

7 Reasons Gouache Might Be Your New Favorite Medium

Introduction



THE STORIED PAST OF A SURPRISINGLY MODERN MEDIUM

Gouache may seem like a trendy rediscovery, but it's actually one of the oldest forms of water-based paint — and it has a long, global history. Its roots can be traced back to ancient Egypt, where artists used a mixture of natural pigments and gum arabic to create opaque images on papyrus. A similar approach was used in Persian miniatures and medieval European illuminated manuscripts, where rich, opaque colors were prized for their brilliance and visibility on vellum.

The term gouache itself comes from the Italian word guazzo, meaning "mud" or "water paint." In the 16th century, guazzo referred to a technique in which an oil painting was finished with a water-based layer, but the modern meaning — a water-soluble paint made with opaque pigments — became widely adopted in 18th-century France.

By the 18th and 19th centuries, gouache was being used by professional artists and illustrators across Europe. It was a favorite of French academic painters for preparatory studies and was embraced by artists like François Boucher and later by the Impressionists and Post-Impressionists for its portability and directness. In the 20th century, gouache became especially popular among commercial artists, illustrators, and graphic designers because of its bright, flat color and ease of reproduction. It featured prominently in the advertising art of the mid-century and was the go-to medium for poster design, fashion illustration, and animation.

Notably, modernist masters like Henri Matisse used gouache in innovative ways. His famous "cut-outs," created later in life when he was confined to bed, were made with sheets of gouache-painted paper. These works demonstrate gouache's bold potential as a tool for abstraction and design.

Today, gouache continues to evolve, appreciated by plein air painters, urban sketchers, illustrators, and fine artists alike. Advances in formulation — including the rise of acrylic gouache and re-wettable designer brands — have expanded its versatility. Whether used for traditional landscapes, experimental mixed media, or vibrant sketchbook work, gouache offers a unique blend of control, color, and creative possibility rooted in centuries of artistic tradition.

No matter your preferred subject or how you currently work, we've got 7 reasons gouache might be your new favorite medium.

Henri Matisse: The Cut-Outs. Tate Modern. 2014. Installation view at Tate Modern. Tate Photography. With Composition (The Velvets) 1947, The Propeller 1945, White Alga on Orange and Red Background 1947, Composition with Red Cross 1947, The Eskimo 1947, Amphitrite 1947, and a selection of other works.



1. IT CAN ACT LIKE WATERCOLOR — OR NOT.

A member of the water media family, gouache can be thinned with water to create transparent washes, similar to watercolor. And the good news is, if you already have materials for watercolor painting, you can use the same brushes without fear of ruining them, and the same paper or any other surface suitable for watercolor. You can even mix gouache with your watercolor paints and use them together, as artist Donna Zagotta does.

So are gouache and watercolor the same, then? No. While you can use the same paper and brushes, gouache will handle differently from watercolor. That's because on a structural level, it's manufactured differently.

On a structural level, all paint consists of color particles suspended in medium. Oil paint is color particles suspended in oil. Acrylic is color particles suspended in polymer. Watercolor and gouache are color particles suspended in gum arabic.

And not all particles are created equal.

Compared to watercolors, gouache has larger particles of pigment, and its particles are packed more tightly together. Large, tightly packed particles leave less space for light to slip through, and that's what makes gouache opaque. Some manufacturers include a white chalk additive to further reduce transparency.

This quality makes gouache great for painters who want opaque, bold effects in their work, but — when used straight from the tube — makes it terrible for creating those glowing effects so sought after by transparent watercolorists.



Make your gouache more transparent by adding water.

Fortunately, you can make almost any pigment transparent. With watercolor and gouache, you simply add more water. This creates more space between those big pigment particles and allows light to bounce back through. Just make sure to allow a layer to dry completely before going back in for a second glaze.





Are gouache paints just opaque watercolor?

This gets confusing because of how artists use terms. Some artists refer to gouache and watercolor as totally separate media. However, some artists, like Donna Zagotta, use the words opaque watercolor to mean gouache.

So when you hear artists talk about opaque watercolor, they could either be referring to gouache or to particular watercolor pigments, like the cadmiums, that are naturally opaque.



2. IT OFFERS THE LOOK OF OILS WITHOUT THE FUSS.

You can achieve rich, painterly textures without the long dry times or toxic solvents. Thanks to its opacity, gouache allows for painting light over dark, rich layering, and texture-building.

BOLD BRUSHSTROKES

For Judd Mercer, it's this opportunity for sculptural brushwork that lured him away from watercolor. "I formally studied industrial design, so I didn't pick up painting until later, starting with watercolor workshops from the likes of Joseph Zbukvic and Alvaro Castagnet. After a few years, I moved on to opaque mediums — gouache with Mike Hernandez, then oil with Greg Manchess and Dave Santillanes.

"My style is the opposite of delicate. I prefer deliberate strokes without a lot of blending. I think that's partly why I moved away from watercolor — applying the medium just didn't feel like I wanted it to. But carving out a negative shape with a rich dark in oil, man, that's the stuff. I like it when brushstrokes feel like sculpting."

FAST-DRYING AND FORGIVING

California artist Gary Geraths refers to his technique of using gouache as "throwing it around." In part that's because gouache can be used quickly on location, and in part because the paints are fast-drying and forgiving.



Plein Air Study, Arizona (gouache, 4 x 7 in.) by Judd Mercer



Plein Air Study (gouache, 4 x 7 in.) by Judd Mercer

For someone like Geraths, who is passionate about outdoor sports and painting, gouache is an ideal medium. He can take a sketchpad, brushes, and a pan loaded with opaque watercolor whenever he is mountaineering and rock climbing in Europe, Canada, Alaska, or the western United States. Because gouache is opaque, it doesn't require the careful buildup of transparent colors that watercolor needs, nor does it obligate an artist to haul solvents as oil does.



Bryce Cyn. Fairyland Trail Spires (watercolor and gouache, 12 x 6 in.) by Gary Geraths



Pipes Canyon Boulders and Branches (watercolor and gouache, 12 x 8 in.) by Gary Geraths

3. IT'S MADE FOR ARTISTS ON THE MOVE.

Compact, lightweight, and water-based, gouache is the ultimate go-anywhere painting medium. Artists like Lena Rivo and Mike Hernandez find it ideal for plein air adventures — even in winter … with a little help from the liquor cabinet!



Lena Rivo

PAINTING THE MOMENT BEFORE IT'S GONE

"Plein air painting has always been the most important and enjoyable part of my working process," says Lena Rivo of Portugal. "Only when working on location can we capture the true colors of nature, convey the sense of sunlight, and transmit the freshness of the scenes



Green Wave (gouache, 8 x 10 in.) by Lena Rivo



Sesimbra Lane (gouache, 8 x 8 in.) by Lena Rivo

we paint. These are the unique qualities that we admire so much in the landscapes of the painters from the end of the 19th and the beginning of the 20th centuries.

"En plein air, I work as fast as possible because my goal is always to capture a certain natural condition before it changes. Some occurrences, like sunrises, sunsets, or quickly moving clouds last only minutes, so I paint those rapidly on small surfaces — 3 x 5 or 5 x 7 inches. Other conditions last longer, like sunny days with clear skies, which allows me to paint larger — 8 x 10 or 9 x 12 inches — and to create finished pieces on location. It usually takes me from 20 minutes to two hours to complete a plein air painting or study, depending on the size of the piece and the complexity of the subject."

BRACING FOR THE COLD

Plein air painting presents challenges for artists using water-based mediums such as watercolor or gouache. One of the unique challenges in using wa-

Help! On hot, dry days my gouache paints dry instantly.

- **Squeeze out your paint on a damp paper towel on the palette.**
- **Spritz the paints with water.**
- **Use an umbrella to shade your palette and the painting.**



Mike Hernandez, painting with gouache en plein air



Mike Herandez's painting on location

ter-based mediums outdoors comes with freezing temperatures.

"I encountered this myself for the first time back in 2006 on a snowboarding trip to Jackson Hole, Wyoming," says Mike Hernandez. "I had always carried a small compact gouache setup when traveling and I was really looking forward to painting the Tetons. The problem was that once my wet brush and paint came in contact with the board, the paint had already crystallized.
Later that evening I remembered that alcohol — more specifically, vodka — didn't freeze when I put a bottle in my freezer. Alcohol has a much lower freezing point than water does, at -173.5 F, which makes it ideal for painting in freezing temperatures.

"I decided to give it another go the next day by adding a ratio of 80/20 vodka and water, and that seemed to solve most of the problem with the freezing paint. James Gurney, an amazing painter and another artist who uses gouache also had a similar recommendation of using 80-proof alcohol, and he also added a hand warmer under the palette to keep the mixing tray from freezing as well.

"Proper preparation, adaptability, and an understanding of the medium's behavior in colder conditions are key to overcoming these challenges."

4. MISTAKES ARE EASY TO FIX.



Because gouache remains resoluble, it's highly forgiving. Just wet to reactivate, lift color, soften edges, or paint over areas to create new effects without ruining your surface.

For Carla O'Connor, gouache is her go-to water medium because she loves the textures she can achieve. "This medium brought me full circle in my career," she says. "I can paint with gouache much the same way as I painted in oils."

"Gouache sits on the surface of your paper, so it allows you tremendous freedom when it comes to lifting, making corrections, and changing things, which, in turn, gives the artist different textures and more possibilities for experimenting with technique," she says.



Tribe (watercolor and gouache on paper, 36 x 48 in.) by Carla O'Connor

5. IT DRIES QUICKLY AND LAYERS BEAUTIFULLY.

Fast-drying gouache lets you layer and edit without sacrificing vibrancy. Unlike with watercolor, you're able to layer light on top of dark as well as dark on light. And because gouache dries fast, you don't need to wait ages between painting layers, unlike slow-drying oils. Just remember that new layers reactivate previous layers of paint. To avoid overworking, leave half-dry passages alone. Let them get thoroughly dry before you add another stroke. Paint the large, wet areas first, and use drier and drier paint as you build details.



Tiffanie Mang

PAINTING AT THE SPEED OF FEELING

Lack of energy does not plague Tiffanie Mang. Before many of us have had our morning coffee, she has been for a run and painted a plein air piece. "I'm very impatient, so getting it down as quickly as possible is a part of me," she says. "I don't want to obsess over the rendering; I'm most interested in getting the light and dark shapes down to make the composition — that's what is most important to me. I want to capture the spontaneity, the first feeling that the landscape embedded in me. I want to remember that one split second that the landscape spoke to me.

"That's what's really exciting. It may be the patterns of leaves, or the silhouette of trees. I don't want to think too much about the process, because the moment I do, I start to stiffen up. I just let myself melt into the landscape to capture the subtle color and value shifts. I like to see how fast I can paint while maintaining the integrity of the painting."



Trees at Buena Vista Park (gouache, 6 x 6 in.) by Tiffanie Mang

With Mike Hernandez as a mentor, Mang taught herself how to paint in gouache. “I practiced at home first because gouache can be a bit finicky,” she says. “But when I got better, I started going out plein air painting in gouache. I learned on my own and by repetition. Then I explored the medium even more during the pandemic. My work is quite different from what I painted a few years ago. I like seeing a gradual improvement in my work, and that is only realized when stepping back sometimes.”

She unironically reports that she “used to be a fast painter,” but now it sometimes takes her more than 30 minutes to execute a plein air study. More important to her than spending much time on a piece is feeling focused and ready to paint.

Her predilection for fast painting makes her well suited for depicting sunsets and sunrises, and this she does. Mang tones her canvas with burnt sienna, and applies the gouache thickly. Her brushstrokes aren’t showy, but they are distinct,



Jewels of the Sea (gouache, 4 x 8 in.) by Tiffanie Mang

and she is adept at using the direction of her strokes to guide the viewer's eye, to further build the composition, and to add excitement to the painted surface.

"The brushwork comes naturally," she says. "I think about movement and gesture, with brushstrokes plunging down, indicating the movement in trees, or creating sweeping diagonals. It just happens intuitively. The first strokes I put down might get covered, but the movement remains important. I use a flat brush for carving out bigger shapes in the beginning, and that also helps establish a direction. Later, I use a round brush for more lyrical or staccato marks — the round brush lets me explore a bit more. I go back and forth with a flat and round until I feel like I have harmony with my strokes."



MELTING COLORS

Water media artist Donna Zagotta uses gouache because she knows there are ways she can manipulate gouache that she can't do with transparent watercolor. For example, she can melt colors into one another. She does this by starting with a base color (in this case ultramarine blue). When the color is dry, she can add a second color on top.



Donna Zagotta, Yesterday's Girl, 22x30, Watercolor-and-Gouache

"The first stroke down will stick," says Zagotta. "But the more I play with it, the more it starts melting the colors that are underneath. … So I'm using an undercolor and an overcolor mixed together to create a third color."

A MAXIMALIST APPROACH

"As my work has developed, my style and methodology seem to be about "more" — more scale, more paint, more water, more effects, more everything," says Ken Karlic.

"Traditionally, painters have turned to watercolor for its transparent qualities, and to gouache when they need an opaque water media. I paint with both, but use watercolors as much for their opacity as their transparency. I use a lot of paint — much more than most watercolorists, I imagine — and would compare my technique more to that of an oil painter.



Glitz and the Glamour (watercolor and gouache, 30 x 60 in.) by Ken Karlic



Champagne and Chandeliers (watercolor and gouache, 40 x 30 in.) by Ken Karlic

"Most often I allow my colors to mix and mingle right on the painting surface, or build them up on my brush before applying them to the paper, rather than pre-mixing them on my palette. I vary my applications, from thick, gooey strokes to watery mixtures. I build brush marks into layers and add water, which can turn a simple brushstroke into one that can drip for three feet. I also squeeze paint directly out of the tube, or apply it with a variety of tools to achieve a cake-like application.

"Once it's applied, I often introduce a stream of water to break things up and distribute remnants of the color. When it comes to gouache, I only use the color white, which can be used straight out of the tube for an opaque quality, or mixed with various amounts of water to achieve different consistencies, resulting in a range of transparencies.

"Mixed with water, white gouache behaves rather recklessly, creating unique effects unlike anything else — it can spatter, streak, brush, drip, and more. Used both ways, the medium has become critical to my work."

6. IT'S IDEALLY SUITED FOR SKETCHES AND STUDIES

Gouache is forgiving and responsive, making it ideal for visual note-taking, thumbnails, and composition studies. Scott Christensen uses gouache studies to answer big-picture questions. Julie Davis likes it for quickly capturing her first impressions of a landscape. And Justin Donaldson uses it to quickly record visual memories, like his favorite food on a road trip.

A STUDY IN CURIOSITY

Scott Christensen shuns the word "master" to describe his skill level, and is not beholden to an endgame that would permanently define his progress as an artist. He lives in a growth mindset, a mental state of constant learning that can only be sated through acts of study, trial, and error.

This drive found him moving away from oil in favor of gouache for his plein air studies. The choice confounded his colleagues, most of whom insisted the execution would be too difficult to yield fruitful results. Rising to the challenge, he continues to work en plein air with gouache. He says, "I think what I like about it is I'm not always trying to make paintings, but trying to refine the approach more. I'm trying to get my concept stronger, and gouache is more forgiving than oil when I layer it."

A Christensen gouache study easily stands alone as a compelling work. Yet the artist maintains that this is a note-taking exercise. "My studies are not good organization. They are not good design to me. They answer questions like what I want from my shadow and what I want from my light. What I'm trying to determine is how one thing relates to another."



Scott Christensen



Gouache Study (gouache, 10 x 14 in.) by Scott Christensen

CAPTURING THE QUIET MOMENTS

For Julie Davis, the more you look at the landscape, the more there is to see — and paint. “The scenes I choose to paint are rarely nature’s standouts,” she says. “The introvert in me gravitates to the quiet of the landscape and the bits of our surroundings that don’t receive regular pause,” she says. “I like for my work to celebrate the forms and figures in nature that are worthy of, but unaccustomed to, our attention. I’m drawn to the individual expressions of trees and the curious lines of long-forgotten structures.”



Gouache Study (gouache, 6 x 6 in.) by Scott Christensen



Gouache Study (gouache, 10 x 14 in.) by Scott Christensen

In her plein air practice, Davis makes regular use of gouache. “It dries quickly and I paint in a small 8 x 5 1/2-inch watercolor sketchbook,” she says. “These studies are often my first impressions of a place.”

“I love when I’m pressed for time or somewhere not on a dedicated painting trip,” she continues. “It’s efficient and I can complete a study in a half an hour, and I can be packed up minutes later because it dries so quickly. I’ll also use it in the studio after I’ve done a plein air oil study to further work out the composition or colors. It gives me another opportunity to rehearse the piece and to work through any issues before I tackle a studio oil painting.”

As a bonus, she finds her gouache studies are a popular and cost-conscious way for collectors to acquire her work, and she sells them both in her galleries and through her website.



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Evening, SoHo, No. 18 (oil, 8 x 8 in.) by Julie Davis





Signs of Fall (oil, 8 x 10 in.) by Julie Davis

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Sun Dappled Path (gouache, 8 x 6 in.)

FROM LANDSCAPES TO LUNCH

Justin Donaldson's life changed dramatically when he moved to the United States from Australia 13 years ago. He came to America to be with his now wife, but he was also intent on becoming an artist. His parents were skeptical about the financial aspects of being a professional artist, but he not only found success in a variety of areas within the visual arts, but he built up an income that helps support his two young children.

"I wasn't an art major in college," Donaldson says. "But when I came to the States, I wasn't allowed to work for a year, so I painted plein air, and that has been my primary process. I also soaked up all the resources I possibly could on YouTube."

He found work painting backgrounds for a video game company, before eventually moving on to do freelance illustration and concept work — mostly digital, but also plenty of gouache.

In his plein air work, he paints with both oil and gouache. How does he choose which medium to use? "There's an innate feeling or quality to things that suggests the medium," he says. "Painting wet-in-wet in gouache, outdoors in the summer, is even more chaotic than usual. So at Plein Air Easton this summer, I stuck to the medium where

Croissant sketch (gouache in Paul Rubens hot-pressed watercolor journal, 5 3/10 x 7 3/5 in.)



I could guarantee things would work — oil. In general, I'm a bit more free as to what I'm using. I use gouache for food paintings because gouache is more portable. Generally, I think my collectors don't care about the difference and are assessing what they want based purely on what they see."

On a recent trip back to Australia, he knew he wasn't going to get copious amounts of time to paint, so he decided to paint all the foods that he could get there that he loves. "Gouache works for that because there's a little less composition, and the medium is a bit more immediate. I started painting food on that trip, and ever since then, I have continued doing it. Looking at those studies is a multi-sensory experience — I can practically smell and taste the food."

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Chinatown, Sydney, Dumplings sketch (gouache in Paul Rubens hot-pressed watercolor journal, 5 3/10 x 7 3/5 in.)

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Tim Tams (gouache in Paul Rubens hot-pressed watercolor journal, 5 3/10 x 7 3/5 in.)

7. A LITTLE GOES A LONG WAY

Gouache paint colors are unique for their rich, vibrant, and opaque qualities, thanks to a high pigment load and, in some cases, the inclusion of a white filler like chalk. Unlike watercolor, which is more transparent, gouache offers a matte finish and allows for painting light colors over dark ones. Gouache also has a thicker consistency than watercolor, making it easier to control. This unique combination of vibrancy, opacity, and consistency makes gouache ideal for achieving solid, saturated colors. Plus, you rarely waste paint: If you load too much gouache onto your palette, you can easily re-use the paint at a later date by simply adding some water and reactivating it.

A FEW THINGS TO KNOW

- Gouache changes value when it dries: darks tend to lighten and light values tend to darken. You'll need to practice with your paints so that adjustments become second nature.
- The number of vivid colors available can be intoxicating. But, be careful – too many colors on your palette can lead to trouble with middle-value mud and disharmony. Start with a limited warm-cool palette of six colors or less.
- You don't need to buy special chemicals for clean up because, like watercolor, gouache is water-soluble and can be cleaned up with water.
- Dried-out tubes of artist-grade gouache can be cracked open and rehydrated — perfect for environmentally conscious artists.

STRETCHING YOUR PALETTE'S CAPABILITIES

In her studio, Donna Zagotta keeps two palettes. One with her transparent watercolors and one with her gouache colors. To make her transparent watercolors take on the characteristics of gouache, she simply adds white gouache paint to them. To make her gouache paints take on the characteristics of watercolor, she adds more water.



Susie's World (watercolor and gouache, 12 x 12 in.) by Donna Zagotta

THE POWER OF GRAYS

Carla O'Connor loves the grays she gets with gouache. In fact, she loves the gouache grays so much that she keeps part of her palette dedicated to them.

"I use to clean it up all the time," she says of the lid of her palette where the grays live. " I don't do that anymore … I just keep adding paint to it. I can make it darker or lighter or a different color all together. But I use it for mixing all my grays."

She uses this gray as her "mother color" — the color that she strategically adds to all the other colors in her painting — to create cohesion and color harmony throughout the work.



Of Kimonos and Kabuki (gouache, 22 x 30 in.) by Carla O'Connor

ARE YOU BRAVE ENOUGH TO TRY THIS?

When it comes to gouache, Jan Poynter is not afraid of the dark.

Since the age of 17, she has painted with gouache on black paper, approaching the painting process



String of Pearls (watercolor and gouache on paper, 30 x 20 in.) by Carla O'Connor

in a way opposite of most artists. Since the surface is already dark, she begins with the lightest light. Thin applications mean darker shades, while thick applications result in lighter passages. "The gouache just jumps out at you because it is so chalky and so opaque," she says.

The British Columbia artist finds that gouache is an excellent traveling companion, as it dries quickly but one can always go back into it by re-wetting it. The only weather it does not fare well in is rain, and for the same reason, gouache paintings need



Jan Poynter's setup using gouache on black paper



Dawn Dock (gouache on black paper, 8 x 8 in.) by Jan Poynter



Pine, Victoria (gouache on black paper, 8 x 8 in.) by Jan Poynter

to be framed behind glass. Poynter occasionally sprays fixative on gouache, but she finds that it darkens the values significantly, so she must paint lighter in anticipation of this effect.

One of the most striking aspects of Poynter's gouache paintings on black paper is her use of unpainted portions of the surface, which is indicative of her training as a printmaker. "Those little marks that I leave black are not something I would add in with paint in a normal situation," says Poynter. "The process of painting gouache on a dark surface creates gaps and spaces that you would have some difficulty rendering. It suggests the freshness of linocut or scratchboard. It gives me little surprises along the way."

Sometimes the effect is subtle. Other times, Poynter plays up the dark background by leaving an outline around objects. "If you want bold representation, leaving that black outline silhouettes it and makes it stand out," she says. Another sign of her printmaking past is the rounded corners she favors in her sketchbook. Poynter buys sketchbooks made with acid-free paper that are designed to be used as scrapbooks. "The paper is about 200-lb., and it's quite smooth and a little bit absorbent," she reports. The artist does a detailed line drawing with graphite, including the rounded corners of the composition that suggest both an etching and a vignette style of painting. She sometimes lets the painted subject matter break the frame she has drawn with a pencil to emphasize the object. After she has finished painting, she erases the graphite lines. She also leaves larger passages blank in her composition, which means black. "I stand back from the piece, and if it is speaking to me well enough, then I stop," she says.

BONUS:
7 STUNNING GOUACHE LANDSCAPES FROM MIKE HERNANDEZ



2. Celestial Pleins (6 x 7 in., gouache on illustration board)

"This was the first in the beginning of a series of nocturnal paintings inspired by one of my favorite painters, Frank Tenney Johnson."



1. The Trail to the Minarets (8 x 10 in., gouache on illustration board)

"I painted this one using only a 1-inch flat brush. I like how this forces me to be more economical with my marks and helps me find more iconic shapes."



3. Sierra Serenity (14 x 18 in., gouache on illustration board)

"I've painted this location many times; it's a personal favorite. The lighting was inspired by Albert Bierstadt."



4. Desert Sleepwalker (6 x 16 in., gouache on watercolor block)

"This is another from the nocturne series painted on watercolor paper. This was my first time embracing the full benefits of a water-based medium on watercolor paper using the wet-on-wet technique."



5. Sleeping Shadows in the Eastern Sierra (5 x 8 in., gouache on bristol paper)

"This was painted on bristol paper provided by Cottonwood Arts. I was very surprised by how well the paper held up with heavy paint."



6. Towsley Canyon (5 x 8 in., gouache on bristol paper)

"Another one painted on bristol paper using a limited palette of primary white, katsura blue, cad yellow, burnt umber, and alizarin crimson."



7. Iceberg Lake (16 x 20 in., gouache on illustration board)

"This is one of the largest paintings that I have done using gouache. Because of the size, I stuck with a 3-inch and 1-inch flat brush."

BONUS! 8 GOUACHE PAINTING DEMOS FROM ART SCHOOL LIVE.



PAINTING IN GOUACHE EN PLEIN AIR WITH BERNARD DELLARIO



EXPLORE THE HISTORY, FEATURES AND APPLICATIONS OF GOUACHE WITH JEFF OLSON



PRACTICING GOUACHE TO ENHANCE YOUR OIL PAINTING WITH RACHEL DOWD



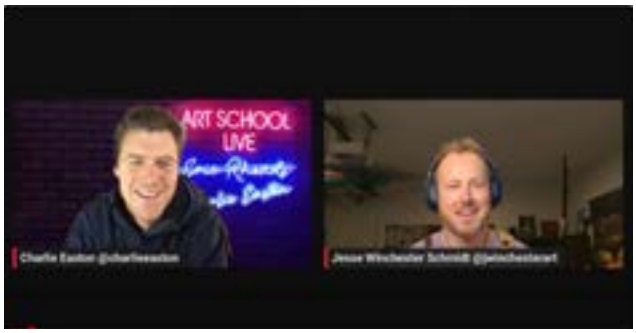
PAINTING LANDSCAPES IN GOUACHE WITH JUDD MERCER



PROS AND CONS OF SKETCHING WITH GOUACHE WITH JARED ELDRIDGE CULLUM



HOW TO MASTER GOUACHE TECHNIQUES IN PLEIN AIR WITH ALLIE ZEYER



HOW TO MAKE VIBRANT PAINTINGS IN GOUACHE WITH JESSE WINCHESTER SCHMIDT



PAINTING CLOUDS IN GOUACHE WITH LAURA BIFANO

The Ultimate Gouache Experience

One Day Could Forever Change the Way You Paint



SCOTT CHRISTENSEN



TIFFANIE MANG



JUDD MERCER

Gouache is hot. Plein air painters are using it for travel, or times when other mediums are not an option. It's fast, portable, and water-based.

That's why we created **Gouache Live**, a one-day online intensive where you'll learn the secrets of multiple gouache masters, so you can paint with confidence.

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