

# “Coastal Glimpses”

20th & 21st May 2023  
Esk, QLD

## Workshop Notes

### Day 1.

We're going to spend this morning tidying up the background water and playing with the suds in the foreground. We're then going to start dissecting the trees and tree shapes, and look at a strategy that makes them easier to paint. We're going to find the right "flavour" for your trees and your viewer's imaginations will do the rest. We'll train our eyes to look for the overall shapes of the trees, think of them as either "broccoli" shaped or "carrot" shaped (Sheoaks are the rogue exceptions here!). We'll then look at the smaller patterns within the larger ones.

We have some references printed here to show examples of trees and foliage etc. Your job will be to extrapolate the information and apply it to your own paintings.

About the paints! Atelier Interactive is a heavy bodied acrylic. Artists quality acrylics like this are basically good quality glue mixed with good quality pigments. This paint is used for impasto techniques, blending and reopening. Atelier Free Flow is also an artist quality acrylic, highly pigmented and VERY mobile. It is excellent for blocking in and for drawing huge lines. Every paint has a strength and a weakness. It's your job to find these out and use them to your advantage. Mark tends to use Free Flow to sketch in and underpaint quickly. If you use White Free Flow, it's great for the suds in this painting. See the link at the end of these notes for a great Free Flow demonstration filmed a few years ago.

### Set Up Your Workspace:

Set yourself up properly to remove "obstacles". Your palette is for working stuff out on! Not your "real" canvas! It is your workspace. Dish up more paint than you think you'll need. There is nothing worse than trying to match colours halfway through a painting because not enough paint was dish up at the beginning. **These strategies will free your brain for painting.** Your palette, and your workspace should support your practise.

### An aside:

Our brains are hardwired to learn something, then know that thing, and then we tend to stop looking. For example, "the cat sat on the .....". Our jobs as artists is to put enough information in our paintings to convince the viewer to connect the dots. We want to regurgitate the information in a powerful way that generates a connection with our viewer. We need to KEEP LOOKING.

We do need to approach what we're doing as if it's the first time we are looking at it - we need to really observe the information, and keep looking at the world with wonder. Your job is to be a storyteller.

So with this painting, we're using a warmer blue at the top of the painting, down to a cooler blue in the background. We'll tidy up the watery bits and the sudsy bits first. We're creating planes in this painting (and in every painting).

## **Wave Theory**

### **There are three parts to a wave:**

1. Face of the wave: This is usually just water.
2. Breaking part of the wave: This is a transition between mostly water, and some air. It's collecting air in the most extreme part of this transition. When the tube collapses, that's when air gets pushed into the water, creating whitewash. The place where it has the most air in it, is where it meets the air with the most energy. There's no whitewash on those edges because it hasn't broken yet.
3. Broken part of the wave: This is a lot of air in the water (whitewash).

Anywhere you add air to the water, it's going to tend to appear white.

**TIP: If you want to understand waves, take your phone or camera down to the beach. Take a video of the wave breaking and then watch it frame by frame. You'll see all of this theory Mark has been chatting about! OR, search for wave videos on Youtube and freeze frame the movement so you can break it down.**

So when a wave breaks, there will be various combinations occurring of sand, water and air. In these sudsy areas, there will be a lot of the sand colour, but sometimes there will be a bit of the water colour too. So we're going to represent that now in the bottom left corner of our paintings.

We're going to dish out some Dioxazine Purple, Cadmium Yellow Medium, White, Pthalo Blue, French Ultramarine Blue and Burnt Umber.

We're going to mix our sand colour using Dioxazine Purple, Cadmium Yellow Medium and White, and scrub this colour into the suds holes here and there. Thin it out and scrub it over some of the green areas too.

**TIP: While you have that colour you can also paint up the face of the wave in the background some "sand clouds", and maybe a few here and there in front of the wave.**

Add some Burnt Umber and Pthalo Blue to this colour, and use a dry brush to create shadows under the suds plumes here and there. All we're doing here is creating a bit of depth in the water.

To the original sand colour (Dioxazine Purple, Cadmium Yellow Medium and White), add the water colour (Pthalo Blue), and a little more Cadmium Yellow Medium and scrub this colour in here and there in the suds swirls too.

The next part of this process is using White. And whether you are using Free Flow or Interactive, a fan brush or any other brush, you need to understand you are working within a plane. The suds will conform to this plane. So you need to keep your brush parallel to the previous suds lines so that the perspective will be correct. You can add more swirls within the suds too.

**TIP: You can get a bigger brush, and use the "rolly brush technique" (painting from your elbow and holding your brush at it's end, and parallel to the canvas, rolling it back and forth between your fingers).**

Come back with a smaller brush and create some more sudsy tendrils as well.

Don't worry too much at this point, as there will be foliage over the top of this.

**TIP: If you have a good idea of your end game, it can help dictate what you have to do, right now (and what you don't have to do).**

You can add more of these out the back too. Just repeat the process, using sand colour, then add the Pthalo Blue and Burnt Umber to that so it looks like a rock underwater.

**TIP: A great colour combination for rocks underwater is Permanent Alizarine and Pthalo Blue.**

Quite often you'll see a rock underwater, and as a wave goes over it, you'll see all the turbulence around it where sand is stirred up.

You can then mix French Ultramarine Blue and White and add some sky reflections over the top of it.

When the wave breaks it sends energy back out to sea. To show this energy we created the illusion of some ripples in the bottom left corner.

NOW, some of you have darker and lighter versions of the backgrounds. There's always variation. It's not hard to adjust if you have a repertoire of techniques up your sleeve.



We're often playing with illusion and distraction techniques with our paintings. Mark used Rosilyn's painting as an example, and mixed a lighter wave colour using Pthalo Blue, Cadmium Yellow Light and White, and painted this colour into the face

of the wave, and then dragged a dry brush down into the foreground. This can diminish any imperfections in the water, and lightens the whole picture.

To continue with this illusion a little, Mark got a little Burnt Umber and scrubbed in a shadow line very gently under the face of the wave. It's turned into a big wave now!

So, how do we make a wave? We reflect the sky and show the water colour. Mark created a bit of drama in the background wave by adding a sharp sky reflection on the top of the wave. (Or he can flatten it by bringing these reflections up the face of the wave).



You can then go back and mix up the colour of the water again if you need to.

You can also use a refraction technique to help break up the surface of the water a little, if you need to. To do this, create a lighter colour using Cadmium Yellow Light and White (and keep this mainly in the shallower areas), and use the previously explained "rolly brush technique" to create some flecks of "light" here and there. You'll get a great broken line effect. Come back and do this multiple times if you like (adding white coming further into the shallow area).

The point is, there are several strategies here to "adjust"

things. It's up to you to decide which, if any you need to employ here.

**TIP: Try and have a loose, free approach with your painting - pretend it doesn't matter.**

So what we're doing in this workshop is breaking concepts down into bite sized pieces so that we avoid our brains becoming overwhelmed!

We've done this with water (in our [Water Fundamentals video tutorial](#)), and we'll also be doing this with our trees later on. Finding the simple way as much as possible.

So here's a bit of theory about how to paint water. For ease of understanding, we break this down into 4 elements:

- **Substrate** - can be lots of different colours ie pebbles, sand, rocks, kelp etc.
- **Colour of water** - can also be lots of different colours.

- **Surface** - probably the most important element - from underneath and above.
- **Light**

Observe. Think of painting water and waves as a series of mirrors and windows. The flatter to your eye the water is - the more will be reflected on its surface. When you are looking at water at a flat angle, the water becomes very reflective like a mirror.

When you want to paint a water scene, ask yourself a series of questions so you can work it out:

- **What is the substrate?**
- **What is the colour of the water?**
- **How much of the light is reflected on the surface?**

Then paint it in that order, first the substrate, then the colour of the water, then the surface (and the light).

The wind will affect the appearance of the surface of the water, and if water is sitting above sand (really shallow water), the water is also affected by the shape of the substrate.

**TIP: When you're painting these suds, keep your brush on the surface as much as possible, like calligraphy. You'll get a much more natural look.**

**TIP: Develop your skills so that you are comfortable to go back into a painting at almost any point.**

### After lunch:

We're going to investigate the structure of trees. Broccoli shapes first. We're going to start by dishing up some Forest Green, thinned, and Mark painted a "broccoli" shaped tree, a Fig tree. He then painted a Pandanus, another broccoli shape. Kinda. Sorta. It's all just to give us an idea of the shapes of them. Mark painted a Gum tree as well, this is also a broccoli shape. Maybe broccolini :D He then painted a Pine tree, this is of course a carrot shape.

Then there is the other group. They are the recalcitrants - they don't follow the rules. A young Banksia is almost a broccoli shape, (a denser, more squat broccoli shape). As it gets older it gets more straggly and seems to break down.

Then you have Casuarinas. These are also recalcitrant shapes. The pattern with them is more within the leaves. We are only going to do Casuarinas and grasses,



and maybe Banksias, (and maybe Pandanus - but only as a silhouette) in this picture. We want to be able to identify the "big picture" shapes, and the "small picture" shapes, and then figure out how to make these marks.

## **BRUSHES 101**

Decide what mark you want to make BEFORE you make it. How are you going to make it? Which paintbrush? Which pressure? Which area of the bristles do I need to use to achieve that effect?

There is a mistaken belief that if you buy a different brush it'll solve all of your problems. Your brush is like a swiss army knife - you need to know all the different strokes it will create. You need to know what mark you want to make and how you can make it BEFORE you start.

There are 3 main functions of your paintbrush which affect the mark you make. These are:

- The amount of pressure you apply
- The amount of paint on your brush
- The medium you use

Then there is also HOW you hold your brush.

Within each of these areas there are lots of variations (if you think of each area having a scale of 1-10, for example), resulting in potentially thousands of different marks you can make with just one brush!

So, before you make a mark, ask yourself questions. Get really educated about this. Is this the mark I want to make? Is this the brush I need? What do I need to do to get the mark that I need? **KNOW YOUR BRUSHES.** Make as many different marks as you can with just one paintbrush. Experiment with how you hold your brush too. You'll be absolutely amazed at the stories you can tell with just one paintbrush!

**TIP: Just play for 5-10 minutes at the beginning of your painting session, doing this! This can often just take the pressure off enough to enjoy your painting process.**

Another great tip is to make a mark on something else first, before you touch your brush to your "real" painting, ie nearby easel or spare canvas etc.

As you get confident with the brush, this confidence will spill out into your paintings.

This is what we're going to do. Looking at the paintings, Mark noticed there were a few issues with the tree trunks. Using the right brush (a flat), and thinned Dioxazine Purple, Mark turned the brush on its edge to make a thinner mark, and painted a long, Casuarina style tree trunk and branches to create the broken effect that they have. He then used the flatter edge to create those needly leaves that look a bit droopy. In some places there'll be really intense clumps of them, and in others they will be quite sparse.



Mark mixed up his "Casuarina shadow colour" of Forest Green, Dioxazine Purple and Cadmium Yellow Medium. (Note this is the mid-value colour). Mark painted in the leaves with this colour, using the corner of a small flat, with thinned paint and most of it taken off the brush - a "wet-dry" brush).

Take your time with this, as it is part of a process. We want the picture to be quite dense with foliage so you can just see the ocean peeking through. Mark also painted some Casuarina leaves lower down, to create the illusion of trees further down the cliff, over the edge.

Mark leapt ahead here by adding White and Cadmium Yellow Medium to the previous colour mix, and created some highlights on the leaves here and there. Each time colour is applied like this, the tree becomes more dimensional.



You do need to be a little bit sensitive to where the light is coming (top left corner), so the tree on the right will have more light on the front edges of its leaves.

This is your process, so don't stress too much if you don't make your shadowed marks too well, there's another layer over the top.

Mark mixed Forest Green and Dioxazine Purple to create some darker shadowy areas, and to begin to establish where the big clumps of leaves are. It can be easier to put this darker colour in later because you can be a little more targeted about placement. However Mark is working from the mid-tone outwards, and this gives you a bit more room to move.

**TIP: Don't worry if your branches don't match up exactly with the leaves, as you can paint them in later on.**

**TIP: If your trunks are too wide, extend them (and your leaves) up above the picture.**

When you start painting these over the top of the suds and water it starts making everything look a lot better. If there's anything in your background you're not happy with, try and paint the leaves over the top to obscure it!

**TIP: Get into your shadows with neat Dioxazine Purple and this gives it warmth and dimension as well as depth in your shadows. Looks a million dollars.**

From this point on with the Casuarina leaves, it is just to-ing and fro-ing, building up the layers.

Mark mixed Cadmium Yellow Light and White, and a tiny hint of Forest Green to make a lovely vibrant limey colour. These leaves are being hit directly by the sun, so this will be the top left-ish leaves. You can just paint a few in the shaded areas. This helps you create that dappled light effect. Mark used this colour to paint a few little highlit areas on the grassy area in front too.

Figure out where you want your leaves to be - you can use chalk to do this. For example Mark wants to obscure the ocean pretty well. Then mix up your mid-value foliage colour of Forest Green, Dioxazine Purple and Cadmium Yellow Medium, and settle in for the afternoon!



**TIP: These trees are really chaotic - break up your patterns, break up the leaves, don't make it uniformly hairy along one branch or trunk. It'll look really weird.**

## Day Two:

Are there any questions from yesterday? It's one thing to go to a workshop and be given information - it's another to be able to go away and fix your problems. We need to be able to look at our paintings critically and objectively, and figure out how to fix any problems.

**At this point Mark introduced these three fundamental skills you need to make a painting:**

- Conceptual Skills
- Physical Ability
- Perception Skills

## Conceptual Skills:

This is your spin on the image, this is unique to you. Is the concept (of the image you want to paint) compelling to you? If it is, that's great! You're not painting for anyone else! Having said that we want to make a piece that is evocative in some way. Your conceptual skills can modify an image (perhaps something as simple as cropping) and make it somehow "something else". And yours. This skill is not AS important in the early days, until your physical ability and perception skills are



honed. When these are developed you will eventually feel more confident in your storytelling ability, and developing your conceptual skills.

### **Physical Ability:**

This is the ability to move your paint around. If you practise your physical skills this will eventually also enhance your perception and conceptual skill areas. To develop your physical skills this is time on the brushes, but TARGETED time on the brushes. Take a corner out of a magazine and try and match the colour. A great idea is to draw up a series of different shaped squares and rectangles, and practise your gradations, first with one colour in all these different shapes and sizes, and then try adding another colour.

### **Perception Skills:**

As artists and humans, we notice when things don't look right. (For example the sunlight shining through a bushfire, instantly looks strange). As artists we should take this further and go beyond this, to see what is wrong, or find the nuance, and investigate.

Our brains don't tend to see everything - we stop noticing the minutiae in the world. As artists it's useful to look at everything like it's the first time we've noticed it. These nuances are the things you can exaggerate and share with the world.

Painting is a lot about creating illusion - knowing some tricks to help create these illusions is very useful!!

Your perception skills don't only relate to seeing information in the world, it's also a way to see your own process up close. You need to be able to quiet your noisy mind and actually, truly look.

These three concepts (Physical Ability, Conceptual Skills and Perception Skills) can be used as a problem solving tool when you are making paintings. Use these tools to refine your own arts practise.

Next time you're at an arts show, look at the paintings - holding these three concepts in your mind - and really evaluate the paintings. For example you might love a particular concept, but notice that the artist lacked the painting technique.

**You can learn a lot about your own painting practise by looking at others' paintings in this way.** Keep asking the questions! "Don't upset people's BS alarms!" (unless of course you're intending to do this :)

See the Youtube link at the end of these notes for a bit more info on these concepts "3 Skills to Make a Painting".

So in relation to this workshop, Mark explained to the participants to have a REALLY good look at the photo references supplied and really see if the marks you are making are similar to the marks in the reference picture. Look at it as if you are looking at it for the first time.

What we're going to do now to ease our way into the day is dish up some Dioxazine Purple, Forest Green and Cadmium Yellow Medium. Mark mixed up a nice dark

using these colours, and using the tip of a large flat brush and a gentle vertical technique, he started painting the shadowed areas of the grass.

The paint has been thinned with water, and then most of the paint is taken off. Mark calls this a "wet-dry brush". This is more forgiving in the early stages as we will be putting 3-4 coats of paint over this anyway. He wanted the suggestion of mottled light here and there, and is happier to go a bit heavier with the dark colour. We're using the darkest dark for this area first.

Mark added more Cadmium Yellow Medium to that mix, and using the same brushstroke, he painted into the areas where the sun is hitting the grassy area. This is not necessarily direct sunlight as Casuarina trees let quite a lot of light through in varying strengths.

Mark added more Cadmium Yellow Medium to this mix and added more of the same marks, using the very tip of the brush, and created more "highlight" areas on the grass.

Painting the grass is quite a nuanced brushstroke.

**TIP: Break up your brushstrokes here and there to create a more natural look.**

While you have that colour on your brush, you can use it to add some more leaves to your Casuarina towards the top of the tree, where it's in the light more.

Sometimes you run the risk of the painting looking "same-ish" (using this colour for the grass and the trees), but a dry brush with variations of colour can fix this later, and it can be efficient to paint this way to build up your layers.

**TIP: Under normal circumstances, don't be scared to do a lot of incremental shifts in colour, it will give your painting a lot more dimension. Mark tends to do at least 3-4 shifts in colour at a minimum.**

A little bit of colour theory - Mark breaks the time of day down into colours. So, for example at noon the colours tend to be Whites + Cadmium Yellow Light. At 3pm - it's more Cadmium Yellow Medium. At 4.30 the reds starts to appear. The closer you get to dark the faster the shift happens. At 5pm there are a lot more reds, then purples, then blues.

This is how Mark broadly works his colours out for the time of day. So, for example if you wanted to change the time of the day in this painting to say 4pm or later, you



could add a tiny bit of Cadmium Yellow Medium and or some red to any of your original colours. See the link at the end of the notes "Painting the Right Light".

In the afternoon there is dust in the air, so the reds and yellows tend to be more intense.

In the morning there is more moisture in the air, so there are more Cadmium Yellow Light + white kind of colours.

At this point Mark added some White and Cadmium Yellow Light to the last lightest mix of colour, and started painting the highlights. The reason he used Cadmium Yellow Light is because it is the noon - ish time of day, and therefore anything lit directly by the sun will have a hint of Cadmium Yellow Light.



Mark then went into his process a little bit, and why he builds up his layers with Impasto Gel (Heavy Gel Gloss) and glazing. Glazing is an incredibly powerful technique that Mark uses a lot. Using glazing and Impasto Gel creates more luminosity because the light is travelling through the colour and back through the layers and then back to your eye.

You can come back with a very dry brush in the grassy areas to get a bit more light here and then. This image is loosely based on the headland at Evans Head, and the grass is a bit wooly and unkempt. The grass is long. Paint this in lighter than you think as you can come back in with some glazes later on if you like.

**TIP: Look closely at your reference for the Casuarinas, the leaves are coming out of the thinner branches - not the thicker branches!**

**TIP: If you have a brush you can beat up, spend a minute or two beating them and splaying them out on the palette and then they are great for painting grasses.**

An aside - an exercise. Understanding value and how to use your brush. Mark used very thin colour, and using Evelyn's canvas and just one colour, he mapped out the painting this way. It's a great exercise to develop confidence, and look at the picture in a different way.



What we've been doing is painting the highlights in the grass, there are also highlights in the shadowed areas that aren't highlit by the sun.

If you take Forest Green and mix it with White, and come into the shadowed area to form up the grass in there, it'll give you some form in the shadows. Gives you a little bit of depth and detail in the shadows, and makes them look a little more natural.

Some of you have painted Pandanus trees, but we're not going to go too far with those, as we won't have loads of time to do heaps of detail in the Pandanus.

So, Mark mixed up a dark colour with Forest Green and Dioxazine Purple, and re-established the leaves of the Pandanus, basically as a silhouette. We'll put a few highlights on them later on if there's time. Doesn't matter too much if we don't as they could easily be in shadow.

While you have that colour, if it's a bit light in your shadow grassy areas, you can add that to create more shadow areas.

On the other side of the painting Mark added some coastal shrubbery using the same colour, as he wasn't super happy with the grass there.

### **After lunch:**

Some people are at the stage now where they're not 100% happy with trees, grass etc. So we're going to use some distraction techniques in order to fix this. We're going to re-establish the trunks in the trees and use these techniques to distract from any leaf areas that aren't working so well.

Mark is going to share a couple of strategies to de-emphasise problem areas.

Mark used a liner and neat Burnt Umber (you can add a tiny bit of Pthalo Blue to this if you want to go even darker), and established some of the trunks of the Casuarinas and put a few extra branches in here and there. What this does, is break up some of the imperfections that you may or may not have in your leaves. The branches Mark is painting with the neat Burnt Umber are in the shadow areas.

**TIP: Don't be afraid to get heaps in there, as Casuarinas have a lot of branches.**

**TIP: If you don't have a liner, use a small flat brush on it's edge.**

Mark mixed White and a tiny bit of Burnt Umber to paint the lit areas on the branches. Light will filter through here and there and will hit some of them. By





doing this, it diminishes the density of the leaves - it creates an impression that you can see through the leaves at the light that is hitting the branches - this helps distract from any imperfections that you may have had in your leaves.

Mark added Cadmium Yellow Medium to the Burnt Umber & White mix, and we're going to represent the light bouncing up onto the underside of the branches and trunks. This may not be the reality, as Casuarinas aren't actually all that reflective, but it's another way to get colour in there. That gold-y colour warms up the picture and adds another layer of dimension.



While he has that colour, Mark painted a few dead leaves here and there.

Mark mixed a colour using French Ultramarine Blue, Burnt Umber and White to create a kind of nice bluey grey colour, and painted this "sky reflection" colour on the other side of the trunk and bigger branches to where the gold was painted.

Again, there's not a lot of reflection here in real life, but it looks a million dollars when it is exaggerated.

**TIP: If you mix up your brushstroke with the small liner, it creates the illusion of a rough and textured trunk.**

Once we get to a certain point with this picture, Mark starts doing things like mixing up a white and yellow and striking the canvas here and there with the liner to show the light hitting the blades of grass.

While Mark had this colour, he added Forest Green to it and suggested some highlighted areas on the Pandanus plant. The Pandanus is kind of in the shadows so you don't have to be too fussy about it.

**TIP: Strategically place some highlights on the trunk here and there, and it looks like the dappled light is filtering through the leaves and hitting the trunk.**

**TIP: Mark looks for 3 sources of light at a minimum in his paintings. Direct light, and then 1-3 sources of reflected light. This is vital in creating realism, depth and dimension in your paintings.**

If you're not quite happy with a colour - you can always fix things with a glaze. A glaze is designed to incrementally change a colour using thinned pigment,



(transparent colour). You can use water or Glazing Liquid as your carrying medium (be aware that using too much water can break down your paint).

Mark used a mix of Cadmium Yellow Light and a little bit of Forest Green, thinned right out with water, and then painted this over some of the grassy shadowy areas. You can yellow-ify your highlights or green-ify your grass.

As another example Mark mixed Cadmium Yellow Light with a little bit of Pthalo Blue to create a lovely lolly turquoise colour and thinned it right out, painting it over the shallow water area. You can glaze over your suds if you like and then go back over the area strategically with white later. This just creates more dimension, and a more luminous painting overall.

Remember guys, this information will start to be incorporated into your painting practise with a little bit of a lag. It's easy to get caught up in the pressure of the weekend, but once you go home and get into your own space, you will notice how much information has gone in, and how your painting process will improve.

Thanks so much everyone, for a wonderful weekend in Esk!



### **Overheard in Class:**

"I don't like it when people are happy. It's weird."

"Where's Waller?"

"I apologise in advance for any swearing I may do!"

"Grasses-are-us" brushes!"

"I have a kaleidoslopic brain"

"If it's not looking great, drown it in paint!"

"Scuse my French, I'm very sweary when I'm tired"

For support material about what you learnt over the weekend, check out these pages from our website:

**Have a look at this page first to do some of your own exploring!**

**<http://www.explore-acrylic-painting.com/sitemap.html>**

[www.explore-acrylic-painting.com/color-mixing-guide.html](http://www.explore-acrylic-painting.com/color-mixing-guide.html)  
[www.explore-acrylic-painting.com/how-to-paint-water.html](http://www.explore-acrylic-painting.com/how-to-paint-water.html)  
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[www.explore-acrylic-painting.com/create-unique-paintings.html](http://www.explore-acrylic-painting.com/create-unique-paintings.html)  
[www.explore-acrylic-painting.com/workshops-past.html](http://www.explore-acrylic-painting.com/workshops-past.html) (to access previous workshop notes)

**and these video clips (make sure you subscribe to our Youtube channel for all the latest clips):**

**Beachscapes Paint Recipes Playlist:**

[https://youtube.com/playlist?list=PLbRTq9InYzEDR-XCIKTCjzn\\_494YZHai](https://youtube.com/playlist?list=PLbRTq9InYzEDR-XCIKTCjzn_494YZHai)

**Atelier Free Flow demonstration:**

<https://youtu.be/uicinMfZNY8>

**Painting The Right Light:**

<https://www.youtube.com/watch?v=XdaWQW3ID4Q>

**Painting Coastal Foliage:**

<https://youtu.be/C2rg0quufjw>

**Know Your Brushes!**

<https://youtu.be/20CjkSzXICc>

**Creating Distance In Your Paintings | Atmospheric Perspective:**

<https://www.youtube.com/watch?v=0ecBhJUifXU>

**Brush Technique:**

<http://www.youtube.com/watch?v=icWYYJHJFVc>

**Learn How To Paint - Gradation:**

<http://www.youtube.com/watch?v=vy-Z0FQ2kpg>

**Acrylic Painting Tips - Colour Matching:**



<https://www.youtube.com/watch?v=A5gzJuX8EEU>

### **3 Skills to Make a Painting:**

<https://youtu.be/WPfiMs32kXk>

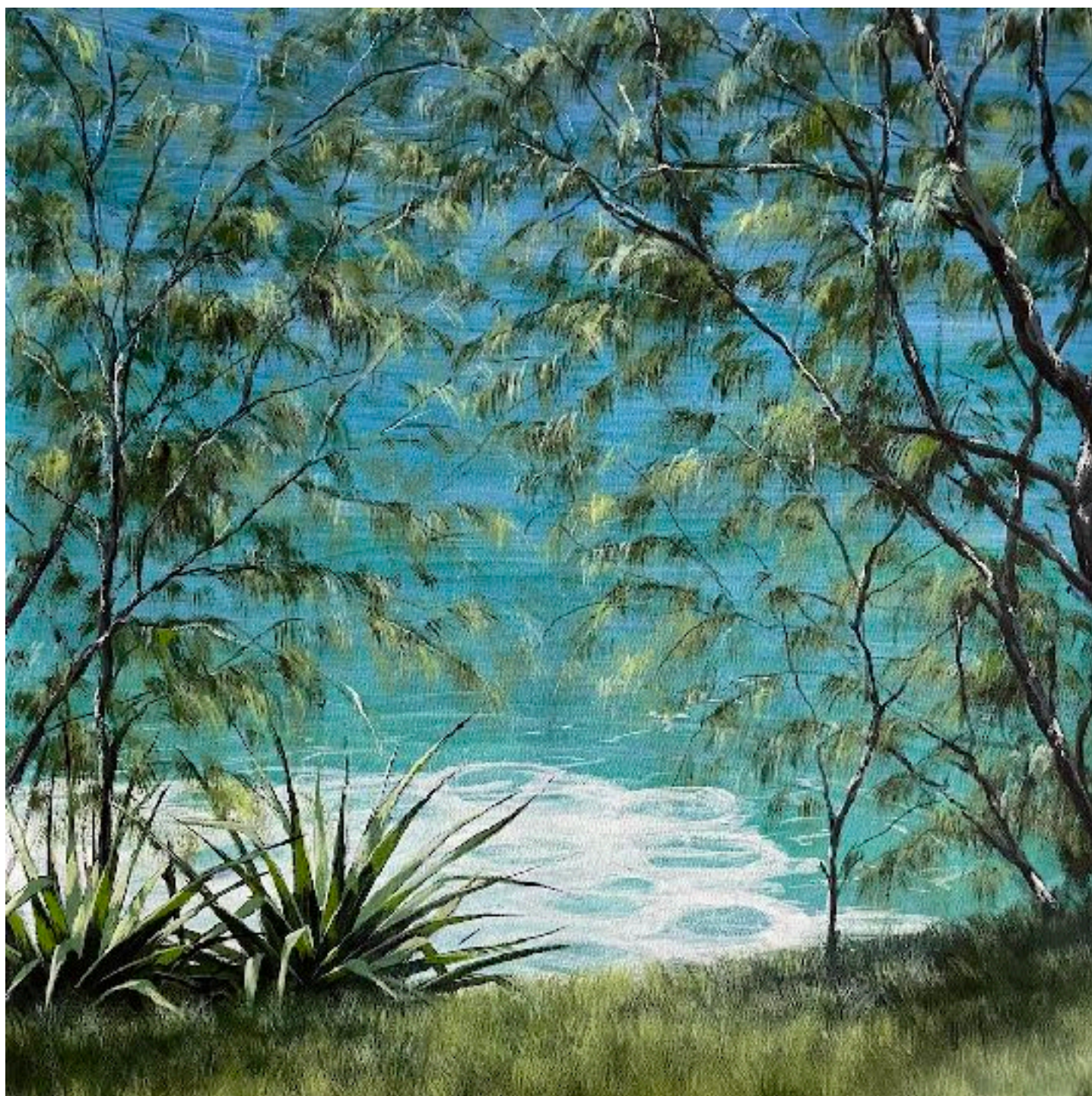
### **Atelier Interactive demonstration:**

<http://www.atelieracrylic.com/atelier-interactive-acrylic>

### **Unlocking Formula demonstration:**

<http://www.atelieracrylic.com/atelier-unlocking-formula>

If you'd like to order Mark's book "It's All About the Light", click [here](#)!





# Caramel Macca Slice

## Ingredients:

### **Biscuit Base:**

400g - 2 x packets Arno Shortbread biscuits  
100g butter

### **Caramel Layer:**

150g butter  
1 cup brown sugar, loosely packed  
1 tin sweetened condensed milk

### **Topping:**

1 1/4 cups raw, unsalted macadamia nuts (chop them roughly if you like!)

## Method:

Preheat oven to 180°C. Grease and line a square or slice pan (I used a deep loaf pan which worked great), approx 24cm x 5cm.

Add shortbread biscuits to the bowl of the food processor and blitz for 15-20 seconds to a fine crumb. Add the 100g butter to a heatproof jug and microwave for 1 minute or until melted.

Add blitzed bikkies to a large mixing bowl, pour over melted butter and stir to combine well. Transfer to pan and flatten with the back of a spoon. Cook for 8-10 minutes or until light golden colour.

Add condensed milk, brown sugar and butter to heatproof jug or bowl and microwave on high for 3 minutes. Remove and stir to combine, microwave a further 3 minutes. Stir for 2 minutes until consistently combined. It will look a bit eh but trust the process!

Pour caramel over cooked bikkie base, then top with macadamia nuts. Transfer to middle rack of oven and cook for 10 minutes until nuts are a light golden colour.

Slice up and nom nom nom!!!

# Enjoy!