

## TECHNICAL REVIEW BY ARTIST AND CHEMIST, ANDREW LUDLOW

This review was carried out on the very first batch of colours made, some of which are still in the development stage, but it makes interesting reading as you will see.

*Melanie Cambridge*

### **Andrew Ludlow's Report:**

I have looked at the gouache colours you sent me and think that they are very good and would be happy to use them for my own work. My guess is that you would like a little more detail as to how I've arrived at this conclusion.

I've approached my evaluation from the perspective of a technologist rather than an artist, so the way I've tested your colours may focus on different aspects of the colours performance.

1. So painting each colour out directly from the tube onto cartridge paper: all colours are strong, with the same matt sheen and similar brush stroke retention (cadmium yellow and burnt sienna are slightly less). All the colours are sticky whilst painting out and they all have relatively short rheology. Once dry, all colours did not crack when folded back on themselves, except for the white painted out on black cartridge paper.

2. Apply each colour with a pallet knife straight from the tube: all colours have retained the knife marks, however burnt sienna and holly green appear to have flowed out slightly more than the other colours.

3. Add a little water to each and paint out: all colours have flowed and painted out really well. The majority of the colours' appearance is strong and even, although French ultramarine shows streaks of lighter colour and holly green was slightly patchy.

4. Applying the white to black cartridge paper: compared to Designers Gouache (W&N), the white has similar tinting strength and is less smooth after painting out straight from the tube and on addition of a little water, your gouache is slightly more streaky. Comparing graduated washes on black paper, your white has granulated more than the W&N white.

5. Graded wash on cartridge and water colour papers: on cartridge paper, the colours have granulated, except for the cadmium yellow, which has an even graduated wash. On water colour paper, the cadmium yellow and holly green have the best appearance, the others have granulated, with the burnt sienna being the most dramatic.

6. Using a painting technique of wet on wet (akin to oil painting): all colours are fine, however they appear prone to bleeding.

7. Re-wetting after 2 days: all colours re-dissolved after being left to air dry on a tile for 2 days. The re-wet colours are not as strong as before, possibly because more water is needed to dissolve the dried colours.

Conclusion (my opinion): these colours are technically good and should be positioned as professional quality colours.

I hope this helps. Well done!

Andrew