Workshop Notes

Day 1.

We’re inviting you to go on a slightly bigger journey than maybe you’re used to with your painting. It has taken billions of years for you to be and here and exist. Enjoy the fact that you can stand here making pictures out of coloured goo. Remember this when you’re being challenged throughout this process :)

Set Up Your Workspace:

Set yourself up properly to remove "obstacles". Your palette (and your spare canvas, in this instance) 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 dished up at the beginning. These strategies will free your brain for painting.

Your small canvas is there for you to work your stuff out on. Use it as a practise space. Test the marks you make BEFORE you make them.

Mark wants you to consider that a lot of paintings can be built around gradations of colour or tone.

We’re going to paint a sky, with some wispy clouds to show atmospheric and structural perspective. We’re going to add ocean with some reef to shallow water, some small waves and whitewash. We'll then add some steep sand dunes and shrubbery/foliage. We’re going to look at a painting as a series of gradations with some fancy brushwork over the top.

Having skill as a painter involves solving problems. It’s only a mistake if it beats you!

With this painting we’ll be using Atelier Interactive, because there are a lot of blends of colour and this paint is great for blending.

My process involves blocking a painting in quickly. We’ll spend some time sketching out first, to work out where the elements will be. There are a couple of awkward areas that we’ll spend some time on, such as the horizon.

TIP: Develop gradation skills by drawing yourself out a series of different shaped boxes on a canvas, and then gradating with one colour + white over these different areas. You’d be surprised how much serious skill can be mastered using these exercises.
Mark used the analogy of watching a tradesperson use a series of processes and shortcuts to make their job easier. We need to adopt theses strategies too. It’s more fun to be organised, and then spend the time dancing with your painting. Approaching it in this utilitarian way ultimately gives you more freedom.

Mark uses Atelier Interactive as it is a superior quality paint, which blends superbly. It also has unique properties which enable it to dry differently to “normal” acrylics, that is it doesn’t form a "skin" but dries evenly all over. The bonus is if you dish up a lot of paint it is actually more economically efficient than dishing out a tiny pea-sized amount.

Any paint you use will have particular pros and cons. Find out which are the pros and cons for your painting practise, and then use those paints for your strengths.

He explained how adding Universal Medium to your Atelier Interactive is like using a LOCK. It makes the paint behave similarly to other acrylic paint, which cannot be re-opened. If you add Unlocking Formula to your paint this is the KEY. This is how you re-open the paint. See the links at the end of the notes to see Mark demonstrate this. “Atelier Interactive demonstration” and “Unlocking Formula demonstration”.

So, Let's Make a Painting!

We’re going to sketch something quickly and block in a quick framework. This needs to NOT re-open, so you can paint over it without the paint bleeding through, so add Universal Medium to your sketching in colour so that it will not re-open.

Mark mixed up a pale colour to sketch in using Yellow and Red and Universal Medium. Using pencil or chalk to sketch in tends to taint the colour you paint over the top.

Mark started sketching in the sand dunes and shrubbery, and added the horizon.

He took a moment here to talk about blending and gradation, and to introduce the idea of using recipes as a starting point for your painting.

You need to put a lot of paint out to cover the canvas.

We’re going to start practising a gradation with your spare canvas. Mark talked a little bit about theory here - in a typical summer sky, the colour tends to be warmer closer to the horizon.
Dish up your paints so that you have your widest paintbrush width between each colour to avoid contaminating your colours with others. It becomes important to manage your palette and keep your gradation colours in some kind of order so you can stay organised.

If you’re using Atelier Interactive, these are the colours to set up on your palette, from left to right:

- Burnt Umber
- Dioxazine Purple
- French Ultramarine Blue (warm blue)
- Pthalo Blue (cool blue)
- Forest Green
- Cadmium Yellow Medium (warm yellow)
- Cadmium Yellow Light (cool yellow)
- Napthol Red Light (warm red)
- Permanent Alizarine (cool red)
- Titanium White

However this morning, for this exercise we will dish up Pthalo Blue, French Ultramarine Blue and White in the first instance to practise the sky and water gradation, and the horizon area.

**TIP:** People tend to try and paint a gradation all in one go with acrylics. It’s easier to mix your colours and paint bands across the canvas, and then pull the bands together using the tip of the brush to blend.

So, we mix a summer sky colour of French Ultramarine Blue and White, and paint just above the horizon line, leaving some diagonal gaps here and there for cirrus clouds.

Add a tiny bit of Pthalo Blue and paint a band of this colour above the first colour, and pull these colours together. Pthalo Blue higher in the sky represents the “cooler, cleaner” part of the sky. Add more Pthalo Blue to this mix and paint to the top of the canvas.

Then, clean your brush and using pure White, paint the horizon area. Painting the horizon can be time consuming and a little problematic. The easiest way to manage this area is to create two colours that are easily managed (and/or recreated). We use neat White on the topside of the horizon. There will be a little bit of the blue still in your brush. The ocean colour will be Pthalo Blue and French Ultramarine Blue, with a teensy bit of White. Add water so this colour travels. Paint
this ocean colour right up to the horizon line. Then use Pthalo Blue neat UNDER this band to represent the deeper water, and then blend the two together.

Now you have two bands of wet colour either side of the horizon, which you can spend the time to get right.

TIP: Turn your canvas upside down, don't be afraid to find a new angle.

TIP: For a comprehensive video tip on this, see the links at the end of the notes “Painting Your Horizon”.

TIP: The less distinct you make the horizon, the more foggy the day is, eg a windy, summery day blowing a Nor-easter. If you want a crisper, more wintery day then sharpen up your horizon.

You now have plenty of time to fix things as your horizon is wet. You can come back with a clean damp brush to fuzz it up a little. While the sky and water is drying, you have all the time in the world to faff around with the horizon. Use Unlocking Formula if it starts to get away from you.

TIP: Horizon - the transition needs to be soft to be convincing - DO NOT USE MASKING TAPE!

An aside: Humans tend to spend a lot of time in their heads, without actually noticing stuff around them. However, people will notice if the horizon is out, or the sky is wrong. There are some things we are hard-wired to notice if they are wrong, as it spells danger for us! The horizon, particularly, is one of these things. Try not to set off people’s BS/panic alarms if you can help it.

At this point Mark went into a bit more theory about water and reflections, asking “what colour is water?” and then explaining you can’t actually answer the question without more information being supplied (ie what is the light doing, the wind, etc).

So here’s a bit of theory about water:

The Four 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.

REFLECTIONS RELATING TO WATER

We talked about painting reflections in the context of water - and that because water is highly reflective it is easier to find reflections, but sometimes harder to paint them.

We talked about the two elements of water that affect the “reflectivity” of water

• The Surface
• The Light

The angle of your eye relative to the surface of the water, and to the light will affect the appearance of these two things.

Mark used a plastic wrapped canvas to illustrate these reflections.

The closer to the horizon the water is, the flatter the water is relative to your eye, and therefore it will reflect what is behind it, in this case, the sky. There is also a lot of “junk” in the atmosphere which can make that part of the sky close to the horizon quite warm and a bit “dirtier”. This is known as “atmospheric perspective”.

Atmospheric Perspective

Think of the world having layers of coloured cellophane between you and whatever you are looking at. The further away, the more layers of cellophane, the closer to you, the less!

With seascapes we like to establish the illusion of depth and dimension in our paintings. We talked about how the air has a colour due to the “stuff” in it, and how we can assume this colour is blue (sky colour - White + French Ultramarine Blue). So in order to push elements further back - we can first establish their colour close up, and then to push back simply add sky colour. To push back even further, add more sky colour.

How do we know what colour the cellophane is? We establish the light. This is where the difficulty is - what colour do we make the cellophane? There are lots of variables which affect the sky and water colour, i.e. rain, time of day, fires, traffic etc. Consider what colour you need to make the objects in the distance in the air and in the water. Find the colour of the foreground object and add “further away colour” to push it further away.
Always consider when making your paintings that there is something between you and the objects in the distance, this helps to make your painting convincing.

You can see how a simple gradation can become quite sophisticated.

OK, so now let's block your "real" painting in. Add Universal Medium so you can just smash it down and have fun with it. You can then paint over the top of it when it's dry without the paint unlocking on you underneath it.

Mark got me to time him and then allowed you to add 30 minutes to this time for your own blocking in process. The point is to keep this process non-committal, it's basically a recon mission - smash it out to see if it will make a good painting, or not. You can move elements around now, when you've only invested 40 minutes in it, rather than 4 days down the track.

**TIP: It's a trap to invest too much time in this part of the process.**

So, Mark painted the sky and horizon the same as the previous exercise, and then used neat Pthalo Blue to start painting the deeper water. "This is where it's gonna get weird".

He added Dioxazine Purple to the Pthalo Blue and started painting patches of reef shadow into the deeper water. He then used Dioxazine Purple neat to create the patches of reef coming down the canvas.

And now, a quick introduction to using paint recipes.

These recipes are a starting point to get some colour down fast. It doesn't take away your responsibility to go out into the world and observe, make adjustments etc.

**Tropical Water:**
- Cadmium Yellow Light
- Pthalo Blue
- Titanium White

**Warm Summer Skies:**
- Ultramarine Blue
- Titanium White
- Pthalo Blue (add a little as you get higher in the sky)

**Shadow Under Foliage:**
- Dioxazine Purple
- Ultramarine Blue
Titanium White

**Sand:**
Cadmium Yellow Medium  
Dioxazine Purple  
Titanium White  
(for drier sand add more Titanium White)

**Trees & Foliage:**
Cadmium Yellow Medium  
Dioxazine Purple  
Forest Green

We used the Tropical Water (deeper water) colour to start blocking in and around the patches of reef. Add more Cadmium Yellow Light and White to this colour as you paint down into the shallows.

Mark then used Forest Green and Dioxazine Purple to create shadowy areas in the shrubbery.

**TIP:** To recreate the East Coast colours in the water, use more Cadmium Yellow Light. On the West Coast, use more Pthalo Blue (or even a tiny bit of Pthalo Green).

Mark used Cadmium Yellow Medium, Dioxazine Purple and White for the sand. Try not to get any Pthalo Blue on your brush here or your sand will have a greenish tinge :) Add more White to this colour as your sand gets drier. Use pure White for the driest sand.

**TIP:** As a general rule, use cooler colours underwater, and warmer colours above the water.

Mark used Dioxazine Purple and French Ultramarine Blue + White for the foliage shadows - you can shape the dunes using these colours.

He used Cadmium Yellow Medium, Forest Green and Dioxazine Purple to create the foliage shapes (no white). He added Cadmium Yellow Medium and Permanent Alizarine to make some warmer, more orange highlights on and in the foliage.

NOW that it’s blocked in, have a good look at it! Decide what you’re happy with, and not, and how to fix things you’re unhappy with. Can you put a bit more detail in the foreground to make it more interesting? Just play with it and see what you can discover. Mark added some grass detail using Forest Green, Dioxazine Purple and Cadmium Yellow Medium.

The roughing in process is to give you a sense of colour, proportion etc. THIS is where you get to change things up.

A bit of theory before lunch:

**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

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. 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.

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.

After lunch Mark demonstrated some foliage techniques. Using the shadow foliage recipe of Dioxazine Purple and Forest Green he blocked some bushy shapes in. Then he added Cadmium Yellow Medium to this colour to make it a bit more "brown" and "coastal", and rolled his brush around when applying this colour to get a scraggly kind of a look. He added more Cadmium Yellow Medium to this colour to create highlights and the illusion of volume.

**TIP:** By relinquishing control of your brush, you get a random and natural look with the foliage.

**TIP:** Pivot from a central point in the bush to create a coastal shrubbery look.

Add Cadmium Yellow Medium and Permanent Alizarine to create a further layer of highlight (don't use White at this stage).

**TIP:** White takes the intensity out of colour. You don't need to make a colour paler using White necessarily.

Mark came back with French Ultramarine Blue, Dioxazine Purple and White to paint the foliage shadows.

At this point he backtracked a little and painted some grassy flashes with the Foliage paint recipe using Cadmium Yellow Medium, Forest Green and Dioxazine Purple. Mark used a watercolour brush on it's edge for this one. He then came back with that purple shadow colour (above) to start to create the illusion of the shape
and form of dunes with the grassy shadows.

He painted a banksia in the background to illustrate how you can easily suggest something. If you observe the shape of something, create the silhouette and then 3 shifts of colour or tone, and you'll get pretty close to where you want to be.

**TIP: Keep your contrast!** The danger of going over and over something is that you'll end up with a big green “poo” at the end. Keep your darkest shadows and your lightest highlights for the most effective result.

**RULE OF THREE - an aside**

From Mark: "For me, my OCD-ness represents itself in an inability to paint a transition without at least three incremental shifts in hue or tone.

The value in this process is that is forces me to look at the object that I’m painting in a series of shifts in hue or tone. It helps me to dissect an element in the image into areas of dark and light, warm to cool, etc. Being able to distil the subject into three areas in this way, allows a complicated subject to be more easily managed mentally. And allows a process to be formed. That rule of three when applied practically, and the colours pushed and pulled together, delivers a surprisingly effective result.

This rule of three, while very effective and efficient (and of course nice and simple) is obviously not the whole answer. There are always additions and subtle nuance that needs to be taken into account. The beautiful thing about the rule of three, is that if you use it as a starting place, a much more complicated image can be more easily broken down. Subtle nuance can be added once the “bones” of the rule of three have been established. These examples are just the tip of the iceberg, and I have many more applications for this rule of three that I’ll dig out further down the track.

Something major to take into account with the rule of three is that there are usually three sources of light to consider too - direct light, and at least two sources of reflections. (There will usually be light coming in from somewhere else).
OUR JOB AS ARTISTS

Your job is not necessarily to recreate nature, but to give people access to the discoveries you've made. You get to exaggerate what's really there, and play and dance.

We discussed how our brains work. That is, we can leave out information (think “the cat sat on the ...(mat)’), and still create a convincing painting. You can represent things without putting in every tiny detail and nuance - people's brains will do the rest. It's all smoke and mirrors!

We don't fully process all the information. We stop looking, because we think we already know. Forget that you know - look at everything like you're a brand new person, with a sense of wonder.

TIP: Your job is to go and look carefully at ....everything!

The last task of the day is to re-paint your sky on your "proper" canvas. Use pure White and a teensy bit of French Ultramarine Blue and repaint the horizon line and the cirrus clouds coming up. Add more French Ultramarine Blue to that colour and blend upwards. Stop and make sure you get the lower part of the sky reasonably correct BEFORE the paint dries! Then mix your next gradation colour, adding more French Ultramarine Blue and Pthalo Blue to the previous colour. Add a little water to your brush to help the paint travel. Take a little more time than you did before, as this will be your finished sky.

Add Pthalo Blue to this and paint the top part of the sky. Pull your colours together using the tip of a damp brush. This is where you can use your bigger brush to soften the gradation. It's up to you to decide at this point how "smooth" and "neat" you want your sky to appear. While the paint is still damp you can work some neat White using a roily-brush technique into the sky to form streaky clouds. Then soften this using your damp brush. Using that roily-brush technique takes some "control" out of your hands and makes the sky appear a little more "natural".

DAY 2:

Yesterday we completed the sky so today we can spend the rest of the time on the rest of the painting.

The first thing to do is to spend the time getting your horizon right. There's a couple of ways to do this, using a wet-in-wet technique, or using a wet-in-dry technique. We're using the wet-in-wet technique today.

Just a reminder here, if you are happy with your skies, you can "lock them in" using a coat (or two) of Universal Medium. You can actually work on your horizon using this technique (ie paint Universal Medium down to and just beyond your horizon, so that you have a wet edge to paint into).

Today however, we're just going to mix up our White which was the colour closest to the horizon on the sky side, and mix it with Universal Medium until it is a fairly runny
consistency. Paint a thin strip along the top edge of the horizon, and then mix up the “water close to the horizon colour” of Pthalo Blue, French Ultramarine Blue and White (this time don’t use any Universal Medium) and paint another strip up to the white strip.

**TIP:** Use chalk marks if you want to make sure you have a straight and even line across the canvas.

Then you can take the time to paint back and forth to get the horizon how you want it! Technical term: faffing.

**TIP:** Wait for a few days before you seal your painting to ensure the paint doesn’t “open up” and lift off (AGHHHH!). The same properties that make Atelier Interactive so good for blending also mean it takes longer to completely cure.

Next: start on the water. Make sure you have your colours out - French Ultramarine Blue, Dioxazine Purple, Pthalo Blue, Cadmium Yellow Light, Cadmium Yellow Medium, White.

Paint another band of the “close to the horizon water colour” of Pthalo Blue, French Ultramarine Blue and White, then paint a band of the “deepest water colour” of neat Pthalo Blue (thinned with water). Clean your brush and pull the two bands together in a soft gradation. Don’t stress too much if it’s not completely smooth as the ocean tends to have wind eddies, waves and other things happening that can cause the appearance to look a little broken.

Add Dioxazine Purple to your neat Pthalo Blue and start to create the reef patches coming out of the deepest water. Add more Dioxazine Purple to this mix to start to create reefs. Add some Cadmium Yellow Medium to this colour to “greenify” the colour a little and make the reef appear to be coming down more into the shallows. Add more Cadmium Yellow Medium and Dioxazine Purple to this mix to create the reef/rock patches.

**TIP:** Use chalk to place your patches of reef first.

**An aside - perspective !**

The further away something is from you, the smaller and flatter it will appear to you. When painting your reef, you want your patches of reef to appear quite flat. Use horizontal brush strokes to help achieve this effect.

Now, we’ll practise painting our tropical water colour, on the practise canvas. We’re going to start from the shallows into the deep water this time. It’s a little easier to manage the shallow colour going into deep rather than the other way around.
There is a tendency to not add enough white to make a good “shallow water colour” if you start at the deep water :)

So, start with a pile of White, a teensy bit of Pthalo Blue and Cadmium Yellow Light and paint the band of shallow water. Add Pthalo Blue and Cadmium Yellow light to this colour (slightly less Cadmium Yellow Light) and paint another band and blend together. Add more Pthalo Blue and (slightly less) Cadmium Yellow light and keep blending toward the deeper water. At this point you can play a little - add a sandbank out towards the deeper water area using the shallow water colour - if you want.

Now add Pthalo Blue to that colour as you go further up towards the deeper water. As you go into the deepest water use neat Pthalo Blue to create your soft, even gradation.

**NOW - play at home** - try using wet-in-wet technique while your water gradation is still wet - mix up the reef colour using Pthalo Blue and Dioxazine Purple and paint the reef patches into the wet tropical water colour. Add Cadmium Yellow Medium to that colour and bring some reef patches down into the shallower water. Painting it this way creates a softer, more blended effect for your reef patches. Just a different approach.

OK, now get your “real” painting out - we’re going to paint the water again! This time however we're going to start with a strip of wet sand. This colour is the same as the Summer Sky recipe - White and French Ultramarine Blue (this is because water is highly reflective, and so is wet sand, so we treat it like the surface of the water. The angle of the sand as the shallows come into the sand means you'll just see the sky reflected).

Then, CLEAN YOUR BRUSH!

We’re going to paint the water as in the above exercise, from shallow to deep, and re-establish the reef patches as you go.

Use a mix of mainly White, a teensy bit of Pthalo Blue and Cadmium Yellow White and paint the shallowest water band. Clean your brush again and soften the transition between the wet sand and the shallow water.

Then, as above, just keep adding Pthalo Blue and (less) Cadmium Yellow Light and paint upwards and around your reef patches. Keep adding Pthalo Blue and (less) Cadmium Yellow Light, and paint upwards until you are at neat Pthalo Blue again.

**TIP: Add water to get your paint to travel!**
TIP: Come back with a smaller, clean brush and soften the reef edges. Each time you do this, clean your brush so you don’t pollute the paint colour. Softening the edges creates the impression that everything is slightly underwater.

USING MEDIUMS:

A quick note on using mediums rather than water to thin your paint. Acrylic paint is basically coloured grit suspended in glue. If you use water to “break down” your pigment, you will start to break down the glue, and you may end up with patchy results. If you use a dedicated medium like Universal Medium or Glazing Liquid, the pigment is then suspended in a layer of plastic, meaning your paintings end up more luminous (as light travels through the “plastic” down to the layer of pigment, and back through the “plastic” before it hits your eye). Lovely luminosity.

Ok, at the moment you’re all flying blind with nowhere to land - at least you think you don’t have anywhere to land! Remember: Engine failure, engine failure, engine failure! There is always a process to support you - you just have to look for it.

Mark did a quick demonstration to show how to bring luminosity back to the water if you need to, doing a Pthalo Blue glaze on the water area and then a Cadmium Yellow Light glaze on the shallow area (be very careful if you’re doing this at home and use a TINY amount of pigment suspended in your medium).

TIP: You will de-intensify the colour with white - you can then use glazes to get the luminosity and brightness back into the picture. Mark sometimes paint a picture deliberately paler than he wants it, in order to come back with glazes.

The sand:

Using a mix of Dioxazine Purple, loads of White and Cadmium Yellow Medium, paint in your damp sand colour up against your previous “wet sand” colour. As your sand appears “drier”, add White to this mix until your sand is pure White. Using pure White for your brightest sand adds to the contrast of the picture. You can come in with this white under the foliage to eliminate any under sketching orange colour, and this also allows you to tweak the shadow edges here and there.

After lunch Mark explained an extra little trick to create an impression of the water moving. Warning, this technique is extremely time consuming. Strap yourself in if you decide to do this! So, using a watercolour brush, take a paler (shallower) but similar colour than the area you are painting over and use short horizontal strokes to create the impression of the water moving, and to give an effect of the reef breaking up. This also adds colour and movement to the foreground. Remember to use a paler colour for this technique than the background you are painting over.

Creating Wavelets:

Mark did a quick demonstration using Atelier Free Flow White to create some wavelets at the waters edge. He added a line of the deeper water colour to the face of the wavelet to represent the volume in the wave.
ANATOMY OF A WAVE

What is a wave? A wave is a lump of water = “deeper water colour” if you are looking through the face of a wave in deeper water. It helps to think of waves as windows and mirrors. The back of waves reflect sky (mirrors) and you can see through the front of the wave (windows). Water isn’t “perfect”, you can get away with a lot in your painting because of this.

Creating Reflections:

Using a dry brush technique and a mix of French Ultramarine Blue and White, and a VERY light touch, create the sky reflection on your water areas. When using a dry brush technique, this will pick up the high spots in your canvas and will look grainy. If you don’t like this grainy look, you can smear it back using the palm of your hand. Adding reflections like this makes everything hang together, and ties in better with your sky.

The Shrubbery:

Do this first (before your shadows) so that you can more easily match the shapes of the shadows to the shapes of the shrubbery.

Going back to our Day 1 foliage colours of Forest Green and Dioxazine Purple, re-established the shadows. Use a bit more paint this time to cover better. Use a loose, rolly-brush technique so that your strokes are fairly random, and you create great texture. Add Cadmium Yellow Medium to this colour to start building up your highlights.

   **TIP:** Remember your painting is a dance, you can always add more darks or highlights.

Start with your darks and build up to highlights.

Add Cadmium Yellow Medium and White to start adding highlights.

Start adding Permanent Alizarine, Cadmium Yellow Medium and White to add some warmer, scrubbier coastal shrubbage highlights :)

   **TIP:** You need variation in the shape of your leaves and shrubs to create realism. Bring some of your shadows and highlights higher and lower to make it look more natural.
Foliage Shadows:

Use French Ultramarine Blue, Dioxazine Purple and White as per the blocking in exercise yesterday, and go back in under the shrubbery to start forming the sand dunes underneath.

TIP: Smudge this a little at the base of the shrubs to create realism.

TIP: Shadows are extremely useful for shaping the terrain.

TIP: Add Dioxazine Purple to this colour and paint your foreground shadows with this colour to bring the foreground even further forward. (ie there is a tendency for warmer colours to bring elements closer, while cooler colours tend to push elements further away).

Paint this shadow in before you add your last foliage highlights, as you can roll some highlight areas out over the top. You can break up your shrubbery areas by adding more shadows in between them and create undulations in your dunes.

Create the impression of distance, layers and depth by adding grasses. Use the foliage colour and add grass into the shadow areas and some out of the shadows. Use a small brush for this effect. Then mix a lighter version of this colour to give dimension to the grasses. This shift in tone and hue in the grasses will make it appear more realistic.

Mark painted some Burnt Umber posts in - another way of leading the viewer’s eye into the painting. He added white to this colour to create a highlight on the posts, and then came back to the shadow colour and illustrated how with shadows, you can create the undulations in the sand. Follow your dunes with your shadows to create the form of the dunes and get the direction of the sun.
Sealing your painting:

Mark did a quick demonstration with Universal Medium on how to seal your painting.

Rule Number 1. Make sure you have a very very very clean (and damp) brush.

Rule Number 2. Ensure your painting is very very very dry! If you have had it in the sun to dry, ensure it is NOT HOT when you go to seal it.

**TIP:** Wet the back of the canvas if you want, and ONLY if the paint is 1000% dry.

**TIP:** Use a damp brush and DON'T OVERWORK IT! Use a cross hatch technique, and a big brush. Tip it onto the surface and lay it off gently, it will dry back flat. Don’t use too much Universal Medium (but don’t skimp either). You need enough to make it flow smoothly, but not so much that it forms large puddles.

Use 2-3 thin coats to seal and finish your painting. For a really glossy coat, use Impasto Gel (Atelier Heavy Gel Gloss) first, let dry and then seal with Universal Medium. Uni Medium settles into the brush strokes giving a glossy, even finish.

**Thanks so much to all of you lovely participants at Ess!!!**

**Overheard in Class:**

“This is what I’m starting to get. I’m starting to see the world differently. And I love it.”

“Guess what? They’re all practice ones. Even the finished ones.”

“Ask ole Dead-Eyed Dick over here”.

“If a painting fails completely, it’s called “build” for your next painting.”

“We want to try and avoid the ominous growing blobs.”

“I’ve got two green hairy dogs now!”
For support material about what you learnt over the weekend, check out these pages from our website:

**Have a look at this page first!**
http://www.explore-acrylic-painting.com/sitemap.html

www.explore-acrylic-painting.com/ocean-landscapes.html
www.explore-acrylic-painting.com/how-to-paint-water.html
www.explore-acrylic-painting.com/painting-waves.html
www.explore-acrylic-painting.com/gradation.html
www.explore-acrylic-painting.com/brush-technique.html
www.explore-acrylic-painting.com/paintbrushes.html
www.explore-acrylic-painting.com/acrylic-glazing.html
www.explore-acrylic-painting.com/shadow-painting.html
www.explore-acrylic-painting.com/sunset-painting.html
www.explore-acrylic-painting.com/skyscapes.html
www.explore-acrylic-painting.com/atelier-interactive.html
www.explore-acrylic-painting.com/acrylic-sealer.html
www.explore-acrylic-painting.com/atelier-unlocking-formula.html
www.explore-acrylic-painting.com/portable-easel.html
www.explore-acrylic-painting.com/create-unique-paintings.html
www.explore-acrylic-painting.com/workshops-past.html (to access previous workshop notes)

and these video clips! (subscribe to our Youtube channel for all the latest clips):

**Painting The Right Light | Acrylic Painting Tip:**
https://www.youtube.com/watch?v=XdaWQW3lD4Q

**Painting Your Horizon:**
https://youtu.be/XsVGv9eH6U0

**Creating Distance In Your Paintings | Atmospheric Perspective:**
https://www.youtube.com/watch?v=0ecBhJUiFXU

**Painting Highlights on Leaves:**
https://www.youtube.com/watch?v=w7a4RGOY6TE
Brush Technique:
http://www.youtube.com/watch?v=icWYYJHFVc

Painting Waves - Dry Brush Technique:
http://www.youtube.com/watch?v=bgNhoede9AI

Learn How To Paint - Gradation:
http://www.youtube.com/watch?v=vy-Z0FQ2kpg

Acrylic Painting Techniques - Shadows in Waves:
http://www.youtube.com/watch?v=OflAtF-0UoM

Acrylic Painting Techniques - Reflections in Whitewash:
http://www.youtube.com/watch?v=IUDJHY9h9fA

Acrylic Painting Tips - Colour Matching:
https://www.youtube.com/watch?v=A5gzJuX8EEU

How to Paint Water - Refraction:
http://www.youtube.com/watch?v=xzCGPAUXJOg

Acrylic Painting Techniques - Glazing:
http://www.youtube.com/watch?v=spJETxwJsdk

How To Paint Shadows:
http://www.youtube.com/watch?v=lDut2Tma1QU

Painting Waves - Perspective in Whitewash:
https://www.youtube.com/watch?v=TDvlwo_e9Jl

Acrylic Painting Techniques - Glazing - How to Paint Water:
https://www.youtube.com/watch?v=spJETxwJsdk

How To Paint Landscapes - Light Effects:
https://www.youtube.com/watch?v=-2_JSb9iJvY

Default Settings - Trees:
https://www.youtube.com/watch?v=rXbtL9HrgUs

Tropical Beach V-log Episode 1:
https://www.youtube.com/watch?v=0fiDO1UagEU

How To Paint Tropical Water - Paint Recipes:
https://www.youtube.com/watch?v=vH8xAeu6njY&list=UUlzzJZa8_Obui-WGHgdUnng

How To Paint Wet Rocks:
https://www.youtube.com/watch?v=y4qv1uzfW7E

Artist Palette set up:
Atelier Interactive demonstration:
http://www.atelieracrylic.com/atelier-interactive-acrylic

Unlocking Formula demonstration:
http://www.atelieracrylic.com/atelier-unlocking-formula

Painting Coastal Foliage:
https://youtu.be/lMf3JB79MJA

Painting Fast Shadows on Sand:
https://youtu.be/bVrX8001Scw
mum’s chocolate slice

ingredients

185g butter, melted
3/4 cup brown sugar
1 egg
1 tspn vanilla
3/4 cup flour
1/3 cup SR flour
1/3 cup cocoa
3/4 cup dessicated coconut
1/4 cup sultanas

1 cup icing sugar
1/4 cup cocoa
20g butter, extra, melted
Hot water

make it

Beat together the butter, sugar, egg and vanilla - then stir through the sifted flours and cocoa with the coconut and sultanas, until well combined. Pour into a greased and base-lined 28cm x 18cm slice pan.

Bake in a moderate oven 180°C for 25-30 minutes or until cooked through.

Sift the icing sugar mixture with the extra cocoa powder into a bowl, then stir in the extra butter and enough water to make a spreadable icing. Spread over the slice and sprinkle with extra coconut. Slice and serve once the icing is set.

enjoy!