Workshop Notes

Day 1.

In this workshop we’ll be investigating water - we’re going to break it down into a few basic elements which, when varied, can apply to almost any circumstance.

We’re going to look at what happens when we change these elements. The plan for this weekend is to go away looking at water in a whole new way.

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 dished up at the beginning. These strategies will free your brain for painting.

We need to be very methodical in managing our palette, as we are doing a lot of gradations. Your palette should support your practise.

Mark talked about the concept of considering that a lot of paintings can be built in the early stages, around gradations of colour or tone, and adding final detail over the top of this.

Mark’s process is thus - he breaks down a painting into a series of gradations. He does the initial blocking in gradation, and then does the gradation again. The first time around the colour may not be quite right. The second time you do your gradation is where you can make any changes.

For Mark’s “proper” paintings, he often puts layers of Heavy Gel Gloss or Impasto Gel in between the layers of paint. He tends to use Free Flow for roughing in, it’s fast and covers beautifully, and the colours match the Atelier Interactive.

We are following a process here. You are strapped in, so don’t worry!

The beauty of attending a painting class is that you are privy to the teacher’s unique point of view on the world. You can then take this perspective and view your world slightly differently. Enough exposure to different teachers and other artists can really help you see the world from a lot of different viewpoints. This will inevitably lead to your own paintings improving.
Set Up Your Palette:

Set up your palette with a lot of paint dished up at the top of the palette, from left to right Pthalo Blue, Cadmium Yellow Light, White and French Ultramarine Blue. Your gradation is then mapped out - you'll be able to see if there's too much of one colour or another. Any mistakes in your colour mixing are made on the palette rather than your canvas. And also, you have an historical record of each colour mix, you have a point of reference right there.

Paint Recipes:

And now, a quick introduction to using paint recipes.

These recipes are a starting point to get some colour down fast. They don’t take away your responsibility to go out into the world and observe and make adjustments based on your observations.

Tropical Water:
Cadmium Yellow Light
Pthalo Blue
Titanium White

Warm Summer Skies:
Ultramarine Blue
Titanium White

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

At this point Mark touched on the four elements that he believes 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. 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.

**So, Let's Get Started!**

We’re going to do a couple of gradations for starters, creating deep water through to shallow, and on another canvas we’re going to paint shallow water through to damp sand. We’re going to assume it is a bright sunny day, the water is clean, tropical and clear, and the water is sitting on a sandy substrate.

Using White and French Ultramarine Blue, paint in a band across the top of the canvas to represent a summer sky.

Add a pile of Pthalo Blue to this colour and paint it in a band to represent the horizon, pushing the 2 colours together and softening along the horizon. This represents the curve of the earth and the sky reflecting on the horizon where the deepest water disappears into the horizon. You can spend quite a bit of time getting the horizon correct, see the Youtube clip at the end of the notes “Painting Your Horizon”.

Add more Pthalo Blue to this mix, (come down your palette with each colour mix in the column) and paint in a band, pulling the colours together using a cross hatch technique.

Add more Pthalo Blue to this colour (add a little water to get the paint to travel), and paint further down. This is representing the deep water.

Start adding Cadmium Yellow Light and White to this mix, to start representing the substrate (in this case tropical white sand colour).

**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.
TIP: If you’re using a cheaper canvas, wet the back of the canvas first with a lot of water, this will help it from sucking all the paint into the weave.

TIP: Clean and dry your brush - A LOT!

TIP: Don't stress as this is a foundation for something else. The “something else” will then hide any mistakes.

TIP: Paint with confidence - one way to do this is to say to yourself “This is just an exercise”. Trick yourself every time you paint, that your painting is an exercise!

There’s a fundamental difference between a good painter and a not so good painter, the good painter will have a greater range of processes to escape the hideous sins committed on the canvas.

Canvas number two:

"Continue" with your gradation from the previous canvas by starting with the shallow water colour mix of Phthalo Blue, Cadmium Yellow Light and White. Add a little water to this mix to get the paint to travel.

Add more White until you have a beautiful pale lime-ish colour.

THEN - CLEAN YOUR BRUSH!!

Then, go back to your Summer Sky mix of French Ultramarine Blue + White and paint a band of this underneath that shallow colour. This is the area of angled wet sand where the sky is reflected.

CLEAN YOUR BRUSH!!

Now we’ll use the Sand recipe of Cadmium Yellow Medium, a pile of White and tiny teens of Dioxazine Purple. Paint this in under the “sky-reflected wet sand” area.

Add more white to this mix as you paint down to the edge of the canvas to create drier sand.

So, a little theory in the meantime.

We reiterated the four elements that make up the appearance of water, the surface of the water, the light, the colour of the water and the substrate. So in our image here, we have all the elements shown in a rudimentary way. If we change one element, how does that affect the other elements? Well, if there’s more yellow in the sand, this means we just need to add more yellow to each of these colour mixes
in our painting. What happens if the water is muddy? We’ll see less of the substrate colour. So you can see how adding and subtracting elements can change things.

Changing the light however, is a little harder. Mark has a theory that there is a different coloured light for different times of the day. As the sun transitions through the sky, the light will transition through the colour spectrum. From a bright white light at midday, through Cadmium Yellow light, Cadmium Yellow Medium (around 3-4pm), start adding reds (around 5pm) and Permanent Alizarine (around 5.30-6pm), through to the Dioxazine Purple time of day (dark).

So great, how does that affect our water? It will change EVERYTHING!

So let’s pretend 5:30 is the Permanent Alizarine time of the day. So what that means is, we add Permanent Alizarine to everything. (To make it 3pm for example, we add Cadmium Yellow Medium to all the elements/colour mixes from earlier).

**TIP: This is a broad theory!**

So, with this canvas we’re going to expand your knowledge of the surface of the water, and change the time of the day at the same time.

In the early morning, the light is a little “whiter” due to more condensation in the air. At the afternoon time of the day, there is more DUST in the air which makes it appear a little “warmer”. (See the Youtube link below on Painting The Right Light).

We’re going to test the theory - Mark did a little demonstration here, and started with the Sky colour (French Ultramarine Blue + White) and added Permanent Alizarine to this colour and painted it in a little band, representing the sky. He added a tiny bit more Permanent Alizarine to this colour, painted this underneath the first colour, and blended these two colours together to create the sky.

He then mixed Pthalo Blue, plus Permanent Alizarine, French Ultramarine Blue and White to create the area of the deeper water on the horizon that shows the sky reflected on it.

**TIP: Use your palette here to manage your colour.**

He painted the deeper water area using Pthalo Blue and Permanent Alizarine.

Adding Cadmium Yellow Light, White and Permanent Alizarine to that colour, Mark painted in a band coming further down into the shallows. You can back off the Permanent Alizarine coming into the shallows, as less of the light (and more of the substrate) is represented here.
Now, Mark painted the band of wet sand reflecting the sky using a mix of French Ultramarine Blue and White (sky colour), plus Permanent Alizarine.

He then mixed a sand colour using mainly White, Cadmium Yellow Medium and Dioxazine Purple, plus Permanent Alizarine and painted the sand. Adding White to this mix to represent the drier sand.

So, on our next canvas we’re going to just represent the transition from deep water to shallow water.

So start with your deep water colour of Phthalo Blue and add quite a bit of Permanent Alizarine to it.

Coming down to the shallower water, add Cadmium Yellow Light and White and Permanent Alizarine (back off the Permanent Alizarine in the shallow water, as less of the light is represented here).

**TIP:** Add water to get your paint to travel.

**TIP:** Paint your colours in bands on your palette to help you manage your colours.

**TIP:** Bring your painted bands together on your canvas with a large damp brush and a cross-hatch technique.

Mark went into a little bit of theory here about this all-pervading concept - the sun moving through the colour spectrum as the day progresses.

He painted a quick “sunset” demonstration showing not only the colour spectrum that the whole day progresses through, but also during an actual sunset, how immediately from the light source the colours move outward through the colour spectrum from warm to cool. This concept will be an amazing turning point in your practise of observing and painting, as it is all-pervading!

**TIP:** If the light changes, everything changes.
So, we have diminished light, but there is still a little light coming through - so there will be a little refraction, not much though. Mix up a lighter colour than the one you are going to paint on, and add some random scribbly lines.

**TIP:** Don’t create a pattern! We are hard wired to recognise patterns, and therefore also create them. However nature is random, and it won’t look realistic if you make a pattern with your refractions (or your reflections).

**TIP:** Cultivate a profound sense of laziness (or EFFICIENCY!)

The light in the middle of the day we’ve decided is French Ultramarine Blue + White. But because it is now the Permanent Alizarine time of the day, we add Permanent Alizarine to this mix. Using a very dry brush, long strokes and a soft touch, slowly build up long reflections across the surface of the water. These reflections, being curved, will reflect different parts of the sky. Softening the brush strokes towards the back of the wave (back of the curve), and sharpening the edge towards the front of the wave will help create this illusion.

So in this exercise, we are looking at the surface of the water - what brushstrokes are required to use, and how we use our brush to create the impression of little waves. They are long and flattish shapes.

**TIP:** Strap yourself in for this bit, and build these up slowly.

Perspective tip - these reflections will appear closer together towards the horizon, becoming further apart and wider the closer to the viewer they become.

You can come back at this point and add more refraction if you need to.

Add more White to the reflection colour above, and using a dry brush, paint in the lighter colour on the front edge of the wave, reflecting the lower part of the sky.

**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.

We’re going to mix the deeper water colour now to accentuate these rolling, smooth waves. Add Permanent Alizarine to Pthalo Blue and using a soft dry brush paint under the front edge of the wave (face of the wave), and soften the back of the highlight at the same time.
We have an opportunity here to tell a story about the conditions of the ocean. In this case, by using long, soft strokes, we are telling the story that the ocean is calm, the waves are rolling and smooth. It could be a sheltered bay, or even a boatyard.

As an artist, it is your job to tell a story. In doing this, you assume that your viewer has some knowledge or experience of your subject matter - this allows you to include information, or leave it out entirely in order to create a compelling image! For example, if Mark came up to you and said, “the cat”, you would think he is a pretty rubbish storyteller. If however he said “the cat sat on....” you would think “the mat”. What this means, is that people’s brains will make up the rest.

For example, if it is a choppy day, the reflections will appear broken up. To exaggerate the illusion of a calm day, exaggerate the reflections. You can also tell the story about what was in the background - this would tell you something else about the picture. This can add interest and intrigue to an otherwise bland image.

Mark mixed a muddy green colour using Permanent Alizarine, Pthalo Blue and Cadmium Yellow Medium and water to help it travel, and added “arrow” shapes of reflected areas on the surface of the water where the light is reflected. He added these shapes towards the front edge of the light reflected areas. You’ll see less of these reflections the further down the canvas due to the angle of your view.

**TIP: How do you know if a painting’s finished? The questions stop.**

At this point Mark spoke a little bit about the benefits of using Free Flow (see link to webpage below “Atelier Free Flow”).

Mark mixed White Free Flow, plus a tiny bit of French Ultramarine Blue and Permanent Alizarine, and painted around the edges of each of these reflections. Add a little more water to this colour into the reflections in the foreground (so that they dry back a little more transparent).

**TIP: Time on the brush will help you get the result you want!**

Make these reflection lines sharper on the front edge than the back.

**TIP: Use a watercolour brush to help you get the long, long lines with Free Flow.**

**TIP: There’s quite a lot of back and forth in this exercise, as Mark sharpens up the front edge of these reflections.**

At this point Mark went into the three functions of your paintbrush - the theory that there are basically 3 things that will affect the mark that you make. That is, the amount of paint on your brush, the amount of pressure you use, and the amount of...
medium (or the properties of the paint) in the paint. In these variables there are literally thousands of marks you can make. You'll be amazed at the possibilities for the marks you can make from just one brush.

The paintbrush also has three sections. The part closest to the ferrule is the bit where you use a lot of pressure to really scrub in, and push the paint right into the canvas. (A bit like a shovel). The next part of the paintbrush (see the web link at the end of the notes about paintbrushes), the middle area is like the rake, it's for spreading the paint around. The tip of the brush is for softening the transition. After a time, the action with your paintbrush will become unconscious. The more practise you do with this, the easier this will be. There will always be nuance and subtlety that will challenge you.

Mark did a brush technique demo in the last part of Day 1 as an “ease out of Day 1” situation, using Forest Green, thinned, and blocked in some pandanus leaf shapes. He used a long flat edged brush so he could roll and twist it to make these shapes quite organically. He then thinned out the paint so that it will travel a little less than on the leaf shapes, and using Burnt Umber, created the trunk shape and shadows on the trunk.

He used the same part of the brush to demonstrate how you could make the beginnings of a Norfolk Pine for example, or a casuarina with a softer touch, or grasses in the dunes.

The idea here is to KNOW YOUR BRUSHES. Spend (A LOT) more time with the brushes that you have and see just what they will do. You'll be surprised at how versatile the brushes you already have are.

**TIP:** We expand your knowledge in these workshops, and then there is a lag between your knowledge and your technique - you need to allow your technique to catch up - this is the source of most people's “post-workshop suffering”.

It was at this point Mark introduced the three fundamental skills required to make a painting:

- Conceptual Skills
- Physical Ability
- Perception Skills

This weekend is about developing your perception skills and conceptual skills.
Conceptual Skills:

This is your spin on the image. 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 compelling in some way. Your conceptual skills can modify an image (perhaps something as simple as cropping) and make it somehow “something else”. And yours.

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.

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 we need 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. You need to investigate and observe your surroundings in order to communicate your story well. Keep being motivated to create and paint, by continuing to look closely at the world.

Chances are if your painting isn't resonating, it's because you haven't observed something correctly.

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

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

Next time you’re at an art 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.

DAY 2.

We spent about 10 minutes troubleshooting the long, soft wave exercise from yesterday. From Mark’s observations, it seemed most people’s problems required the transitions in the reflections to be softer. To create soft rolling waves, there needs to be a gradual shift, rather than hard lines. Use a soft, dry brush and build up these wave reflections SLOWLY! It’s better to build up your reflections slowly.
So, up to this point we’ve been working on the surface of the water including a shift in light. Now we’re going to look at the substrate and the surface. We’re going to consider that what Mark has been telling you all weekend are all theories about water, and that the rules for water, the elements of water, apply to anything that is wet. For example, wet rocks, wet sand, wet skin etc. The colour of the water is not as apparent in these examples, but all the other elements apply.

So now we’re going to paint a wet rock, and we’re going to approach it in the same way we would approach water. We’re going to assume our rock colour is a mix of Burnt Umber and French Ultramarine Blue. Mark painted a few rock shapes, the one on the left he showed us how to create a rudimentary reflection, a simpler way of doing it, by adding reflections with the rock colour using a “dry brush down, damp brush across” idea.

However, usually around rocks in the sand there are little pockets of deeper sand, and you’ll see parts of the sand showing through, and also different parts of the sky will be reflected. So you need to be sensitive to the shape of the surface of the water, as in the last “ripples” exercise.

Consider that the surface in those shallow areas around the rocks is dictated by the sand. Certain parts will reflect the sky, other parts you’ll see through to the substrate, and those parts that are tilted towards you.

So play with these reflections. Mix up your Sand Recipe using mainly White, Cadmium Yellow Medium and a tiny bit of Dioxazine Purple. Paint this colour here and there, meaning the sand is tilted up towards you.

Then mix a lighter Sky colour using White and French Ultramarine Blue in the areas in and around the rocks to reflect the sky above.
Mark added a quick cloud bank just above the horizon using White, to illustrate how you can then use this cloud bank to add interest, create the same reflections in the wet sand area around the rocks.

**TIP: BE SUBTLE!**

Add more rock reflections with your rock colour using the “dry brush down, damp brush across, soft touch” technique.

**TIP: To re-blend into dry areas, wet the area first with a damp brush so you have something damp to work with.**

**TIP: Colour matching tip. If you want to match colour remember that acrylics dry darker. To match correctly you can wet the canvas where the colour is you want to match (it will immediately appear lighter) and then mix the colour to THAT instead of the DRY colour.**

So to create our reflections on our rocks, Mark mixed up a “higher sky” colour, using French Ultramarine Blue + White, and a little Pthalo Blue (as the sky above us appears cooler than closer to the horizon), and then added this colour to the top edges of the rocks where the “vertical” part of the sky would be reflected. He then mixed the “lower sky” colour using French Ultramarine Blue + White and painted this colour on some of these edges too. Doing this can change the shape of the rock a little too.

Mark came back with pure White for the midday intensity and added this colour outlining the top edge of the rock. You can go to and fro with the blues to create different areas within the rock too.

You can mix Permanent Alizarine and Pthalo Blue to add some deeper shadow areas to your rock.

Remember to add reflections to the wet sand areas in front of the rocks using the same colours. Come back with Burnt Umber and a dry brush to add other reflections.

For the finishing touches, add some sparkles! Using Free Flow and Pure White, add some sparkles. Come back with a dry brush and soften back these sharp sparkles just a little.
Mark came back with the original blue colour, and keeping in mind his “rule of three”, added some smoother transitions between the different parts of the sky gradations.

**TIP:** This exercise will make more sense when you find your own references and your own context and framework come back with white dry brush.

**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 :)

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).

As these rocks were beating people up a little, Mark showed a reference image he had which was a different time of the day, and then demonstrated how “plastic” the process is. This process is much easier with a reference photo, but it is also to reiterate that this process is a push and pull, a to and fro, a dance.

He mixed up a colour using Burnt Umber and Cadmium Yellow Medium, and painted over the highlights on the rock to change the shape of the rock. He added
White to this mix of colour and added more dimension and form to the rocks; and also added this colour to the reflections. He mixed a tiny bit of Cadmium Yellow Medium and mostly White, thinned to create highlit areas - remember to paint this into the reflection areas as well. You can add your sparkles again over this.

Mark then mixed Burnt Umber and French Ultramarine Blue to make quite a firm line where the rock meets the water. This will suggest imperfections and undulations in the rock.

So, we’ve got the water rules applying here. The substrate is the rock, the surface of the “water” is the wet rock (so the shape of the rock will determine the surface of the water); there is no colour of the water, but we do have the light. How we treat the light being reflected will determine the shape of the rock.

**TIP: Be willing to let go of what we think we know, and truly look. When you know that you don’t know something, instead of going to what you know, approach it as a child does and see this for the first time. In other words, don’t paint what you think you know, paint what you see!**

---

**PM WAVES:**

Mark did a demo to create some waves in the deep to shallow water area. Water is just ripples until a wave starts to break.
When painting waves, chalk is your friend. Use blue chalk if you can get it to use a non-committal approach to your sky reflections. You can easily move things around using chalk in this way. Just wipe off with a damp cloth!

Mark mixed a sky colour and used this colour to define the areas of waves - ie painting the sky reflections and leaving areas for the waves, using short, choppy, shallow “scoopy” shapes to create a choppy surface.

**TIP: Perspective applies here - the shallow scoopy shapes become wider apart and larger the closer to the viewer.**

The wave has been created by painting nothing there. Think of all the flat bits as the parts in between the waves.

Mark added a shadow under the waves using Burnt Umber, thinned.

To create the illusion of crystal clear water and to see through the wave, mix a shallow tropical water colour using Cadmium Yellow Light, Pthalo Blue and White. Mark painted this colour in on top of the shadow line on those waves. To push up this illusion mix a brighter/lighter version of this shallow tropical water colour and paint it again just above the shadow line.

Come and tidy up the backs of the waves using the Sky colour, and also the wavelet in the foreground. This exercise shows how that reflection of the sky colour starts creating the planes.

Come back with some more thinned Burnt umber through the shallows to create little wavelets.

**HOMEWORK: Go look for shadows that waves cast!**

Mark came back with some White Free Flow along the top of the wave where it’s breaking.

**TIP: Using pure White is fine in surface reflections - you’d be surprised just how many white reflections there are in the middle of the day.**
TIP: Dry brushing is a very non-committal and creates a lovely natural grain.

Come back if you like with a Pthalo Blue glaze (dry brushing) at the top of the face of the wave to define deeper water here - make it steeper and deeper.

Mark did a breaking wave demo at the end of the day.

First up - establish the structure of the waves - whitewash tends to have more "structural" elements than the face of the wave, so he blocked in the shadows on the whitewash using a mix of Burnt Umber, Pthalo Blue and White.

To add a mid-layer of highlights, he used the previous mix of colour and added French Ultramarine Blue and more White to this mix.

He then added pure white (using Free Flow) to create the third transition in this whitewash structure, the lightest highlights.

Add white reflections on the surface of the water from this whitewash, horizontally and vertically, using the "dry brush down, damp brush across" technique from earlier.

Mark added some white directional lines up the face of some of these waves to indicate movement as well. He added white flecks off the edge of the breaking waves to indicate a little wind chop/spray too.

Use neat white, thinned, to create the little oval patterns of suds behind the breaking waves. Mark added these detailed suds lines to the foreground of the painting.

He mixed a lighter tropical water colour through the faces of the waves, and added the Burnt Umber shadow line as well. He came back with a dry brush and white, and added even more reflections.

TIP: As a general rule - if you want to push elements further away - add blue. If you want to pull elements forward, add yellow.
The most important thing from this weekend is not to come away with a “finished”, “polished” painting - rather to come away with the information to have every painting you do in the future improve, due to how you can now see the world.

Thanks so much to all of our lovely participants at Woopi!!!!

Overheard in Class:

“I’ve learned something today Mark!”
“This horizon is a debacle”
“He’s up to something, he has a smirk on his face”.
“Permanent Alizarine is a scary colour. But it's not as scary as Pthalo Blue. Be brave”.
“This is VERY satisfactory, Mark”.
“Distance makes all the difference. Sometimes 2 or 3km is all you need :D”
“What are you pretending to do Renita?”

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/rock-painting.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/ocean-landscapes.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/atelier-free-flow.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! (make sure you subscribe to our Youtube channel for all the latest clips):

Painting The Right Light | Acrylic Painting Tip:
https://www.youtube.com/watch?v=XdaWQW3ID4Q

How to Paint a Sunset:
https://www.youtube.com/watch?v=ppP8tkZJSw&t=7s

Sunset Painting - Gradation:
https://www.youtube.com/watch?v=dNJkgJROfpQ&t=31s

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

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

Brush Technique:
http://www.youtube.com/watch?v=icWYYHJFVc

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

Learn How To Paint - Gradation:
Acrylic Painting Techniques - Shadows in Waves:
http://www.youtube.com/watch?v=OfIAtF-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

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

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

Blocking in - Painting Waves:
https://www.youtube.com/watch?v=0Gm5EbU8oB4&t=37s

Painting Waves & Whitewash:
https://www.youtube.com/watch?v=5NiBE3sq_VQ&t=32s

Waves & Whitewash - paint recipes:
https://www.youtube.com/watch?v=wRl8CVBZsjg

Wave Fundamentals - DVD Trailer:
https://www.youtube.com/watch?v=8BDo2asc8Os

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

Creating Planes - Studio Tips:
https://www.youtube.com/watch?v=4MsJwKRtD_E

Atelier Free Flow demonstration:
https://www.youtube.com/edit?o=U&video_id=uicinMfZNy8

Atelier Interactive demonstration:
http://www.atelieracrylic.com/atelier-interactive-acrylic

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

Ingredients:

125g butter
1/2 cup castor sugar
1 egg
2 tblspn honey
2 1/2 cups self raising flour
1 tspn ground ginger
1/2 cup milk
1/4 tspn vanilla
1/2 tspn bicarb soda
2 tspn boiling water
small cupcake papers and muffin pan

Brown butter icing:

3 tblspn butter
2 cups sifted icing sugar
2 tspn honey
1 tspn vanilla
2 tblspn hot water

Method:

Preheat oven to 160°C. Cream butter and sugar well, add egg and honey and beat. Add sifted flour and ginger alternately with milk and vanilla. Dissolve bi-carb soda in boiling water. Add to mixture and blend well. Pour mixture into cupcake papers (or you can make this in a loaf or round tin as a full cake if you wish). Bake at around 160°C until cakes are golden brown and springs back to the touch. Ice with brown butter icing. If you want to get a bit fancy you can use a flat icing tip like I did, otherwise slap it on with a knife.

To make the icing: Melt butter until it turns golden brown; do not burn. Remove from heat, add half icing sugar, beat in well, add honey, vanilla and water. Gradually add remaining sugar, beat until thick. Ice your cakes!

......mmmmmm enjoy!