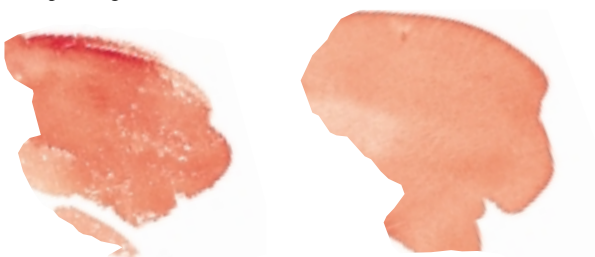
What is Ox Gall Liquid?

Ox Gall liquid is a wetting agent and is used to improve flow when mixed directly with water colours.

How is Ox Gall Liquid used?

A few drops of Ox Gall are added to a jar of water and this is used to dilute the water colour.

Ox Gall is also used on very hard sized papers to reduce surface tension. If a paper is resisting a water colour wash, leave it to dry before covering the paper with the diluted Ox Gall. Once this is dry the painting can be continued as normal.



Wash on hard sized paper

Wash after Ox Gall layer

AQUAPASTO

What is Aquapasto?

Aquapasto is a transparent gel medium that reduces flow and gives a bodied effect to water colour and gouache.

How is Aquapasto used?

Aquapasto is mixed with water colours to thicken the wash. Aquapasto is squeezed onto the palette and just enough added to the water colour wash until the wash thickens. Tube colours are easier to use for stronger washes or when large amounts are required. Aquapasto washes will not flow into each other so they are excellent for clouds or multi-coloured areas, the example here is landscape.



ART MASKING FLUID

What is Art Masking Fluid?

Art Masking Fluid is used to mask areas of the paper making them resistant to water colour. Sections treated with Art Masking Fluid must be allowed to dry before overpainting. Once dry these areas remain protected and cannot be penetrated by colour.

How is Art Masking Fluid used?

Unlike Permanent Masking Medium, which is inter-mixable with water colours, Art Masking Fluid works by direct application to the paper. It can be applied to white paper or previously coloured areas. As it is latex based, Art Masking Fluid is best applied with an old brush or better still a quill or nib as the latex will peel off these. Brushes should be washed immediately in warm soapy water. Art Masking Fluid should not be diluted before use or used on damp or soft sized papers. Art Masking Fluid should be removed as soon as possible once the painted area is dry.

The dry fluid can be removed by rubbing with an eraser.



COLOURLESS ART MASKING FLUID

This is simply a colourless version of Art Masking Fluid.

What is the difference between Colourless Art Masking Fluid and Art Masking Fluid?

Art Masking Fluid has a slight yellow tint making it easier to see where it has been used.

However, if a softer sized paper is used or there is any risk of the yellow staining the paper, Colourless Art Masking Fluid should be used.



Art Masking Fluid



Colourless Art Masking Fluid

A FINAL NOTE ON MEDIUMS

Winsor & Newton mediums are an exciting new way to explore water colour painting. However, our mediums are intended as additives to water colour and are best used in the proportion recommended.

THE RANGE OF WINSOR & NEWTON WATER COLOUR MEDIUMS

Product Description	Product Reference	
Granulation Medium - NEW	3022860	75ml
Blending Medium (Slows Drying) - NEW	3022863	75ml
Lifting Preparation - NEW*	3022861	75ml
Permanent Masking Medium - NEW	3022862	75ml
Texture Medium - NEW	3022864	75ml
Iridescent Medium - NEW	3022865	75ml
Gum Arabic	3022906	75ml
Water Colour Medium	3022911	75ml
Ox Gall Liquid	3022909	75ml
Aquapasto	3020901	60ml
Art Masking Fluid*	3022902	75ml
Art Masking Fluid*	3040902	250ml
Colourless Art Masking Fluid*	3022904	75ml

* strictly speaking these are not additives but applied separately.

PRODUCT USAGE CHART

WATER COLOUR MEDIUMS	CHARACTERISTICS															SIZES AVAILABLE		
	SLOWS DRYING	IMPROVES FLOW	INCREASES WETTING	CONTROLS FLOW	BLENDING	INCREASES GLOSS	INCREASES TRANSPARENCY	TRANSLUCENT	INCREASES GRANULATION	TEXTURE/BODIED EFFECTS	ADDED TEXTURE	EASES LIFTING /CORRECTIONS	MASKING	NON-REMOVABLE	SPECIAL EFFECTS	60mL TUBE	75mL BOTTLE	250mL BOTTLE
Denotes relative speed of drying 1 FASTEST 2 SLOWEST																		
GRANULATION MEDIUM									●	●					●		●	
BLENDING MEDIUM (slows drying)	2				●												●	
LIFTING PREPARATION												●					●	
PERMANENT MASKING MEDIUM						●							●	●	●		●	
TEXTURE MEDIUM								●			●					●	●	
IRIDESCENT MEDIUM						●		●							●		●	
GUM ARABIC	1					●	●										●	
WATER COLOUR MEDIUM	1		●			●	●										●	
OX GALL LIQUID		●	●														●	
AQUAPASTO				●		●		●		●							●	
ART MASKING FLUID													●				●	●
COLOURLESS ART MASKING FLUID													●				●	



The World's Finest Artists' Materials

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