Strathmore 2015 ONLINE WORKSHOP SERIES

EXPRESSIVE ACRYLIC PAINTING

with **Patti Mollica**

Wine Bottle Demo

Supplies

- **Strathmore 500 Series Mixed Media Board** (your size of choice – instructor uses 11"x14")
- **Brushes** (1", 2", 3" and other smaller sizes of your choice)
- **Heavy Body Acrylic Paint**

  Instructor's Color Palette*
  - Ultramarine Blue
  - Cerulean Blue
  - Phthalo Blue (Green shade)
  - Teal
  - Green Gold
  - Cadmium Primrose Yellow
  - Cadmium Yellow Medium
  - Yellow Ochre
  - Cadmium Orange
  - Cadmium Red Light
  - Alizarin Crimson
  - Quinacridone Magenta
  - Burnt Sienna
  - Carbon Black
  - Titanium White

*these are the colors the instructor has in her palette, but are not necessarily the colors you need to use

In all my videos will be working with the same colors that I mentioned in my materials video. They are all squeezed out of the tube into a plastic bead box. That way I have all my colors in front of me as soon as I'm ready to paint, and don't have to spend the time to put out each dab of color on the palette. Plus, I don't worry about having any colors left over and wasting it. If some paint is left over I can easily put it back in its compartment.

Sketch out your drawing on the Mixed Media board. You can start out sketching in a very light color. Rather than erase or white out any drawing mistakes, you can then adjust the drawing by using a darker color right over the lighter one. Or you can draw a light sketch in vine charcoal, which erases very easily if you don't press down hard.

Use whatever brush size is comfortable for you. I happen to like big brushes but some people feel more control with smaller brushes. The most important thing is to feel like you are putting the color and the stroke down in whatever size you feel most control with.

I like to start with the darker side of my subject and leave the middle and lighter tones for the end. Many artists who work with acrylics and oils start with darker colors and then work their way to light. Give it a try!

Once you have the bottle blocked in, start moving up towards the top, the red label, and then put in the wine stopper. Put in as few strokes as possible for a clean, decisive look. If you have to go in and make some adjustments, thats ok, but know that its best to try and get the color right the first time around, rather than having to continually adjust after the fact. Lots of dabbing and color adjusting can sometimes result in muddy colors.

Next you can start in on the wine label. You don't have to replicate it exactly, just put in the biggest shapes and colors. I like to make these shapes very simplified so the painting does not get too fussy. For smaller shapes like this I use a smaller brush.

Next I put the red wine in the glass. Although it does not show in the photo, I make the surface of the wine lighter than the color on the sides. The light source comes from above, so the surface plane of the wine could be depicted as lighter in value than the sides, which are not getting struck directly by light. This is a bit of artistic license, which helps give the wine more depth. You can treat the other wine glass the same way.

Next I like to move to my background and paint around my subjects. This gives me an opportunity to "carve in" with the paint and adjust any shapes that may need to be fixed. Be careful at this stage because you don't want to carve in too far on your shapes. Watch the edge of your brush closesly so that you don't go too far. I like to use big strokes and keep the background loose and abstract.

Since the wine glasses are clear, I use the background blue color to paint in the clear tops of the glasses.

I use the end of my wide brush for small details, highlights and reflections. If it's too difficult using a big brush for these small areas, just use the size brush that works for you.

The end result has a painterly look to it - that was my goal. It is not overworked or overly detailed, which was my goal! Try it and see how it goes. Remember to keep it simple, with as few strokes as possible.