Whale of a Time!

July 21st-22nd, 2017

Workshop Notes

Mark started off the day talking about how Atelier Interactive works (see links at the end of the workshop notes) - and also how Unlocking Formula and Universal Medium works as well.

Mark took a moment here to reflect on the absolute miraculousness of what it has taken to be able to be here today, talking about making marks on canvas. We tend to get caught up and beat ourselves up about little “failures” on our canvases. However what the universe has been through to get us to this point, is simply a miracle. If you’re feeling beaten up by your paintings ever - just take a minute to reflect on the miraculousness of what you are actually doing :)

So, we’re going to talk about whales! We started dissecting how the tails attach to the body. The vertical part of the tail is kind of split into two “muscle” groups. One is designed to push and one is designed to pull. Once you understand how they’re put together you can figure out how to represent them. The shape of a whale’s tail is broader toward the centre of the tail, and tapers off towards the tips. This is to increase its manoeuvrability in the water.

We talked about the shape of the body and how it tapers down to the tail.

We then looked at the flipper. A whale's flipper has an extraordinary range of movement and flexibility. There's a little “shoulder” socket which houses this flipper joint. Whales are incredibly lithe and flexible in the water and also have a huge amount of control and proximity awareness. The length of the flipper is about a third of the length of the entire whale. It also starts about a third of the way down the whale.
The head is also almost a third of the length of the entire whale. The jawbone is most of that length. Mark talked about how the jawbones fit into one another.

Whales and dolphins actually have necks. You can see it moving its head independently of its body in some photos and video, looking up or down.

We talked about their throats as well. The throat extends past the stomach, past the fins and almost to the anus. The throat is designed to be like an accordion (pleats). These throat pleats fold up when swimming - when they take a gulp their throats expand. It can expand a HUGE amount. You can see the rippling as they swim through the water, the throat is clearly very flexible.

**TIP:** The throat lines are NOT parallel. They are roughly parallel and roughly follow the contours of the whale.

**TIP:** Tricks when painting - know which rules you need to apply and which you need to use to bring realism to your painting.

**TIP:** The difference between a good painter and a not-so-good painter is how you fix mistakes, not whether you make any.

It is very difficult to represent whales as weightless creatures.

We handed some reference photos around to illustrate all of these elements of the whale.

What we're trying to do today is develop a library of understanding about how whales work, the colours etc; rather than come away with a finished, polished painting. The idea of this weekend is for you to go into your next whale painting with a whole bunch of understanding about how they work so you can solve the problems you encounter.

**Introduction of the concept of Atmospheric Perspective:**

This is the idea that between your eye and an object there is “stuff” in the atmosphere which alters the colour of the distant object. For example a late afternoon light will give everything an “orangey” hue.

When painting an underwater scene, this is a very sophisticated tool to give you depth and dimension. If we decide that the water is fundamentally Pthalo
Blue, then the further away something is, the more it is tainted by the colour of the water.

**TIP:** This is the key to creating the illusion of depth. We'll be creating the illusion of volume, form and distance, using this tool - by adding more Pthalo Blue to the object.

At this point everyone took some drawing paper and reference photos and practised drawing whale heads, tails, flippers and bodies.

**An Aside - attachment:**

Before we start painting, we're going to talk about attachment. The buddhists have a saying “attachment is suffering”. When you attach yourself to a painting that is not working, that is most definitely suffering.

You will be painting over things today and tomorrow. When you're attached to the outcome, it is very difficult to paint confidently. If we can let go of attachment to the marks we're making, it is liberating; and allows us to dance with our paintings.

Mark spoke about his process for roughing in using a lighter colour like orange. If he's not happy with an element he can change this using his next "routhing in" colour, a darker colour like red or blue. When he's happy with all the elements he roughs in with a colour like Dioxazine Purple. The point of this is, when you don't have a particular attachment to the marks you make, you can paint freely and with confidence.

**Set Up Your Palette:**

Set yourself up properly to remove "obstacles". Your palette is for working stuff out on! It is your workspace. Not your canvas! Remove everything from your workspace except for your paints, brushes and water pot.

**Dish Up Lots Of Paint!**

Dish up more paint than you think you'll need. It's a hassle 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 across the top of your palette, so that you have your widest paintbrush width between each colour to avoid contaminating your colours with others, and so that you have the largest possible space to mix your colour.

(See the end of the workshop notes for a Youtube link on Mark's palette set-up).

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.
TIP: Pretend someone else is paying for your paint!

Managing your palette becomes very important, and you can keep your incremental colour mixes separate so that if you need to use or mix those colours again, you have a visual history of them.

We dished up Pthalo Blue, White and Cadmium Yellow Light. We’re going to warm up and create a background gradation to get a feel for how your paint moves. Mark used Pthalo Blue, neat and watered down a little, and painted it across the top of the canvas (almost a third of the way down). He then added White to this and a tiny bit of Cadmium Yellow Light, and blended these two areas together down the canvas. Use a cross hatch technique up to this point.

He then added a little more Pthalo Blue to this and changed the stroke to a horizontal to represent the surface of the water. This was then put out to dry.

TIP: A general rule - use cool colours under the water (for example Pthalo Blue and Cadmium Yellow light), and then warmer colours above the water (for example French Ultramarine Blue and Cadmium Yellow Medium).

We decided on portrait orientation for our “real” painting.

On a new canvas, Mark chalked in a whale to get the feel for the composition and how the whale is put together. We’re going to “commit in increments”. Then he came back with some green paint and painted it in, altering some of the elements as he went.

At this point he drew in the “chin lump” and a line coming off this lump which he calls the “centre line”. When you know it’s there, this centre line is quite apparent, and the throat pleats run along it and wrap under the jaw. Mark painted in a few contour lines as well to show how the body narrows towards the tail and then widens and flattens out towards the jaw.
Also at this point Mark painted in the dorsal fin, which is a long narrow fin on the top of the whale’s body which extends about halfway down it's length. It is long and low.

Painting and investigation gives you the opportunity to look at the world without preconceptions (for example that whales are fat).

This part of the painting is the construction part. Don’t get too attached as you’re going to “pour concrete all over it”.

Now we’re going to talk a little more about theory and how it relates to the whale underwater. So, what colour is a whale? We’ve decided that a whale is Burnt Umber and a smidge of Pthalo Blue.

Mix this colour and then reserve half (this will be used later to mix the colours for the top part of the whale).

Paint the underside of the whale’s dark areas close to you with this colour. As the whale recedes into the deeper water, add more Pthalo Blue to this colour, incrementally as a gradation along the underside of the whale's body. This represents the darkest parts of the whale the furthest from your eye.

Then take the reserved colour from the earlier mix, and add Pthalo Blue and a tiny bit of Cadmium Yellow Light to this colour to represent the sunlit part of the whale the furthest from your eye (ie near the dorsal fin). As you paint towards the top of the whale add more Cadmium Yellow Light and White to this mix, to represent the sunlit parts of the whale that are the closest to you.

In essence, we’re creating form and volume and “sculpting” the whale here. We’re dividing the whale into 4 areas. The darkest parts of the whale closest to you and furthest away (the underside of the whale) and then the sunlit parts of the whale closest to you and then furthest away.

**TIP: One of the great things about painting is that you're the centre of the universe. You can only paint things from your perspective.**

**Vanishing Points** - The idea that 2 parallel lines on a flat surface will appear to eventually converge at the horizon. Knowing this, you can use it as a tool to tell your story. For example if you lift your horizon line out of the picture (in a whale painting) you can either a) make people quite uncomfortable with the
thought of being down so deep in the water or b) make people feel safe and therefore relax into it. You’re telling the story.

So now we’ll look at the “white areas” with our extraordinarily complex deep water paint recipe of Pthalo Blue and White. We’ll start with the white parts in the tail (the white bits furthest away from you). The colour here ends up being almost neat Pthalo Blue. Add more white as you paint further up the whale and to represent the idea that the whale is coming closer towards you. Paint this colour along the foreshortened fluke. Start suggesting detail under the jaw and in the shadow. Use White to bring parts out of the shadows.

**TIP: Find the right amount of information and people’s brains will do the rest.**

**TIP: Try to avoid straight lines. Whales are beaten up, barnacled old things :)**

Now mix Pthalo Blue and a teensy bit of White (to help cover) and start a gradation from the bottom of the canvas (deepest part of the water). Add White to this mix and paint the mid section, pulling the colours together in a smooth-ish gradation. Add White and Cadmium Yellow Light to the top section of the canvas.

Mark took a moment here to explain how he trained the brush he was using (which was a wider brush) to create a smooth line for example.

**BRUSHES 101 - an aside**

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 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, 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.

**TIP:** Buy a brush to suit a purpose, not to solve a lack of skill problem.

For example if you know you’d like to make a long thin line, use a watercolour brush. The softer bristles will hold more paint. If you want to push a lot of thick paint around, use a firmer brush.

Start being mindful of the mark you want to make. Look at the marks that Mark is making and if yours are different, ask why!

Hold these 3 functions in your mind when practising. Be rigorous about your understanding of what your paintbrush will do.

**TIP:** Develop your physical skills to the point where you don’t have to think anymore - so you can dance with your painting.

You need to know what your brush will do - every brush has a job. The good news is you don’t need as many brushes as you think you do. AND you don’t need to spend a lot of money!

Mark did a quick demo at the end of the day on how to paint rays. He coated the spare canvas with the gradation on it with Universal Medium.

Unfortunately the uni medium was drying
too fast for this demo to be really successful, however working quickly Mark put the back of the canvas under the tap and managed to resurrect the universal medium by slowing things down (see the Youtube link at the end of the notes “Painting Tips - Large Paintings”), mixing the original gradation colours and sort of “glazing” them in using a diagonal directional brushstroke. This actually had the effect of the sunlight filtering through into the deeper water, and can create the effect of being able to place the whale “in” the painting rather than “on” it.

Mark finished off the day talking about his process and how he normally uses Atelier Free Flow to block in, for its superior pigment fastness and flowing qualities (see the Youtube link at the end of the notes for a demo “Atelier Free Flow Demonstration”).

**Day 2.**

We dished up more Pthalo Blue, White and Cadmium Yellow Light and repeated the gradation from Day 1, refining the shapes of the whales as the background was repainted.

Mark spent some time going around the class helping to tweak the shapes here and there.

**TIP: Need to cover a large painting? Mix up HEAPS more paint than you think you’ll need.**

A few people were having some troubles with the background, we narrowed the problems down to a few things: not enough paint, being too fiddly, not painting fast enough.

He demonstrated how to re-open the acrylics just with a wet brush on Debbie’s painting. His brush held a lot of water, so as he painted down the canvas he leaned the top of the painting towards himself so it dripped on the ground rather than on the painting.

At this point we’re establishing the background, so it doesn’t matter too much if the whale gets painted over.

Now we’re going to look at painting some of the whale parts. But first! Some theory on colour.

Red is usually the first colour lost underwater. Knowing this can be very useful, in that you can use this information to bring details of your subject forward, or push it back. For example a little Dioxazine Purple or Alizarine mixed with Burnt Umber on the nose of your whale will bring it forward. To
illustrate this Mark painted a series of colour mixes on the back of the canvas using just two colours - Permanent Alizarine and Pthalo Blue. You can imagine just from this rudimentary demonstration something painted that is closer to you at the top and further away at the bottom (underwater). The versatility of just these two colours is quite incredible!

Mark went into a little detail about why he keeps his palette simple. The fact is, when you use a limited palette you end up training yourself to dissect the world through those colours.

Mark's colours are:

Pthalo Blue  
French Ultramarine Blue  
Permanent Alizarine  
Napthol Red Light  
Cadmium Yellow Light  
Cadmium Yellow Medium  
Burnt Umber  
Dioxazine Purple  
Forest Green  
Titanium White

He uses the coolest blue and the warmest blue (for example) so that there is the most versatility in the range. Using a limited range really helps teach you about colour mixing. He calls Forest Green and Burnt Umber “pivotal colours” in that they are relatively easy to “cool down” or “warm up” by adding Pthalo Blue or Dioxazine Purple to (as examples).

OK, so back to the whale parts. Mark started with painting a flipper. Assuming the flipper is predominantly white, and assuming parts of the flipper are further away than other parts. Also assuming that the whale is scarred and beaten up.

Using the original whale colour (Pthalo Blue and Burnt Umber) Mark painted in the shoulder socket. Then using Pthalo Blue mixed with White, he started painting some scars etc where it is attached. He painted along the flipper with Pthalo Blue and White. He started creating volume by adding White to this mix of colour and rounding out the flipper somewhat. He came back with neat White for the highlights, and to bring the end of the flipper
forward. He came back with Pthalo Blue and Burnt Umber mix to create spots and scars.

**TIP:** This whole process is a process of pushing and pulling - adding Pthalo Blue to push elements further away, adding more white (and sometimes Cadmium Yellow Light) to bring things closer.

Mark then painted the other flipper in using a mix of Pthalo Blue and White, but as this flipper is further away, more Pthalo Blue in that mix. This is the exact same process. Pthalo Blue and White first, then add a highlight, and finally come back with your darks to add the dark patches and spots and scars.

The tail - using Pthalo Blue and Burnt Umber for the darks, and then Pthalo Blue and White for the "white" areas. Make scarring and dents etc using this blue mix. Scars and dents make them interesting and gives them a lot of character.

At this point in time we gave all the backgrounds two coats of Universal Medium, leaving them in the sun to dry between coats.

After lunch Mark talked about using a very dry brush technique to create the first layer of diagonal rays.

**TIP:** Be patient and build these up slowly.

He used White on a very dry brush to represent rays coming from the top of the surface of the water. He then came back with Pthalo Blue and came up from the bottom of the canvas to represent the deeper water. He also added some of this colour coming off the whale's
head and flippers to create shadows.

It's then time to chalk in the whale outline again and repeat yesterday’s process of splitting the whale into four sections. The dark whale colour of Burnt Umber and Pthalo Blue on the shadow side of the whale, adding more Pthalo Blue to the parts that are furthest away in shadow, and using the highlit whale colour of Pthalo Blue, Burnt Umber and Cadmium Yellow Light, adding more Pthalo Blue as you go further into the whale.

**TIP:** If you find your paint “sliding off” after the Universal Medium has been applied, you can firstly apply a coat of impasto gel (Mark uses Atelier Heavy Gel Gloss) to give it some “tooth”.

Mark then established the whale’s jawline using Burnt Umber and Pthalo Blue when the shape of the whale is established again. The pleats can start emerging (using Dioxazine Purple). The contrasting lines can start coming out. Add some bumps and lumps. At this point Mark added Dioxazine Purple to the whale’s nose, and re-established the centre line and throat pleats.

He then mixed Pthalo Blue and White and painted in the “white” parts of the tail - and added some scratches, scars, lumps and bumps on the tail. Turn your brush to the side to create scratches and scars - this also help create volume in the creature.

**TIP:** Push the tail further into the distance by using a very dry brush to “indistinctify” the transition between the tail and the water.

Adding White to this mix, Mark started to create the throat pleats.

**TIP:** Use Atelier Free Flow here to make this process easier (as this paint is just so
liquid).

Then add some scratches, scars and highlit bumps around the nose. Add more White to this mix and bring these throaty pleats up onto the whale's bottom jawline. Anywhere on the whale that is closer to the light, and closer to the viewer, make whiter. Paints some more dots and scars around the place too. Around their mouths they get lots of little bumps.

Mark then came back and re-established the flippers. He left an “armpit” section under the flipper and painted it indistinctly to suggest scratches and scars on the whale’s flipper.

**TIP:** Come back later and add glazes when the painting is dry, for example dry brushing Pthalo Blue along the underside of the whale's foreground flipper to create a shadow.

Mark mixed the “whale highlight” colour of Burnt Umber, (teensy bit of ) Pthalo Blue, Cadmium Yellow Light and White and added a highlight along the top edge of the whale and added a few highlights on the “nose nodes” along the whale's top jawline.

Adding refraction - Follow the contours of the whale's back and create loose criss-crosses (this process happens in a couple of parts). Use the “whale highlight” colour above and add more Cadmium Yellow Light and White to this mix. The paint will dry back darker so you can paint in again. Add a tiny highlight in the eye, on top of the eye socket and above the jawline.

**TIP:** Sharpen your refraction lines closer to the light source, and make them less distinct the deeper into the water you paint.

The surface of the water - we need to establish what is underwater before establishing the water as the surface, as it will be all reflections.
Bubbles - bubbles are fundamentally water colour and air, so Mark mixed the water colour of Phtalo Blue and White and painted them sort of bunching them up together and using the patented “dot and dash” technique ;) Mark added a few horizontal lines where the bubbles met the surface of the water, but left some lines without bubbles to add to the illusion of dimension on the surface here. He used pure White to come back over some of the bubbles to create volume in the bubbles (using the same “dot and dash” technique), and also to add to the effect that certain bubbles are being highlit.

Now we can focus on the surface of the water. Start with the main whale colour of Phtalo Blue, Burnt Umber and White and establish what the surface of the water is doing - e.g. long straight, drawn-out lines indicates glassy conditions. Short, choppy lines indicated wind etc. Reflect the whale colours and use the refraction colour and some tummy colour also. Then mix a sky colour using French Ultramarine Blue, Phtalo Blue and White and reflect the sky on the underside of the surface of the water too.

**TIP:** Lay the painting down on its side and use your finger as a measuring tool to draw your long lines out.

**TIP:** Remember water is HIGHLY reflective!

Establish the surface of the water with the sky reflections (Atelier Free Flow is good here too). Then come back with Phtalo Blue to reflect some of the deeper water too, using long horizontal strokes.

Reflect the bubbles using a technique which Mark often uses to reflect whitewash on the sand, and that is:

“Dry brush down (or up, in this case), wet brush across”.
Using white and a dry brush, vertically reflect the bubbles, and then come back with a damp brush and paint horizontal strokes to reflect the bubbles widthways as well.

Where the bubbles hit the surface there are some lovely little ellipse shapes which you can represent using thinned white paint (or white Free Flow). This ellipse, when flattened or opened up can also indicate how deep the viewer is in the water.

Come back with pure White on the foreground flipper and re-establish highlights. Use a mix of Pthalo Blue and Burnt Umber to add some more barnacles to this flipper.

**TIP:** Permanent Alizarine and Pthalo Blue make a beautiful underwater shadow colour under the flipper.

Rays - using a VERY dry brush and White (and remembering our Brushes 101 explanation), build your rays up slowly! It is better make the mark 10 times light-handedly than 1 time with a heavy hand. Be patient!

**TIP:** If you're happy with the painting up to this point, seal it with Universal Medium & Varnish. That way, if you're unhappy with what you paint on top of that, you can always get rid of it with Unlocking Formula (or water, if you're quick) without disturbing the layers underneath the Universal Medium.

Create some flat areas on the surface of the water using this colour and paint the rays coming "through" these areas.

Clean your brush and then using neat Pthalo Blue and the same VERY dry brush technique as above, paint rays coming up from the depths to suggest the light filtering into the depths. Using this colour you can create shadows coming off the tail, flippers and the head if you like. This helps place the whale in the painting too.
Mark took a moment to talk about his process here, for example using impasto gel to help create separation, layers and luminosity within his paintings. See the website link at the end of the notes for more info here (using impasto gel).

He demonstrated how coming back with colourful glazes can really make subtle but significant differences to your whale paintings, particularly when knowing how warm to cool works underwater. He did some (very) dry brush glazing firstly with Cadmium Yellow Light on his nose and on the underside of the surface of the water.

He came back with a Permanent Alizarine glaze on the underside of the whale. You can use a Pthalo Blue glaze to push areas of your painting further into the deeper water too.

At this point Chris asked a question about painting the whale out of the water, and whether you would use the same colours. Mark went into a little theory about painting water here (and therefore anything wet).

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?**
So, for example, if a whale is breaching, the whale’s skin is the substrate, there is no colour of the water, and there are reflections depending on the angle of your eye relative to the light.

Another question was asked by Renita about creating movement with whales in the water, and Mark explained sometimes you can create dynamic movement in a static image by twisting the flippers, showing disturbed water etc, but how he loves to paint these majestic, huge creatures as if they are weightless and hanging in the water.

At this point Mark demonstrated on Diana’s painting, some refracted light bouncing on the substrate underneath the whale. He used Pthalo Blue, White and a tiny bit of Cadmium Yellow Light and his “rolly brush” technique (see the Youtube link at the end of the notes, “How to Paint Water - Refraction”).

Some other paint recipes you may find useful:

**Paint Recipes: Concept of a “starting point” set of colours.**

**Summer Sky:**
Ultramarine Blue
Titanium White
(+ Pthalo Blue as you paint higher into the atmosphere)

**Fluffy Clouds (shadows):**
French Ultramarine Blue
Titanium White
Burnt Umber
(add more sky colour to create distant clouds - add more White to create highlight areas)

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

**Sand:**
Cadmium Yellow Medium
Dioxazine Purple
Titanium White
(for drier sand add more Titanium White)
Shadow on Sand:
Dioxazine Purple
French Ultramarine Blue
Titanium White

Foliage/Hills:
Cadmium Yellow Medium
Dioxazine Purple
Forest Green

Spinifex Tendrils:
Burnt Umber, Thinned

Shadow Under Waves:
Burnt Umber +
Pthalo Blue (into deeper water)
(thin wash)

Whitewash:
Pthalo Blue
Burnt Umber
White

THANKS SO MUCH TO ALL OF YOU FOR SUCH A GREAT WORKSHOP!
Overheard in Class:

“I'm taking forever aren't I? Yes, you're getting too attached to that!”

“Thank you - you saved him! He looked like a garfish before”

“Oh, he's got a sweet little eye there - I've fallen in love!”

“It's really all about the light, isn't it?”

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

www.explore-acrylic-painting.com/marine-painting.html
www.explore-acrylic-painting.com/color-mixing-recipes.html
www.explore-acrylic-painting.com/ocean-landscapes.html
www.explore-acrylic-painting.com/gradation.html
www.explore-acrylic-painting.com/how-to-paint-water.html
www.explore-acrylic-painting.com/brush-technique.html
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www.explore-acrylic-painting.com/atelier-unlocking-formula.html
www.explore-acrylic-painting.com/atelier-interactive.html
www.explore-acrylic-painting.com/acrylic-glazing.html
www.explore-acrylic-painting.com/using-impasto-gel.html
www.explore-acrylic-painting.com/dolphin-family-underwater-v-log.html

(contact me directly if you're interested in purchasing this video tutorial as you have a discount available!)

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

Tips for Painting Whales:
https://www.youtube.com/watch?v=ZifXf6JwHA0

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

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

Painting Waves - Dry Brush Technique:
http://www.youtube.com/watch?v=bgNhoede9Al
Learn How To Paint - Gradation:
http://www.youtube.com/watch?v=vy-Z0FQ2kpg

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

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

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

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

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

Atelier Free Flow demonstration:
https://www.youtube.com/watch?v=uicinMfZNy8

How To Paint Tropical Water - Paint Recipes:
https://www.youtube.com/watch?v=vH8xAeu6njU&list=UULzzJZa8_Obui-WGHgdUnng

Painting Tips - Large Paintings:
https://www.youtube.com/watch?v=MK78GTjBDHs

Dolphin Family Underwater - V-log tutorial (trailer):
https://www.youtube.com/watch?v=avH9MrpGuv0

Ensure you're subscribed to our free monthly ezine, Acrylics Anonymous for all the latest tips, articles and bad humour you can handle.
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 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!