



Strathmore ONLINE WORKSHOP SERIES

PAINTING THE SEASONS WITH GOUACHE

with TiinasDiary

LESSON 3: GOLDEN AUTUMN FOREST



SUPPLIES:



Strathmore 500 Series Ready Cut Watercolor Paper, Hot Press, 5"x7"

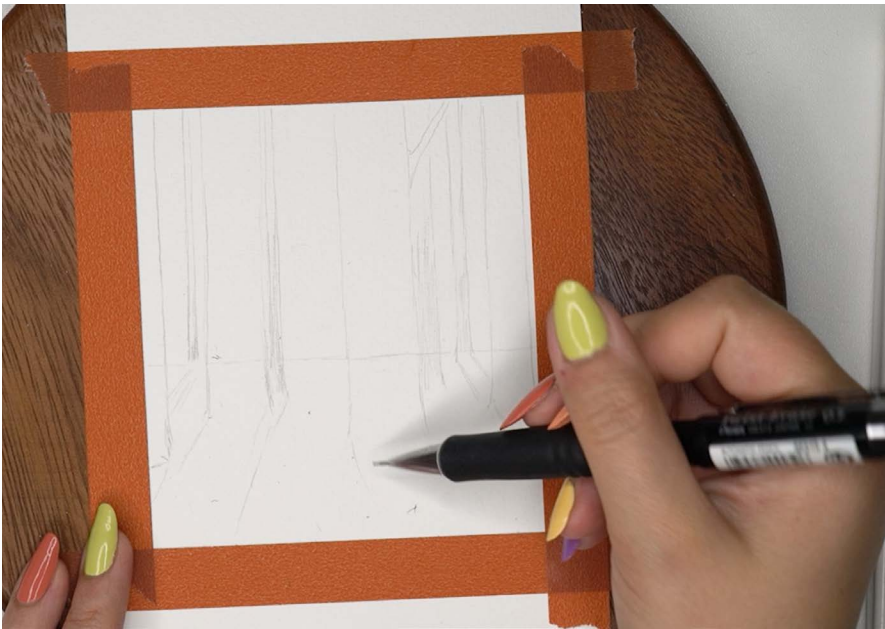


Maimeri Gouache



Princeton Velvetouch Brushes





STEP 1: CREATE A SKETCH

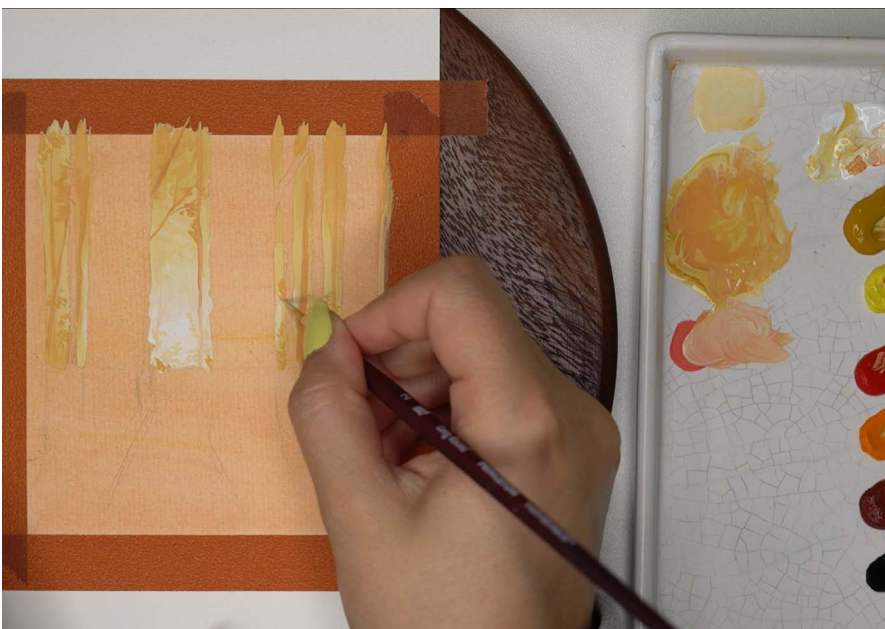
Since we are painting a forest filled with trees, I spent time sketching out all the tree trunks, along with the dark shadows they are casting on the ground. In this piece, the sketch was an essential part of the process as it helped me with my color placement.

If you need help with your sketch, take a look at the finished painting to see the exact placement of the trees and shadows!



STEP 2: UNDERPAINTING

Creating an underpainting layer with watered-down gouache helps you find the correct colors on top and create a uniform color scheme for your painting. I always choose a color that matches the color of the light in my painting, and I most often go for warm yellows and oranges.



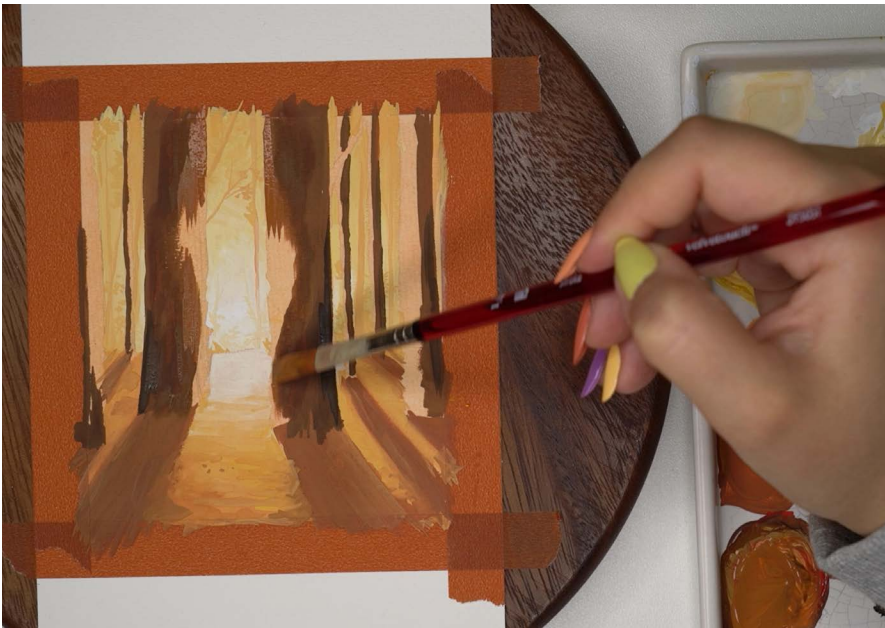
STEP 3: BACKGROUND

I started the painting process by painting the background behind the trees first, leaving the tree trunks without color for now. I'm creating dramatic sunlight in my painting, so I'm painting a gradient from white in the middle to warm orange/yellow in the edges of the painting, later adding tree trunks and texture on top of the painted background using slightly darker orange and a smaller brush.



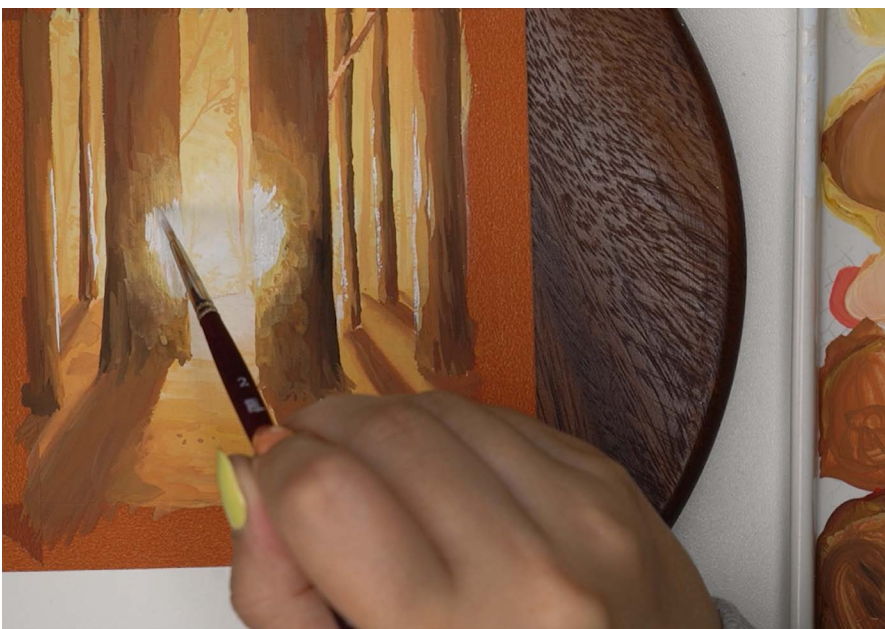
STEP 4: GROUND

For the ground I used a similar painting technique as in the previous step, blending my colors from white to darker orange, only using a slightly darker color palette this time. I painted the tree shadows with a rich, dark brown color and softly blended the edges to have a smoother, more natural look in the painting.



STEP 5: TREE TRUNKS

Next, I started painting the tree trunks with a dark brown color. When you start coloring in your trees, you have to know where the light is coming from to accurately build shadows. I'm painting the side farther from the sunlight darker in color, so for example, the trees on the right will have a darker shadow on the right since the sun is shining from the left.



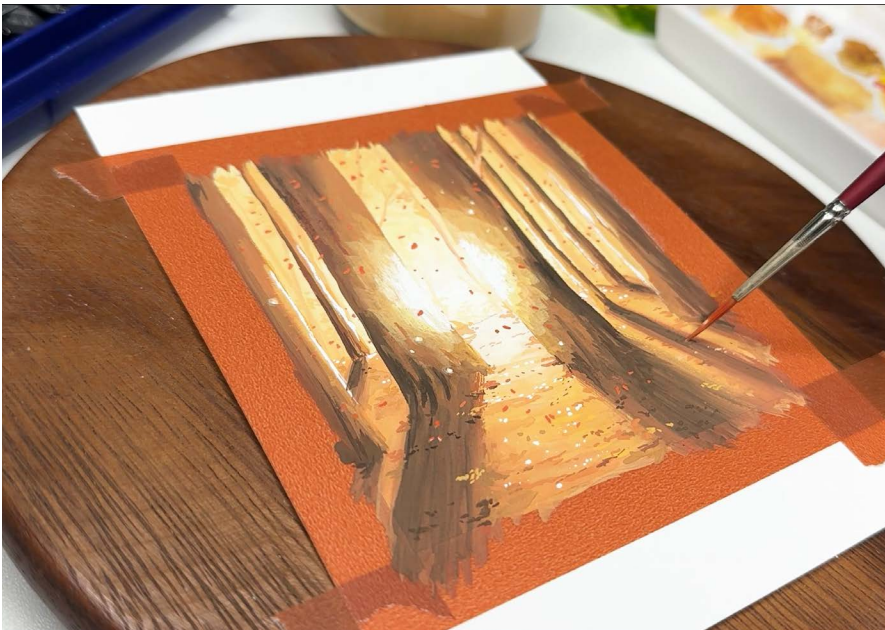
STEP 6: HIGHLIGHTS

This step of the painting process is the most important because it will make our sunlight more striking. Opposite of what we did previously, we are now adding a lighter tone, and finally the brightest white highlight to our trees on the side that is closest to the sunlight in the middle. While I'm painting the highlight to the smaller tree trunks in a line, for the biggest trees I'm painting a dramatic halo-like sunlight in a circular shape, creating a gradient from white to orange, to the surrounding brown of the trees.



STEP 7: SHADOWS

While this painting needs the whitest highlight, it also needs a lot of contrast and shadows to build the eye-catching lighting. Now we are darkening the tree shadows on the ground even more, adding even darker tones to the sides and bottom of the tree trunks and adding smaller dotted details to the ground to create texture and depth.



STEP 5: FALLING LEAVES

Lastly, we are adding another layer of details, breaking the strong and bright sunlight by adding darker falling leaves on top, throughout the whole scenery. This painting is effective without this last step too, but I think it ties everything together and makes it all the more dramatic and autumnal. With the last steps, I'm also painting a few white details to the ground and adding a white highlight to the falling leaves to accentuate the highlights further.

FINISHED IMAGE

