Workshop Notes

Day 1.

We’re going to concentrate on a painting from a high view point, looking down from a cliff, a couple of waves, pandanus etc.

We considered the concept of 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!

We talked about how 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.

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

**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.

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!

TIP: When painting from photos, try and observe the same scene in real life as well, at the same time of day. You will notice many things that when represented in your painting will give it real life, zest and pop.

A quick introduction now about 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 Waves:**
Burnt Umber +
Pthalo Blue (into deeper water)
(thin wash)

**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 went into the elements that make up the appearance of 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. The **face of the wave is a window**, and the **back of the wave is a mirror**. This is handy to think of when you are painting waves in water. 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).

We talked about how the wind affects the appearance of the surface of the water, and how if water is sitting above sand (really shallow water), the water is affected by the shape of the substrate.

We had a discussion about how we'd like to paint, some of us wanted to paint “tighter” water, and some “looser” - we talked about the skills we'll learn over this weekend which will help you to see the world differently - and to this end, introduced the following idea that each painting is made up of:

### 3 FUNDAMENTAL CONCEPTS

We covered some initial theory with these fundamental concepts:

- **Perception** - the ability to find information out in the world. Very important. Find the information that makes the difference. This workshop is designed to escalate your perception skills.
- **Conceptual** - this is YOUR area - this is how YOU tweak the information and make it your own (for example, crop dramatically for impact and interest).
- **Physical ability** - ability to manipulate your tools - to make exactly the mark you want. To master this will take time, practise and willingness to put the time in. Because we have worked a lot on our perception skills, it's now more important that we continue to develop our physical ability.

This weekend we'll be looking at the processes of how I make a painting and breaking it down. The above process for looking at the appearance of the elements of water will end up extrapolating throughout your painting process. You will learn to break down the elements of something you want to paint and **SIMPLIFY** the process.

A quick aside on determining the light at different times of the day. We discussed how the light begins to appear to change around 3-4pm. We talked about an easy
way to change the time of the day in our paintings, by taking the middle of the day colour for a particular part of the painting (for example, tropical water of Pthalo Blue, Cadmium Yellow Light and White) and adding this “yellower” 3-4pm colour to that mix, in order to make the time of day later. By 6pm you can start adding oranges or purples to your colour mixes to alter the time of day further. See the Youtube clip below on “Painting The Right Light | Acrylic Painting Tip” for a bit more of a demonstration on youtube about this.

This is a surprisingly effective and efficient technique for altering the time of the day.

So, we’re going to investigate crystal clear tropical water in the middle of the day - we’re going to look at our brush technique and some fundamental skills (including gradation) to go about this.

We talked firstly though about setting up your palette!

Set Up Your Palette:

Set yourself up properly to remove “obstacles”. Your palette is for working stuff out on! Not your canvas! It is your workspace. Dish up more paint than you think you’ll need. 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.

Dish up your paints so that you have your widest paintbrush width between each colour to avoid contaminating your colours with others.

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, we’re going to be dishing up Pthalo Blue, French Ultramarine Blue, White, Cadmium Yellow Light, Cadmium Yellow Medium and Dioxazine Purple.

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 Fast Medium & Fixer 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.

We talked about the two Atelier mediums - Unlocking Formula and Universal Medium/Varnish.

Unlocking Formula “unlocks” your paint, and Universal Medium/Varnish “locks” your paint in. I’ll send you all a link to this clip when it is available on the Atelier website within the next few weeks.

So Let's paint!

As with anything (like building a house for example), you need a plan! So we chalk in/draw in/paint in our elements. Mark used Dioxazine Purple thinned with some Universal Medium (to lock it in for painting over later). But you can use chalk/pencil if you don’t want to make that kind of commitment.

So now it's time to block in your whole painting fast. The idea here is to “take a shot” and make adjustments in case you need to after this colour is down.

We started our sky using Summer Sky paint recipe of French Ultramarine Blue + White and painted a pale strip close to the horizon, adding more French Ultramarine Blue gradated up towards the top of the canvas. Add a tiny touch of Pthalo Blue to this to “cool” the higher part of the sky.

We then use our “horizon” water colour of Pthalo Blue mixed with the Summer Sky paint receipt and band a band close to the horizon.

**TIP:** It's important to spend time getting your horizon right. Mix your sky and water colours separately on the palette in case you need to go back and forth a little to get this right.

Now is time to start your water gradation. Start with Pthalo Blue (deeper water colour) with a tiny bit of white so that it covers.

Add Cadmium Yellow Light and White as you paint down the canvas, adding more Cadmium Yellow Light and White to represent the shallow water.
TIP: Clean your brush during a gradation!

Use the Sand paint recipe of Cadmium Yellow Medium, Dioxazine Purple and White and paint this in a band at the bottom of the canvas, blending upward into the shallow water. Make sure your brush is very clean when you do this.

Mix up a colour for the cliff and tree which is mainly Dioxazine Purple, Cadmium Yellow Medium with Pthalo Blue and block in your tree and cliff.

A little bit of a water demonstration!

Mark took a bucket of water into the carpark to demonstrate how the water, and reflections flat relative to your eye, and colours on a red bucket work. What an interesting exercise! We discovered that

- Reflections are all about the light!
- Almost everything reflects light.
- Exemptions are - things that absorb light. There is proper science behind these theories, but if you want to know more about this, look it up on Google Scholar.
- The flatter the water relative to your eye, the more reflections.

Most of the time people aren’t aware of the nuance and all-pervading aspects of reflections. Uncovering and painting reflections will make your paintings amazing.

Everywhere you go now, you’ll see reflections, even in the shadows. Keep asking questions, peeling back the layers. When you’ve found all the information, then you can decide what information to include (or not).

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.

We also discovered that reflections point toward us, and shadows point towards (or away from) the light source.

**Another Exercise - Gradation:**

Most things in the world are made up of gradations of colour. Tone and hue gradate on every surface you see. Everywhere you look you will see gradation (well, you will now!). Mastering gradation of colour is perhaps THE most fundamental skill you can master. Gradation is your FOUNDATION skill. Everything else is texture and build (loosely speaking!).

At this point we grabbed a small canvas and did a Tropical Water gradation from deep water through to shallow, starting at the top of the canvas with Pthalo Blue, Cadmium Yellow Light and White, and adding more Cadmium Yellow Light and White as you come down the canvas.

At this point Mark spent a little bit of time going over brush technique, and some tips on painting gradations with acrylics. The idea is to get an even gradation of colour, and there are a couple of things which can help achieve this:

- Use a large brush
- Paint the colours in “bands” and then pull them together using a cross-hatch technique, finally “laying it off” with the tip of a clean, damp brush.

We then went back to our “real” painting and started talking about processes.

Mark spoke about how other trades come into a situation and have a plan for how to attack it - however as artists we generally don't come in with a plan.

We talked specifically about the horizon, and how to “attack” it using acrylics and the issues that acrylics bring (ie reduced drying time).

Try and get the horizon right without using Unlocking Formula if possible (it will make you a better painter).

Mix your “sky” horizon colour, and the “water”
horizon colour, and paint these colours in a band on the top and bottom of the horizon transition, THEN you can take as long as you want getting that transition right.

This part is like a tug of war. You must spend the time to get this right!

**TIP:** Turn your painting on the side to paint this.

**TIP:** If you want a clearer day - make the horizon line more distinct. If you want a more hazy day, make the horizon line indistinct.

**TIP:** Allow “happy accidents” (ie cloud banks) to occur.

Then - when you are happy with your horizon, paint in your sky again in full - add some direction in the sky for cloud movement if you like!

Then - mix up the water colour again and re-paint that gradation down to the shallow water too.

We left this painting to dry.

**Back to our simple gradation** - with the theory that this is a sample of our larger painting. As artists we tend to think our paintings should all be “olympic standard” - but do we really take the time to just practise? Consider having a blank canvas next to you to practise on. (Did Ian Thorpe just rock up to the olympics one day? Or did he train and practise for years before he reached that level??).

More about water and waves. We re-iterated the four elements of water.

Water is fundamentally fairly flat. That's why our horizon is relatively flat. In between those flat bits, are waves. Waves are fundamentally lumps of water.

**ANATOMY OF A WAVE**

What is a wave? 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.

The steeper the wave, the harder and sharper the lines (including the shadow cast on the substrate) are going to be (shallower water, steeper waves = sharper lines).

Mark chalked in a wave with directional lines to illustrate how a wave behaves.

He added a line of “deeper water colour” with a dry brush to the top of the wave (where there is more water). This colour extended over the top of the lip where the wave is breaking. As he came down the face of the wave, he added the slightly shallower water colour (same colours on palette as
before), and painted these into the face of the wave. He added more white and Cadmium Yellow Light to this colour (more shallower water colour) down the face of the wave.

When the wave rears up to break it creates a magnifying effect, and concentrates the light so it appears lighter along the wave and over the substrate. Also, the water will cast a shadow (did an experiment with the water glass to demonstrate this).

To represent the shadow cast by the wave on the sand underneath, use very thinned Burnt Umber and paint in a thin line, making it less distinct & slightly “wider” as the wave becomes less steep in the deeper water.

Clean glassy day? Don’t reflect the sky too much & use long, flat strokes. Want chop? Reflect the sky & use short, sharp strokes. The surface of the water is generally done last because it is on top. This helps create the illusion of depth.

Use a little shallow water colour plus a little more Pthalo Blue, and paint this where the wave is curling over. Add a little more white to this in a band to make it look “shiny”. The light is reflected on the outside AND the inside of the tube. Mark used White + Pthalo Blue to create a reflection on the very top edge under the lip. This represents the light reflecting through the inside of the underside of the tube. (Confused? Do a google image search of wave images).

Mark used pure white to start painting the whitewash in, and used the edge of his brush to show some wind blowing off the back of this wave.

Mark came back with the Summer Sky colour and started painting in up to the back of this wave to reflect the sky, just to give it a little more definition/placement.

Then come in with Pthalo Blue and Burnt Umber (and White) (“Shadow Under Wave” paint recipe) for the shadow in the whitewash, and start building up your highlights. Then add a little bit of French Ultramarine Blue and White to that colour to build up the highlight.

**TIP:** Whitewash does not usually bounce much higher than the face of the wave!

Add sky reflections. Use Summer Sky paint recipe. How you reflect the sky will determine the surface of the water. Mark is making the water look relatively glassy.
and starts to “shape” the surface of the water using the edge of the brush to reflect the sky. Use the edge of the brush and a dry-ish brush, and creates a flat plane.

**TIP:** Water is rarely perfectly smooth, so leave gaps here and there to create the impression of little waves in amongst the other waves. You can change the direction of these lines to allow for other ripples coming from other directions, etc. Use paint that has a lot of water in it, so it'll move, but then take a lot of the paint off the brush before painting with it. (ie wet and dry technique).

Better to build up these layers slowly (use a colour that is close tonally, initially) - it's easier to go in softly and build it up, rather than go in too hard and make a big error.

If water sits fundamentally flat, and you want to represent this, reflect the sky. If you want to make a wave, don't reflect the sky in that part of the water. Try and get your lines to follow the same angle all the way through.

Tomorrow your job is to come in and chalk in your waves, and remember everything you did today!

Add some more realism in whitewash - whitewash stops light - therefore it casts a shadow. It casts a shadow from cool through to warm (cool colours in the shadow through to warm coming out of the shadows) mix up more shadow colour of Phtalo Blue, Burnt Umber and White, and add this darker shadow colour underneath the whitewash. Add French Ultramarine Blue and White to this mix to take the starkness out of the Burnt Umber, and to take the transition into the “warms”. Then, clean your brush completely and grab a healthy blob of white and paint this in areas where you want the whitewash to be quite strong. People at this point can tend to create a weird distorted cigar. So just with your white, soften the stark transitions in the shadows of the whitewash. No patterns.

Now, use pure white, thinned, and add some soupy whitewash shapes off the back of the wave where the whitewash has been. The whitewash soup trails will be "stronger" closer to the broken wave, trailing off as it backs off.

You can come back and reiterate the whitewash with the white as many times as needed to build up these highlights.

Add reflections. Use pure White and add vertical lines coming off the edge of the whitewash with a dry brush. Use a damp brush across, to follow the plane that the water is sitting on (almost horizontal). This really makes your painting POP!

**REMEMBER: DRY BRUSH DOWN - DAMP BRUSH ACROSS**

There are a couple of other things we can do - tiny things that will make a huge difference.
Use pure white and add a couple of sparkle dots on the line along the wall of the wave, and on top of the tube as well. (Add soft vertical reflection lines coming down from this too).

Use a soft fluffy brush and Burnt Umber and Cadmium Yellow Medium together, thinned and with most of the paint off the brush, and very softly paint this colour in front of the wave (you may need to re-establish the surface sky reflection after this). This represents more of the substrate that you can see because the face of the wave is stopping the sky from being reflected right there.

**Day 2.**

So there's a bit of a difference between what Mark has done at the front of the class and what we've produced as students. So we need to ask ourselves why? (Apart from knowledge and experience). Now is the time to ask questions. Why is it different? Is it my brushes? My technique? Why didn't it work? We can fast track the practise with a bit of information and tips:

**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?

**Brushes 101:**

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.

**Composition issues:**
You need balance in your paintings, and with painting you can balance your composition with dark on one side and light on the other, for example. Or, static on one side and counterbalanced movement on the other.

In this painting, we can balance the dark, heavy area of tree and cliff on the bottom right corner, with the angled movement of the waves and the island in the top left background.

Use the Trees and Foliage paint recipe of Forest Green, Dioxazine Purple and a tiny bit of Cadmium Yellow Medium to block in your tree and cliff area again. Mark used a mix of Dioxazine Purple and Permanent Alizarine for the cliff/slip area, and mixed Cadmium Yellow Medium into this colour for the lighter, "oranger" areas, adding a bit of this colour here and there through the "grassy" colour.

He then painted the spiky pandanus leaves using the Trees and Foliage paint recipe again.

**TIP:** As a general rule, use Cadmium Yellow Light (the cool yellow) in the water or underwater, Cadmium Yellow Medium on the land.

At this point Mark took a moment to talk to us about his process, which involves blocking in (usually twice), and then covering the whole painting with a coat of impasto gel (for more info about using impasto gel, see the website link below).

**TIP:** Don't use Unlocking Formula over the impasto as it doesn't always remove the paint well. Lock it in with a couple of coats of Universal Medium/Varnish if you are completely happy with the underpainting layers.

Using impasto gel in this way gives a lot of luminosity to your painting - it means that the light travels through the "plastic" layers of paint and bounces back to your eye.

Glazing also gives your painting super intensity. For more info on glazing, check out the link below.

**Another Exercise:**

Do another Tropical Water gradation on a spare canvas and let it dry.

OK, back to “the” painting. And back to our waves. We went back through the same process as the day before to form our waves, except this time did 3 in a row.
Mark talked a little bit about perspective in waves, and how difficult it is to make this convincing, especially if you haven’t spent much time around the water.

However, if you make a mistake there are a few ways to fix them - you just need to be aware of consequences before using a particular technique (for example if you want to use Unlocking Formula, ensure you are very gentle with it so you don’t “blow a hole” in your paint).

**TIP:** Having trouble with creating your “plane” with your sky reflections? Move your painting so that you end up painting your lines parallel to the floor if that’s easier.

There is usually another process you can use to fix or hide mistakes. Try creating some refraction* if you need to diminish the sky reflections on the surface of your water.

* To create that lovely pattern of light on the substrate, you need to allow your brush to be controlled in an “uncontrolled” way. We’ll use the same Tropical Water paint recipe colours, however always remember to use a shallower colour for this refraction than the background colour you’re applying it to. This is actually a gradation exercise too, in a way (as you’ll need to adjust this colour going up and down the canvas).

Grab a small chisel brush size 4 or 6 and load it with paint. Roll your brush between your fingers whilst pushing it backwards and forwards horizontally across the surface of the canvas, creating extremely loose & wobbly diamond-ish shapes. Allow the brush to make its own way, to a certain extent.

**TIP:** move from your shoulder and just move your fingertips. If your brush goes flying across the room a few times when you’re doing this technique, you’re probably holding it with the right amount of pressure.

This represents the light which is refracted by the surface of the water, down onto the substrate. Be aware that if you wish to create the illusion of distance then you must adjust the size of the "openings" as they recede into the distance.

**TIP:** When painting water in the distance, you can use a sponge lightly to create this refraction pattern instead, if you like.

For our painting today we’re not really going to investigate this too much, however you can play around with this in your own time. Remember that when you do your “real” paintings, this is a process in which there is a LOT of back and forth - it is unrealistic to expect to create a great painting in one day! Go easy on yourself.

OK, so, some considerations now. There
is sometimes a problem in the area between the horizon and the “mid-range” water. To bring this transition into line, use a VERY dry soft brush, and your sky colour of French Ultramarine Blue and White, and go in VERY non-committally. When you are sure of your pressure and the marks you are making, you can bring the reflective “sparkles” up higher. Why is this area a problem? Because we are dealing with planes - it is our job to create convincing planes. If something is wrong with the planes, the painting will not work!

You can create little patches of reef and rocks underwater to cover up problem areas by mixing Pthalo Blue and Permanent Alizarine together. Come back with the sky colour to push them back under the water.

You can also create some “pools” and rocks if you like by mixing the Tropical Water recipe and create some gutter in front of the shallow water. Then mix some Pthalo Blue, Permanent Alizarine and Burnt Umber to create some rocks here and there.

Now it’s time to re-establish your whitewash, and build up the whitewash trails. To create the suds off the backs of the waves, hold your chisel on it's edge and use thinned pure White to create squished “o” shapes.

TIP: Pure White tends to dry back slightly blue, which saves time if you want to reflect some sky - use this to your advantage when painting a sunny day!

Now we’re going to come back and add our whitewash reflections. Remember - dry brush down, damp brush across. Use a dry brush and pure white, and drag your vertical reflections down where the whitewash meets the water/sand. The horizontal reflections you can really go in quite hard with. They really establish the surface very well. You can use these white lines to define the edge of the whitewash, or indeed soften any other lines that need softening. Make it quite strong up against the base of the whitewash. As you come away, this will diminish.

You can add a thin white line for a wavelet in the front if you like, and then add the vertical/horizontal reflections as well.

Come back again and re-establish the white on the whitewash - there'll be a bit of to-ing and fro-ing at this point. At this point in time you can re-establish the lip too if you like.

The Island:

Going back to our theory about
atmospheric perspective from the first day, we’re going to assume that we’re looking through lots of “stuff” where our island is. We’re going to assume that our island is Burnt Umber. So to push it to the background, we’re going to add our sky colour of French Ultramarine Blue and White to this (Burnt Umber) and paint our rock/island in.

Add White and a tad more French Ultramarine Blue to this to build up different areas on the rock. You can add more White to highlight the high spots etc.

Mark added white around the edge of the rock to bring your eye in, and added a tiny trail of whitewash to allow this to happen further.

You can push it further away later on if you like, by dry brushing a mix of the sky colour over the top of the (now dry) island.

You can add some very subtle vertical & horizontal reflections with a dry brush and the same rock colour if you like. This water is not going to show much of a reflection due to it being so far away (and therefore the water would be choppier and less likely to show a reflection).

At this point in time Mark did a very quick demonstration (see pic right) on what the water reflection looks like on different types of wind days.

**Pandanus:**

Pandanus leaves grow in “clumps” in spiral formations. Keep this in mind when adding your leaves!

Go in with the darkest darks and use a mix of Forest Green and Dioxazine Purple and start with your deepest shadows - paint the lower “clumps” first.

Forest Green is a great colour, because you can warm it up with Dioxazine Purple, or cool it down with Pthalo Blue.

The most interesting stuff tends to happen in the shadows.
Add Cadmium Yellow Medium and Forest Green to the previous colour for the mid-tone highlights on the leaves. Be careful here - you want to give the impression of some of the leaves poking out of the darks - don't cover all your dark leaves.

Some of these leaves will be backlit - use a mix of Forest Green and Cadmium Yellow Medium for backlit leaves. Use almost neat Cadmium Yellow Medium to add more backlit leaves.

Mix White and Cadmium Yellow Light to paint the parts of the leaves that are struck directly by the light.

Some of these leaves will be dying, so mix Cadmium Yellow Medium and Permanent Alizarine and add some orange “dippity dos” flecks here and there.

Then, use pure white here and there for the brightest high lit areas.

For the trunk, mix Burnt Umber and Dioxazine Purple and paint the trunk in. Paint the shadow on the cliff using this colour as well.

Come back along the top edge of the trunk with a mix of Burnt Umber, and add French Ultramarine Blue and White to this mix.

Then use Burnt Umber mixed with Cadmium Yellow Medium along the bottom edge (to represent the light reflecting off the cliff onto the bottom edge of those branches).

**Hill/cliff/grass:**

Use the tip of a dry brush and a mix of our Trees & Foliage paint recipe of Forest Green, Dioxazine Purple and Cadmium Yellow Medium to create the illusion of the grass and light filtering through here and there. Build up the shape of the cliff like this (and hide anything you want as well).

The shadow of the tree was painted in earlier, so paint around this. Shape the cliffs by leaving gaps for shadows/high spots etc. Don't be scared to drag a dry brush over the top here and there.

Add White and a bit more Cadmium Yellow Medium to this and build up the highlights further. Use this colour to build up the high spots.

Mix some other random colours here and there for interest in the grass (ie orange etc).

The pandanus shadow will go down the side of the cliff too, so Mark added this using Dioxazine Purple neat.

He added a little bit of Permanent Alizarine to
this colour and formed the red cliffs.

He added White and Cadmium Yellow Medium to this colour to re-establish the red/orange part of the cliff.

At this point you may have to go back and forth a little with your pandanus shadow too.

Then come back with White plus a TINY amount of Cadmium Yellow Light and add some tiny flecks to the pandanus trunk here and there, and then a couple of leaves as well.

Voila!

Thanks so much to all our wonderful participants at Woopi!!!!

Overheard in Class:

"challenge without humiliation"
"that Dioxazine Purple is nothing but a bully!"
"Right now you're being Ian Thorpe practising your turns at the end of the pool..... Better get a snorkel."
"you're a master of windy waves Karen."
"don't be scared to go over....the cliff"
"can your canopy look like a sea cucumber??"

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

www.explore-acrylic-painting.com/ocean-landscapes.html
www.explore-acrylic-painting.com/using-impasto-gel.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/Acrylics_Anonymous-acrylics-anonymous-019.html

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

**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=icWYYJHJFVc

**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=IDut2Tma1QU
Painting Waves - Perspective in Whitewash:
https://www.youtube.com/watch?v=TDvlwo_e9JI

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_JSb9iJYY

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

April 11th 2014 Webinar Promo:
https://www.youtube.com/watch?v=LETOyuON6yk

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_0bui-WGHgdUnng

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

Artist Palette set up:
https://www.youtube.com/watch?v=57krxyDyagY
Ingredients

125g butter, softened
100g caster sugar
1 tspn vanilla extract
1 tblspn grated lemon rind
1 egg
190g self raising flour
115g of strawberry or raspberry jam, or lemon curd

Method

1. Preheat oven to 180c. Line 2 baking trays with non-stick baking paper. Use an electric beater to beat the butter, sugar, vanilla extract and lemon rind in a medium bowl until pale and creamy. Add the egg and beat until combined. Sift flour over the butter mixture and stir until combined.

2. Use lightly floured hands to roll teaspoonfuls of mixture into balls. Place on the prepared trays, about 5cm apart. Use a lightly floured finger to make an indent in the centre of each ball. Spoon 1/2 teaspoon jam/lemon curd into the centre of each biscuit.

3. Bake in preheated oven for 15 minutes, swapping trays halfway through cooking, or until the biscuits are cooked through and light golden. Remove biscuits from the oven - set aside on trays for 30 minutes to cool completely.

Enjoy!!