

Explore & Expand Your Personal Vision:

A Two-Day Gouache Painting Workshop with Artist, Phyllis Shafer

Using the medium of gouache paint, an opaque watercolor medium, this two-day workshop will explore ways to focus on the sources of your creativity and engage in exercises that will help to expand your own personal vision. Focusing primarily on landscape as source material, we will be working (weather permitting) “en plein air” and discussing the benefits of working directly from nature. This workshop will also focus on strategies for working efficiently and comfortably out-of-doors. Though focused primarily on landscape this workshop will also provide information that can be translated to other subjects such as still life, figure, etc.

Gouache paint is an ideal and forgiving medium for quick, loose visual thinking and creative exploration. It can also be developed into finished works of art and is also an excellent medium for use in making preparatory studies for other applications (i.e. printmaking or oil painting). This workshop will thoroughly cover technical aspects of working with gouache including palette-set up, brushes, paper, and painting techniques unique to this medium.

Schedule:

Day 1:

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| 10am-10:30am | Introduction and discussion of workshop objectives; becoming sensitized to your source material (landscape) and identifying your particular interests; drawing as visual thinking. |
| 10:30am-1pm | Instructor demonstration: Starting a wet-media sketch using gouache; taking your initial pencil sketch into wet media: value, temperature, saturation of color; mark-making and texture.

Individual work: Students will begin their own wet-media sketch(es); one-on-one work with instructor. |
| 1-1:30pm | LUNCH BREAK |
| 1:30-3:30pm | Instructor demonstration: Assessing the strength of initial painting and building on it; further demonstration of gouache painting techniques.

Individual work: Continuation of wet-media sketch(es); one-on-one work with instructor. |
| 3:30-4:30pm | Group critique of the day’s work; assessing strengths and weaknesses and identifying strategies for tomorrow’s work. |

Day 2:

10am-1pm	Instructor demonstration: How to develop initial wet-media sketch(es); strategies on how to take what is working and build on it; identifying elements that are diluting the main focus of the work of art; deciding whether or not to develop a painting or to begin a new painting. Individual work: Students will continue to develop their wet-media sketch(es) or begin a new painting; one-on-one work with instructor.
1-1:30pm	LUNCH BREAK
1:30-3:30pm	Demonstration on how to tighten up or “finish” a wet-media sketch; discussion of various brushes; transparency vs. opacity in gouache painting; further color theory discussion. Individual work: Students will continue to develop their painting(s); one-on-one work with instructor.
3:30-4pm	Final Critique; analysis of the works completed; discussion of ways to use this process in your own work.

Materials & Supplies:

Note: Supplies are suggestions only and are the “ideal” set-up. Please feel free, for the sake of economy, to substitute with your own supplies as needed.

Paper:

- Approximately 16”x20”, or larger
- Heavy-weight for wet media, 90 lbs or higher
- Smooth texture

Suggestions:

- Strathmore Bristol Board, Vellum Surface
- Aquabee Super Deluxe Sketchbook
- Hot press watercolor paper
- I sometimes prefer to work with toned paper (which I will demonstrate): Stonehenge printmaking paper, color: kraft or fawn, 22”x30”, 90lb.

Drawing Board: something strong enough to support paper or pad

Tape or Bull Clips to hold paper/pad to drawing board

Palette:

- Large enough to provide mixing area
- Depressions to hold pigment

Palette Suggestion: Robert E. Wood plastic palette with lid, 11”x16”

Paint:

- Gouache, 37 ml tubes (Winsor & Newton or Holbein are my favorites but there are many inexpensive brands on the market as well)
- **Colors:**
 - Permanent white

- Ivory black
- Spectrum Red or, the more expensive, Cadmium Scarlet
- Spectrum Yellow or, the more expensive, Cadmium Yellow Light
- Ultramarine Blue
- Phthalo Blue
- Burnt Sienna
- Alizarin Crimson
- **Note:** *If you do not want to invest in all of these pigments for a two-day experiment then just purchase the white, black, burnt sienna, and ultramarine blue. This will allow you to do value and temperature studies.*

Brushes:

- 1 inch short-handled, nylon, flat brush for washes
- 2 medium, short-handled, nylon round brushes: #14, #8
- 1 fine, short-handled, nylon round brush: #2

Suggestions: Winsor & Newton Cotman brand

Pencils: HB or 2B with sharpener

Kneaded eraser

Water container for cleaning brushes

Spray bottle with water to keep gouache paints wet

Paper towels

Outdoor Gear (This list is geared for high altitude, Sierra Nevada Mountainous terrain so it might appear somewhat extreme!):

- Good sun hat / warm hat with visor
- Sunglasses / Sunblock
- Bug spray
- Drinking Water & Painting Water
- Food for the day
- Layers of clothing for all possible weather conditions
- Folding Chair (if you want to sit down to paint; make sure it's the right height for your palette or bring a folding table to hold palette)
- Easel if you prefer to stand while working out-of-doors (again make sure you have a surface for your palette and water container)