

## Pink Gerber Daisy Tutorial



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On the **next page**, you will see a list of **supplies and paints** you will need to complete this tutorial. On the following pages, you will begin your steps to learning the.....

*Many TIP & TECHNIQUES covered in this tutorial:*

- HOW TO **ENLARGE A DRAWING**
- HOW TO **TRANSFER YOUR DRAWING TO WATERCOLOR PAPER**
- HOW TO **PAINT RAINDROPS**
- HOW TO **CREATE REALISTIC FORMS AND SHAPES**
- HOW TO **USE LIGHT AND SHADOW TO CREATE 3-DIMENSIONAL OBJECTS.**
- HOW TO **MIX BRIGHT (not muddy) COLORS**
- WHEN AND HOW TO **USE TRANSPARENT COLORS. WHAT ARE TRANSPARENT COLORS?**
- WHEN AND HOW TO **USE GRANULAR COLORS. WHAT ARE GRANULATING COLORS?**

Welcome to the  
*"Pink Gerber Daisy"*  
TUTORIAL!

Please read through the entire tutorial before painting. You'll be thankful you did!  
Blessings to you!

Donna



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### Supplies

Drawing (next page)

Seral Transfer paper

Tracing paper

#2 pencil, eraser

Drawing paper if you would like to enlarge the drawing

Masking Fluid, old brush to apply masking fluid, small glass of water to clean masking fluid brush, soap (shampoo, whatever)

140 lb. Cold Press Arches Watercolor paper

# 6 , 10 or 12 Round Sable brush

**Paint colors**, unless otherwise stated, are from Stephen Quiller.

#### TRANSPARENT, STAINING

- Quinacridone Rose (or Permanent Alizarin Crimson)
- Permanent Orange
- New Gamboge (Winsor Newton)
- Cobalt Blue (Winsor Newton)
- Permanent Green Light
- Mauve
- Indanthrene

#### GRANULATING

- Manganese Violet
- Turquoise Green

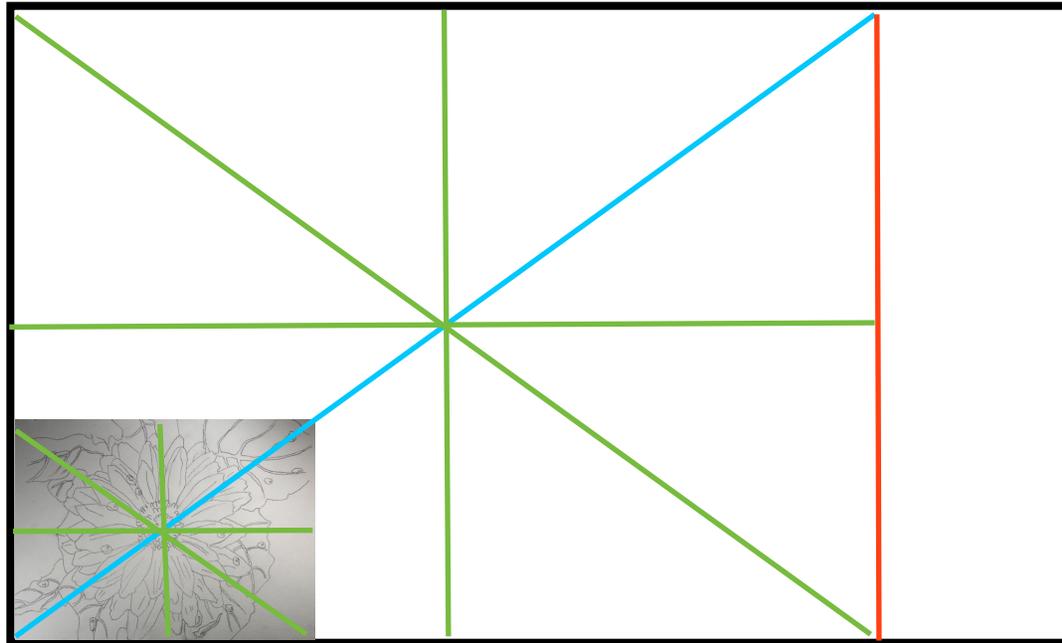
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### HOW TO ENLARGE THE PHOTO

1. **A photo for you to enlarge is on the previous page.** Place image to be enlarged in lower left corner of *drawing paper*.
2. All lines drawn on the drawing paper, will also be drawn on the image itself.
3. **Draw a diagonal line from the left bottom corner of the photo to the upper right corner of the photo. Continue this line to the top of the drawing paper. Where this touches the top of the paper indicates the width of the drawing.**
4. **Now, draw a vertical line from top to bottom. This is the right edge of the drawing (and the painting).**
5. **Lastly, draw lines to divide the photo and the drawing paper into multiple triangles. In this example, i have a total of eight triangular spaces dividing the drawing paper. For the actual painting, I continued to draw more dividing lines until I had 16 triangular areas on both the photo and the drawing paper.**
6. Your next step will be to remove the photo from the corner and finish dividing that area of the drawing into triangular spaces.
7. Finally, choose one triangular area and begin copying (drawing) the photo one area at a time.
8. Be sure to shade well, if that will help you to see values of colors.
9. Continue until all areas are drawn.
10. Next, use transfer paper to transfer this drawing (lines only, not shading) onto your watercolor paper.

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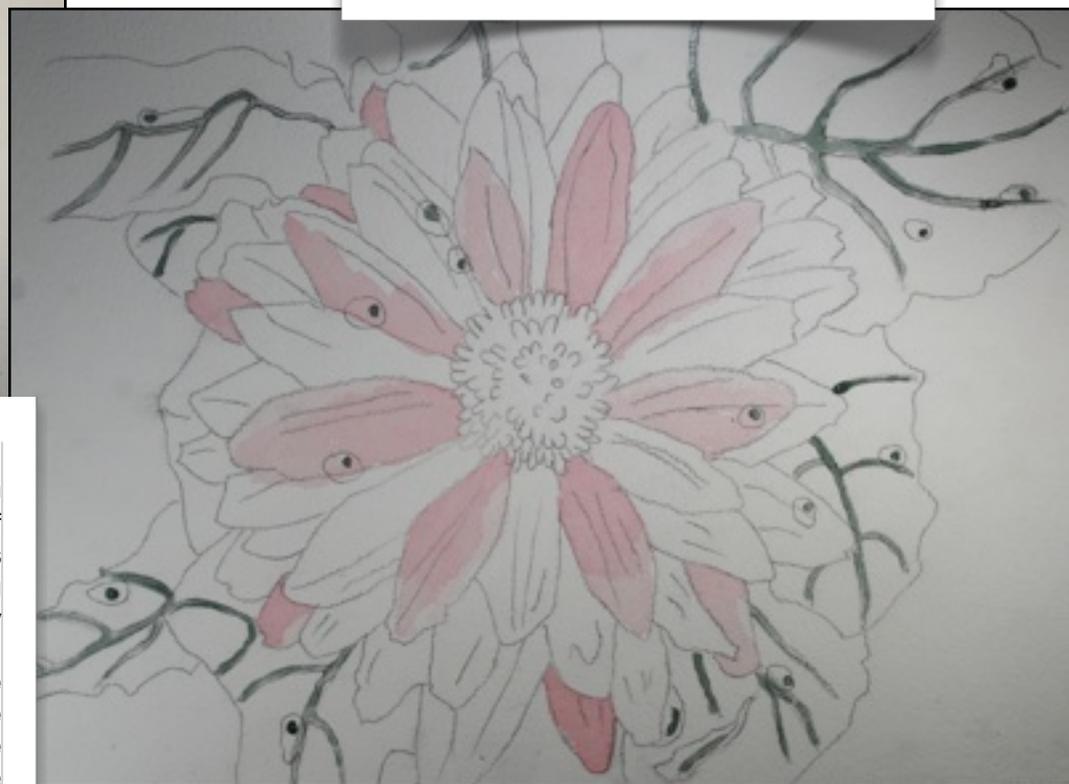


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### **MASKING FLUID MAP**

To the left, you can see where masking fluid is placed. Wet your old brush, dip it into a bit of shampoo, rinse a bit, then dip into the masking fluid. Rinse this brush often and in separate water than you will paint with. Clean brush well when done.

Make sure this masking fluid is perfectly dry before painting your first application of paint as indicated below.



### **PETALS**

Make a very pale puddle of Quinacridone Rose (or Alizarin Crimson) on your palette. With the point of a #6 Round (or #10 or #12, if your painting has been enlarged), place paint in alternating petals according to what you see here. Once dry, you can paint the remaining petals, careful to not paint adjacent petals. Use a paper towel to quickly absorb paint where the petal is much lighter (almost white).

This is your first use of Transparent-Staining colors. These colors allow the white of the paper to give life to your painting. Like layers of stained glass, you can actually see through one layer to the next layer of Transparent colors. Transparent-staining colors cannot be lifted and have the unique property of not mixing with subsequent layers of color, so you are *less* likely to make muddy mixes of color.

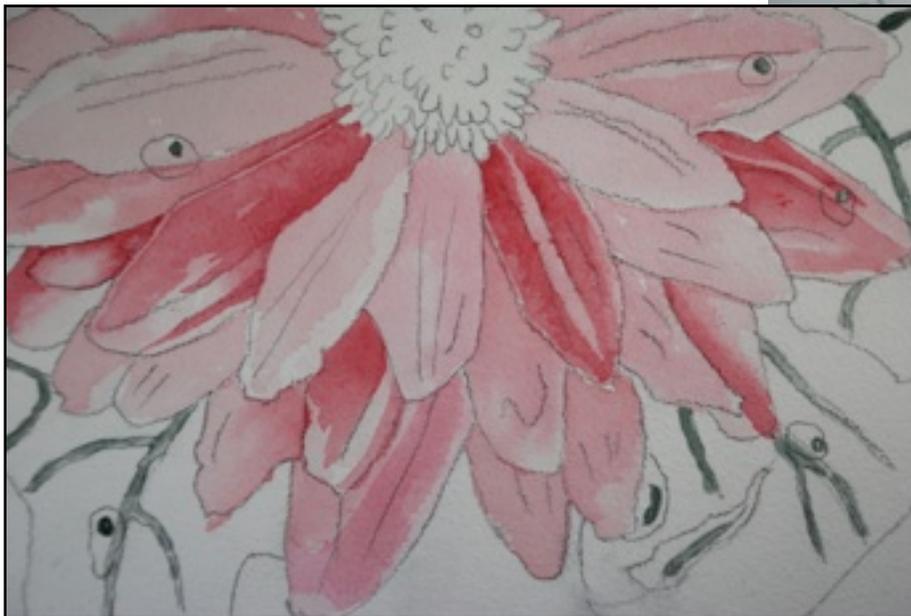
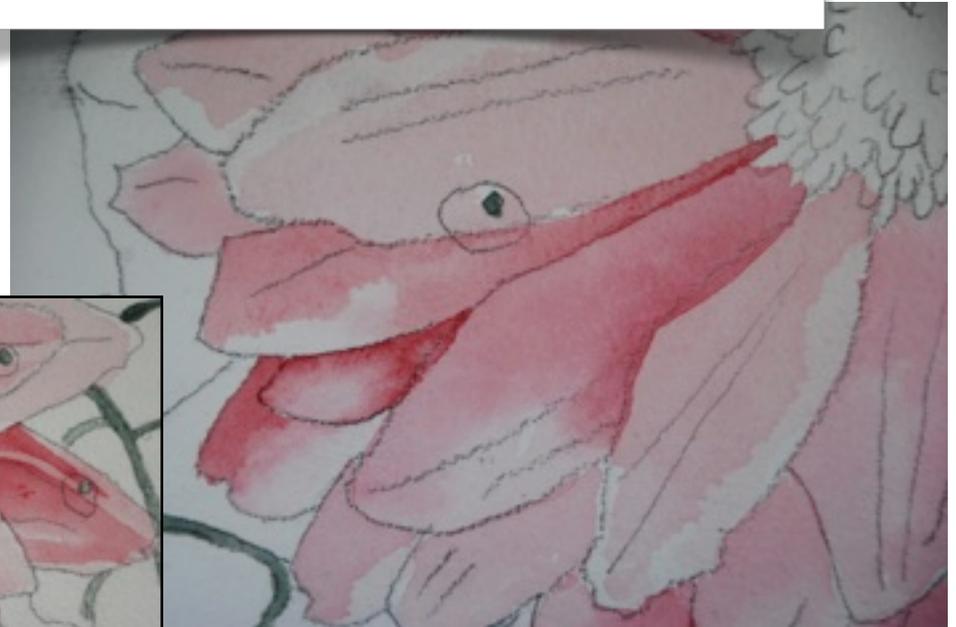
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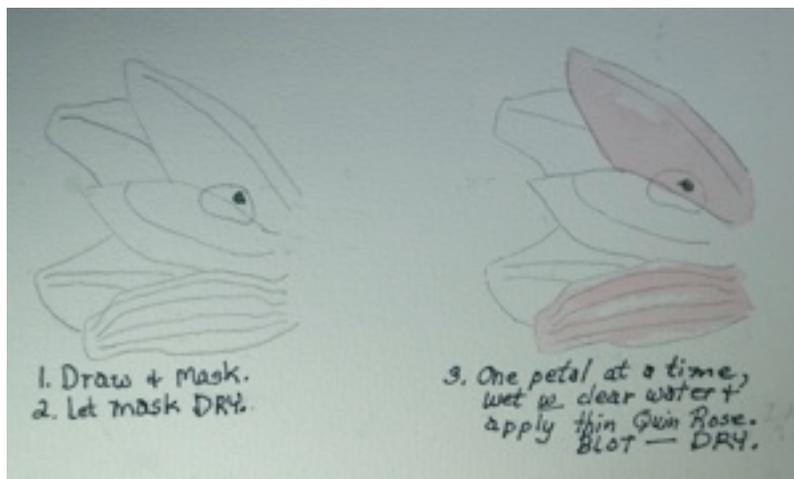
**After** you have painted each petal with a pale application of Rose, and all of that is very dry (**VERY** dry); then, you can **continue to paint a few darker applications of this color.** See DETAILED REVIEW ON NEXT PAGE.



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REVIEW

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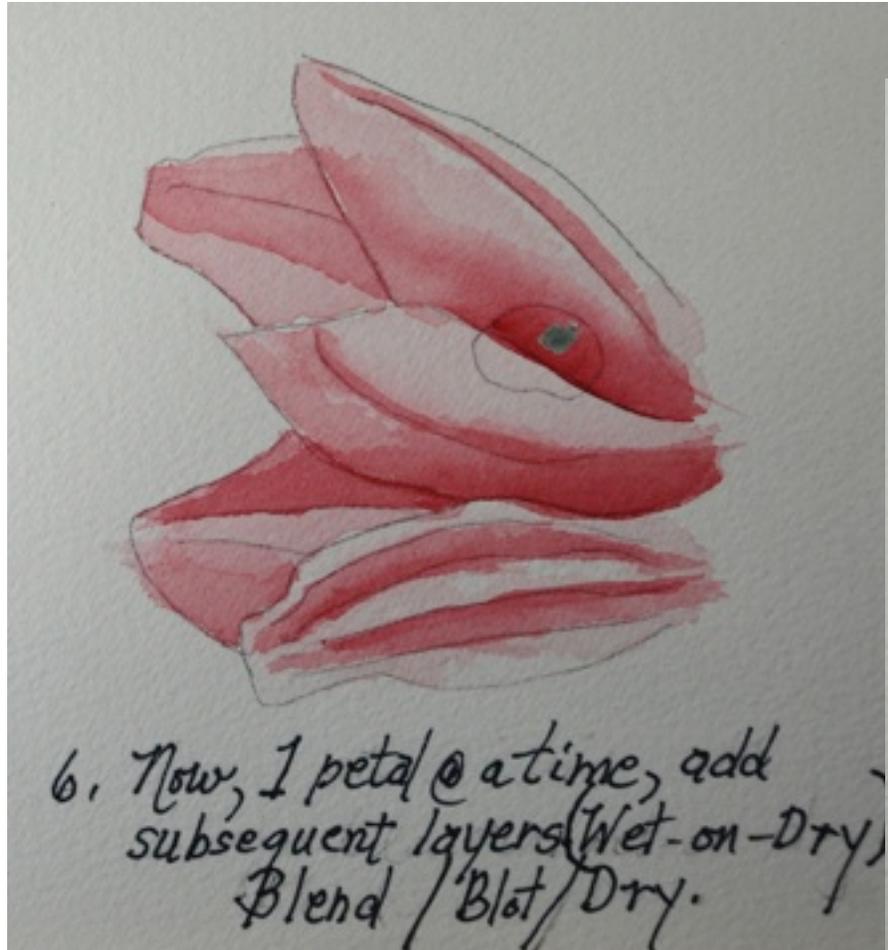
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**For step 6 below,**

Layer (or "glaze") Quinacridone Rose over one petal at a time, using the wet-on-wet method. This means your paper is dry, but your brush is wet with color. This will create more hard edges for details.

**For step 7 below,**

to complete the petals, first use Cobalt Blue by itself, then with a mix of both Cobalt Blue and Manganese Violet (or Cobalt Violet), darken just a few areas for depth.



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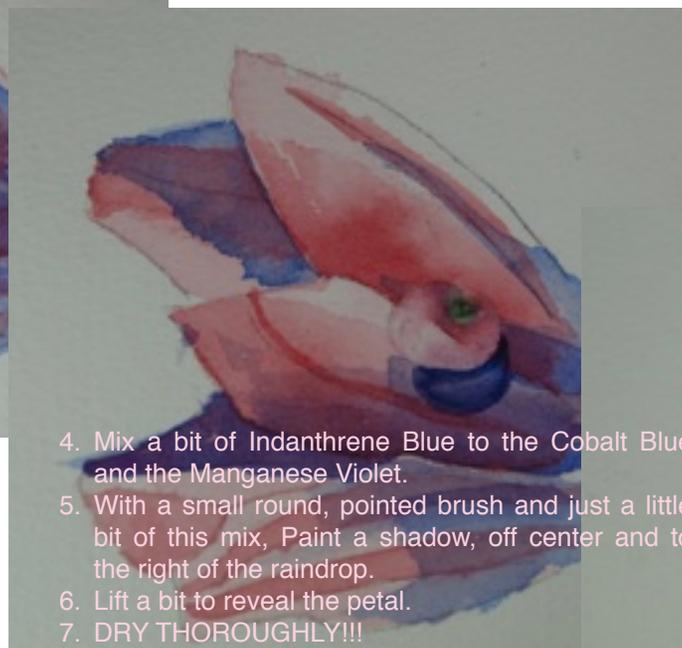


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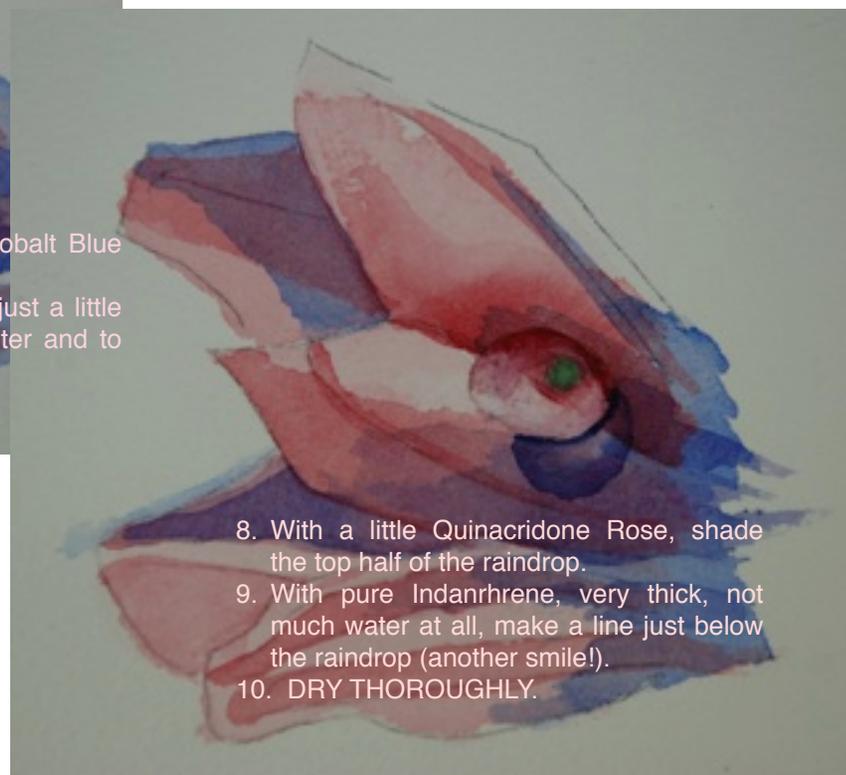


### RAINDROPS!

1. Moisten the entire raindrop with clear, clean water. Let this set for about 2 minutes so it can soak in.
2. Using a very stiff brush, or a Q-tip, gently lift color from the sides and the bottom.....sort of a smile shape (without the eyes!).
3. DRY THOROUGHLY, I mean use that hairdryer for about 2 minutes!!! Make sure it's dry!



4. Mix a bit of Indanthrene Blue to the Cobalt Blue and the Manganese Violet.
5. With a small round, pointed brush and just a little bit of this mix, Paint a shadow, off center and to the right of the raindrop.
6. Lift a bit to reveal the petal.
7. DRY THOROUGHLY!!!



8. With a little Quinacridone Rose, shade the top half of the raindrop.
9. With pure Indanthrene, very thick, not much water at all, make a line just below the raindrop (another smile!).
10. DRY THOROUGHLY.

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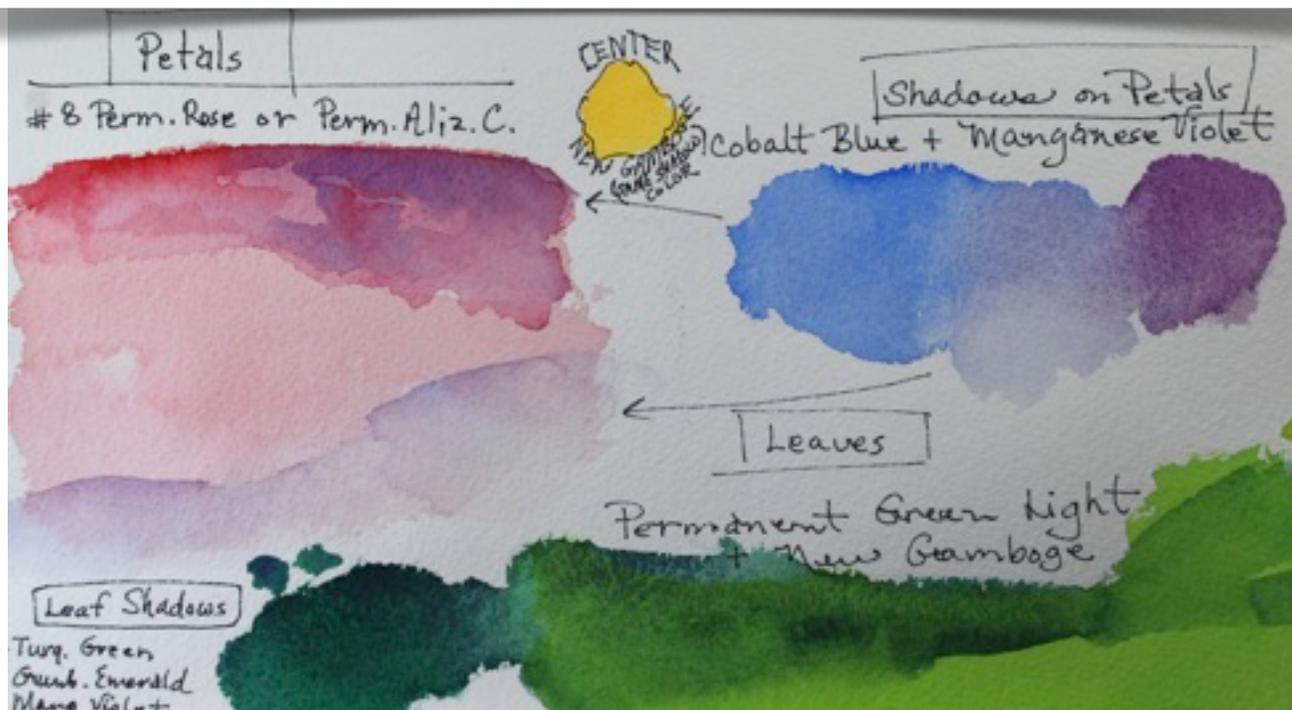
### LEAVES

Below, you can see my “practice sheet.” I like to test out color mixes to see how I like them before I use them!

For your leaves, use Permanent Green Light and New Gamboge. Paint the entire leaf [SEE NEXT PAGE]. This is the “**under-painting**.” DRY THOROUGHLY.

To add DEPTH AND FORM, you will use a mix of Turquoise Green and Manganese Violet (or Cobalt Violet). This mix can lean towards the violet side or the blue-green side. Use both! Always use variation when you can. In this instance, please don't paint like you are using a bucket of Sherwin Williams on your wall. Leaves are so variegated and you have the power to make your leaves look real. Enjoy!

Specific directions are on the next page.

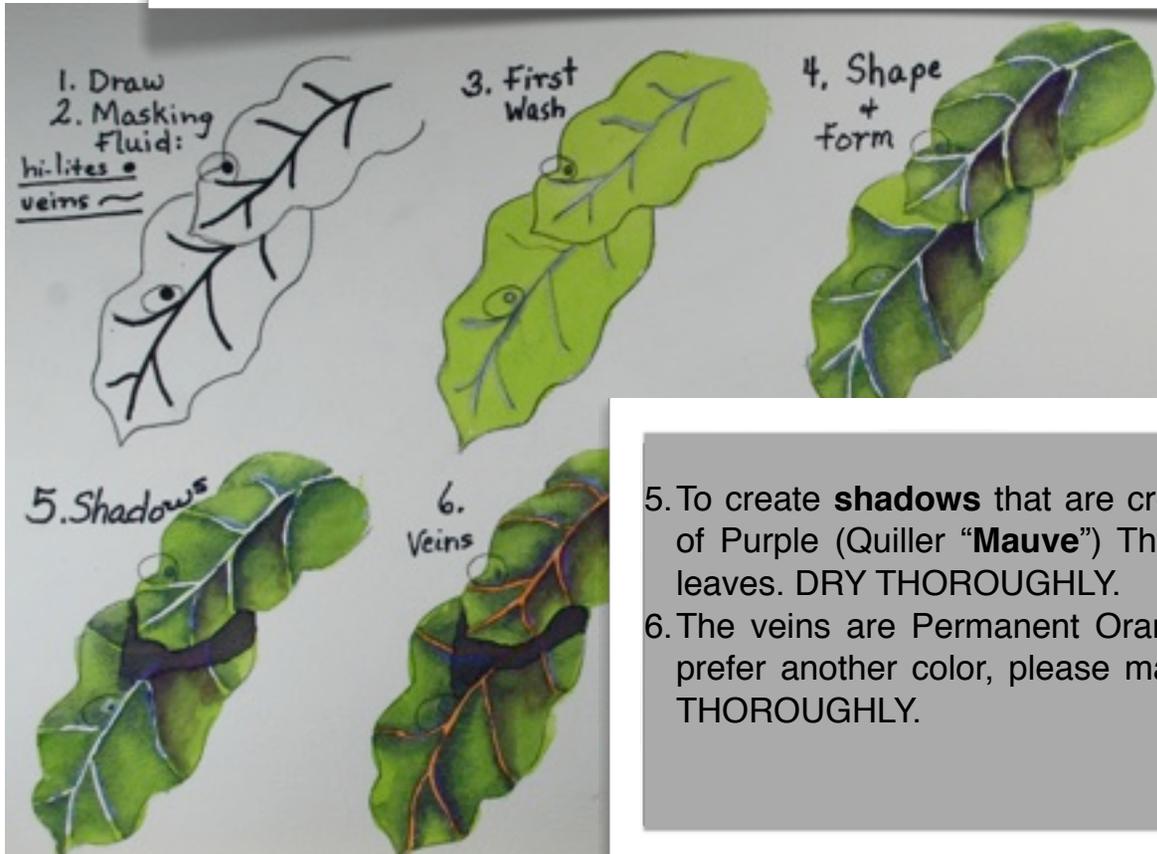


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### FORM & COLOR

1. Draw.
2. Mask.
3. Your first underpainting of light green. See how flat that looks? (Sherwin W is ok at this point). DRY THOROUGHLY.
4. REMOVE MASKING FLUID. Next, begin with that shadow mix (Cobalt Violet or Manganese Violet plus Turquoise Green). These are granulating colors and separate to a gorgeous mix! Be sure to PAINT CAREFULLY AROUND THE VEINS, leaving them the white of the paper. You can paint over a bit of the white paper JUST to form the white area to make detailed shaped veins. Granulating colors separate from one another; and no Sherwin Williams look can even occur.



5. To create **shadows** that are created from overlapping leaves, use a bit of Purple (Quiller "**Mauve**") This will give even more 3-D form to your leaves. DRY THOROUGHLY.
6. The veins are Permanent Orange. That's my personal choice. If you prefer another color, please make this whatever you would like. DRY THOROUGHLY.

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### CENTER

For the center, I first did an under-painting with **New Gamboge**. This is a staining, transparent color and often makes a great under-painting as well as creates a soft warm glow. You need to let that dry thoroughly before the next steps.

When dry, use touches of **Permanent Orange** for the brighter areas and **Mauve** for the darker areas “near” the exact center. I say “near” because it would be boring to be in the exact center.

Now, let’s move onto your background.....



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## BACKGROUND



The **background** is done in layers or “glazes.”

Choose one area at a time to work on. (see black box below).

Wet the entire background area with clear, clean water. Then, drop in Permanent Green Light. Into this, drop Indanthrene Blue to darken.

These are transparent staining colors. Dry thoroughly.

Once dry, apply shadows of leaves to background. I used Cobalt Blue on the lighter shadows (right sides of painting) and Indanthrene on the darker shadows (to the left and bottom of painting).

All done. I hope you had fun!

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