



Strathmore 2021 ONLINE WORKSHOP SERIES

WATERCOLOR & GOUACHE

with Jordan Rhodes

LESSON 3: GOUACHE BASICS



SUPPLIES:



Strathmore 400 Series Toned Mixed Media 11x14" • 184lb / 300 gsm



Maimeri Gouache

- Vermillion Light hue • Yellow Ochre
- Payne's Gray • Burnt Umber • Titanium White



Princeton AquaElite brush round, size 12



Princeton Neptune brush round, size 12 and 8 • wash 1/2"



Princeton Velvetouch brush angled shader 1/2" • wash 1"

Other supplies

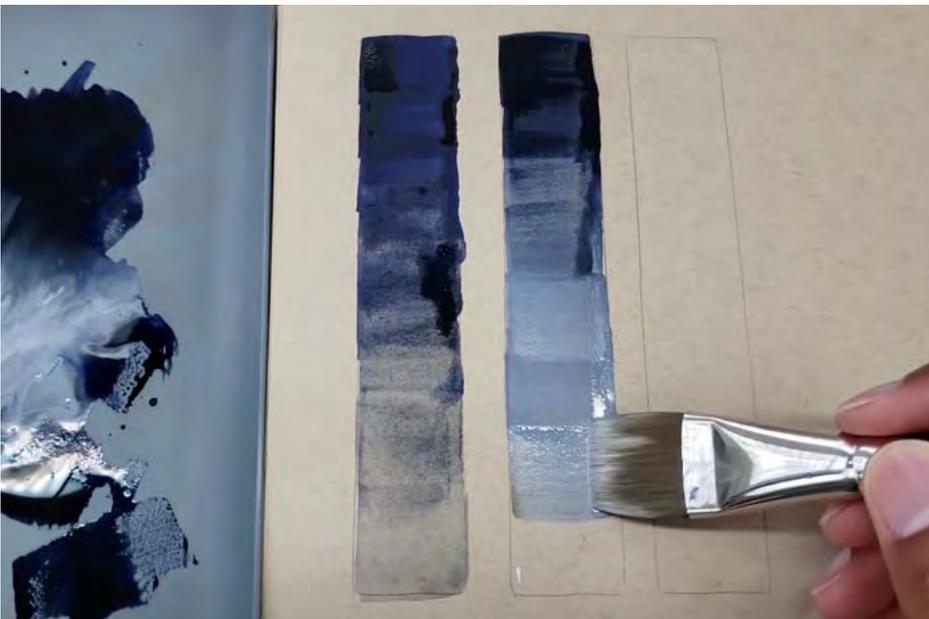
- Masking tape, pencil, compass, protractor, ruler



Painting Different Values & Gradients

STEP 1:

Draw 3 Rectangles. In the left paint a gradient using Payne's Gray just by diluting the paint as you move down the column. I'm using a 1" Princeton Velvetouch Wash brush, but you can use whatever you are comfortable with.



STEP 2:

In the middle rectangle paint a gradient by slowly introducing more white paint into the mixture as you work your way down the column.



STEP 3:

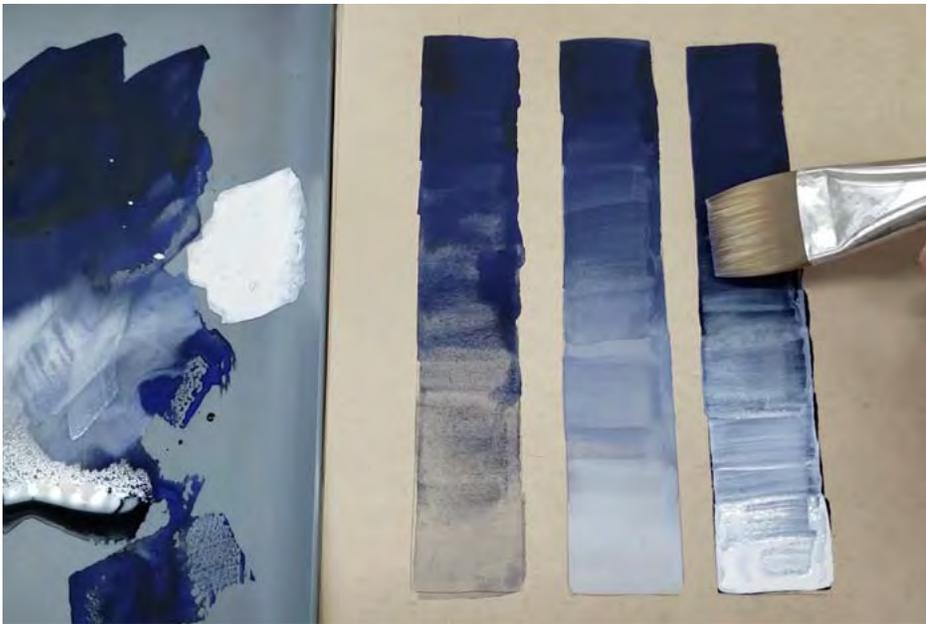
In the right rectangle paint an even layer of gouache and allow it to dry. You may notice a color shift once it is dry. (You can use a hairdryer to speed up the process.)



STEP 3 CONT:

Add white to the bottom of the column and blend upward.

Gouache can be reactivated with water so you can blend the white into Payne's Gray layer. In the areas that you want to stay white, try to do minimal blending. In the areas where you want it to transition, feel free to blend a bit more and use a bit more water.



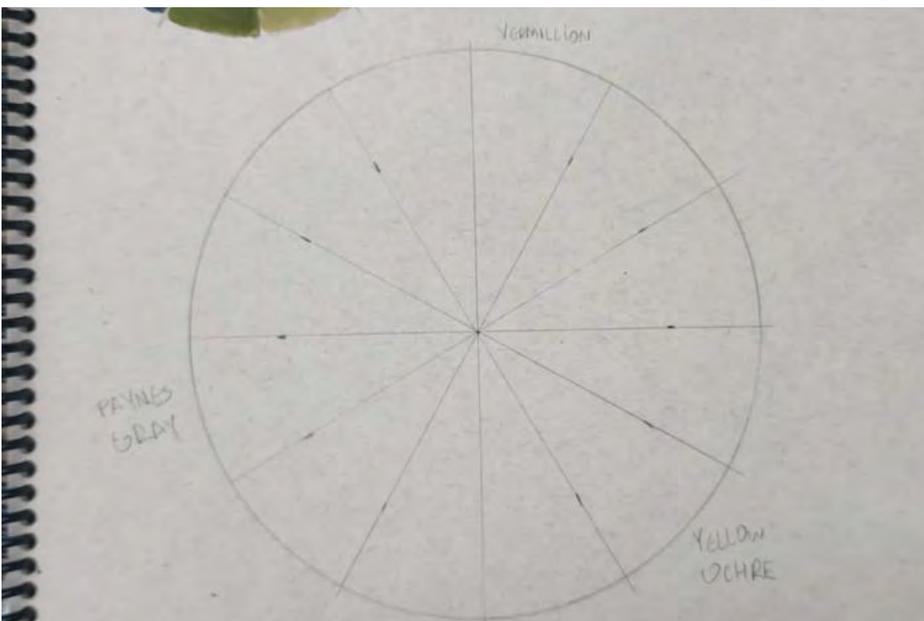
FINISHED PROJECT

MAKING A COLOR WHEEL



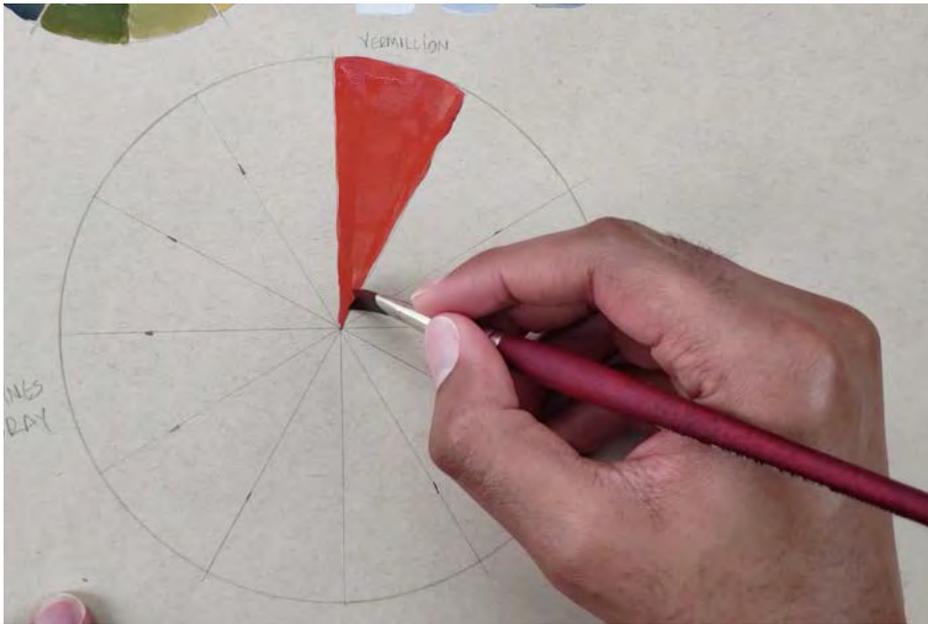
Traditional color wheels are constructed from the 3 primary colors: Red, Yellow, and Blue. In this exercise we will construct a color wheel using 3 alternate colors: Vermillion Light Hue, Yellow Ochre, Payne's Gray, and Titanium White. These were chosen as a slight modification of the Zorn Palette which traditionally includes

Vermillion, Yellow Ochre, Ivory Black, and White. This limited palette is nice for achieving more subdued colors since it can be tough for beginners to manage the saturation of the traditional primary colors. You can read more about the Zorn palette [HERE](#).



STEP 1:

Construct a circle and divide it into 12 equal parts. I used a compass and protractor to measure every 30°.



STEP 2:

Paint one wedge with a flat layer of Vermillion Light Hue. Repeat with the Yellow Ochre and Payne's Gray making sure that there are 3 wedges between each.



STEP 3:

Painting the Secondary Colors

Mix roughly a 50/50 mixture of Vermillion Light Hue and Yellow Ochre and paint it in the center wedge between the Vermillion Light Hue and Yellow Ochre wedges.



STEP 3 CONT:

Repeat with the 50/50 mixtures of Yellow Ochre/Payne's Gray and Payne's Gray/Vermillion Light Hue. The colors that are opposite from each other are complementary pairs.



**STEP 4:
Painting the Tertiary Colors**

Fill in the remainder of the wedges with roughly 75/25 mixtures of two of the primary colors. The primary color adjacent to the wedge that you are filling in will be the dominant color in the mixture.



STEP 5:

Paint the gradients using Titanium White. Start with white near the center of each wedge and work your way outward blending into the first color. Work on each wedge individually.



FINISHED PROJECT

Painting the Asaro Planes of the Head Statue



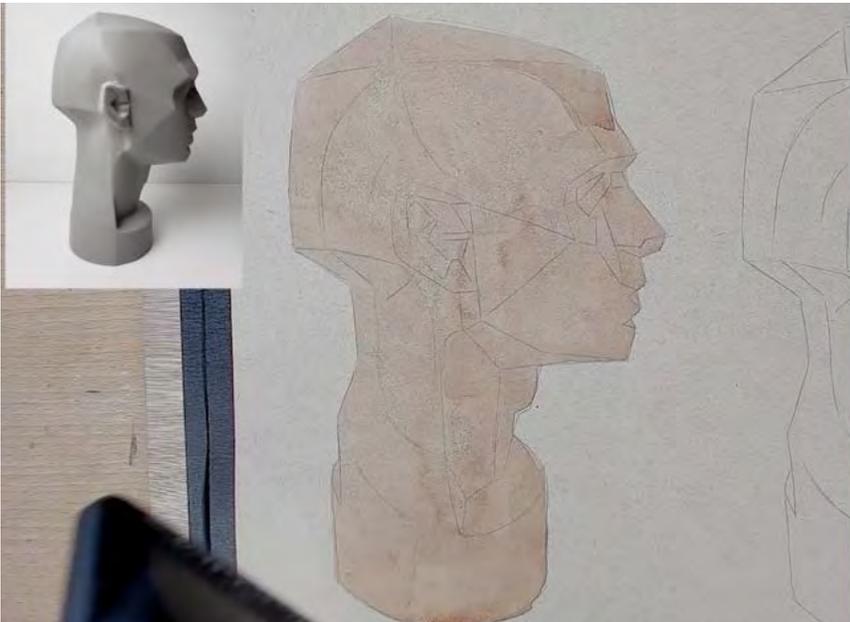
Asaro Planes Statue



My pencil sketch

The Asaro planes of the head statue is a good tool for learning about the simplified planar structure of a portrait. For a 3D model of the Asaro statue, you can find it **HERE**.

I drew a freehand pencil sketch on a separate piece of copy paper, then transferred it to my watercolor paper. You can use a lightbox to trace or just shade the back of the sketch with graphite and trace over your lines. This is convenient because you can use the same sketch for multiple paintings to practice painting faster.



Step 1: Burnt Umber Base Coat With Very Diluted Paint

***Note** - The final result is a bit on the yellow side. To more closely match the color in reference photo, skip the Yellow Ochre base layer and use just burnt umber instead.



Step 2: Burnt Umber Value Study

Use slightly more concentrated paint to build the values.



Step 3:

Build opacity using progressively more concentrated paint, Titanium White, and Payne's Gray.



Step 4:

If necessary, glaze over any areas that you want to blend with a wet brush (better visualized in video). Finalize any remaining details.



FINISHED PROJECT

Colors Used:

Burnt Umber
Payne's Gray
Titanium White