

the
artist's
magazine

**PICK THE
BEST ORANGE**
to Pack a
Powerful Punch

**PRINTS AS
PROPAGANDA**
for Peace and
Social Prosperity

MIX IT UP!

**9 Experiments
in Watermedia
and Acrylic
Mediums**

Rescuing Wildlife

With Sketchpad
and Paint
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Contour Drawing

3 Masterful
Approaches
p.16

PLUS

Why Ballpoint
Pen?

Painting
Through
Heartbreak



Richard Whitten's painting
L'Observatoire (The Observatory)
explores levels of consciousness.



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COVER: *L'Observatoire*
(*The Observatory*) (oil on wood panel, 92¼x66¼)
by Richard Whitten

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LETTER FROM THE EDITOR

Changing Hands

ABOVE: Ever ready with sketchbook and pen, Julie Askew creates field studies in Tarangire, Tanzania.

ONE UNCHANGEABLE FACT is the inevitability of change. After serving 11 years as editor of *The Artist's Magazine*, Maureen Bloomfield no longer holds that leading role. Hers is not an easy act to follow. Her passion for art, superb writing and determination to turn out a feast for both mind and eye have made her a significant presence in the art community.

As I make my debut with *The Artist's Magazine*, I realize that in the world of magazines, where articles are assigned months in advance of publication, the demarcation of a changed leadership is not sharply delineated. This issue bears Bloomfield's fingerprints throughout. For the features, she had handpicked artists who turn their considerable creative skills toward challenging the status quo and promoting change for the better. Julie Askew's paintings raise awareness of threatened wildlife and the interdependency of all living creatures ("**Everything Is Connected**,"



page 38). Gabriela Gonzalez Dellosso empowers all women by restoring to public attention historical female artists whose once-celebrated work has largely fallen from remembrance ("**Powerful Pastiche**," page 30). Saad Ghosn creates wood cut prints promoting peace, equality and justice among humankind ("**Cutting to the Quick**," page 46). Each of these artists supports causes Bloomfield believes in—and each of these artists, plus the many others represented in this issue, pursues artistic excellence—Bloomfield's own mission for *The Artist's Magazine*.

I thank Maureen Bloomfield for passing on to me this legacy, and I wish her well in her new pursuits. Change is inevitable, but as I step into the role of content strategist + editor in chief of *The Artist's Magazine*, the one thing I'm determined will not change is the high level of inspiration, information and instruction readers have come to expect in these pages. ■

Michael Gormley
CONTENT STRATEGIST +
EDITOR IN CHIEF

the artist's magazine

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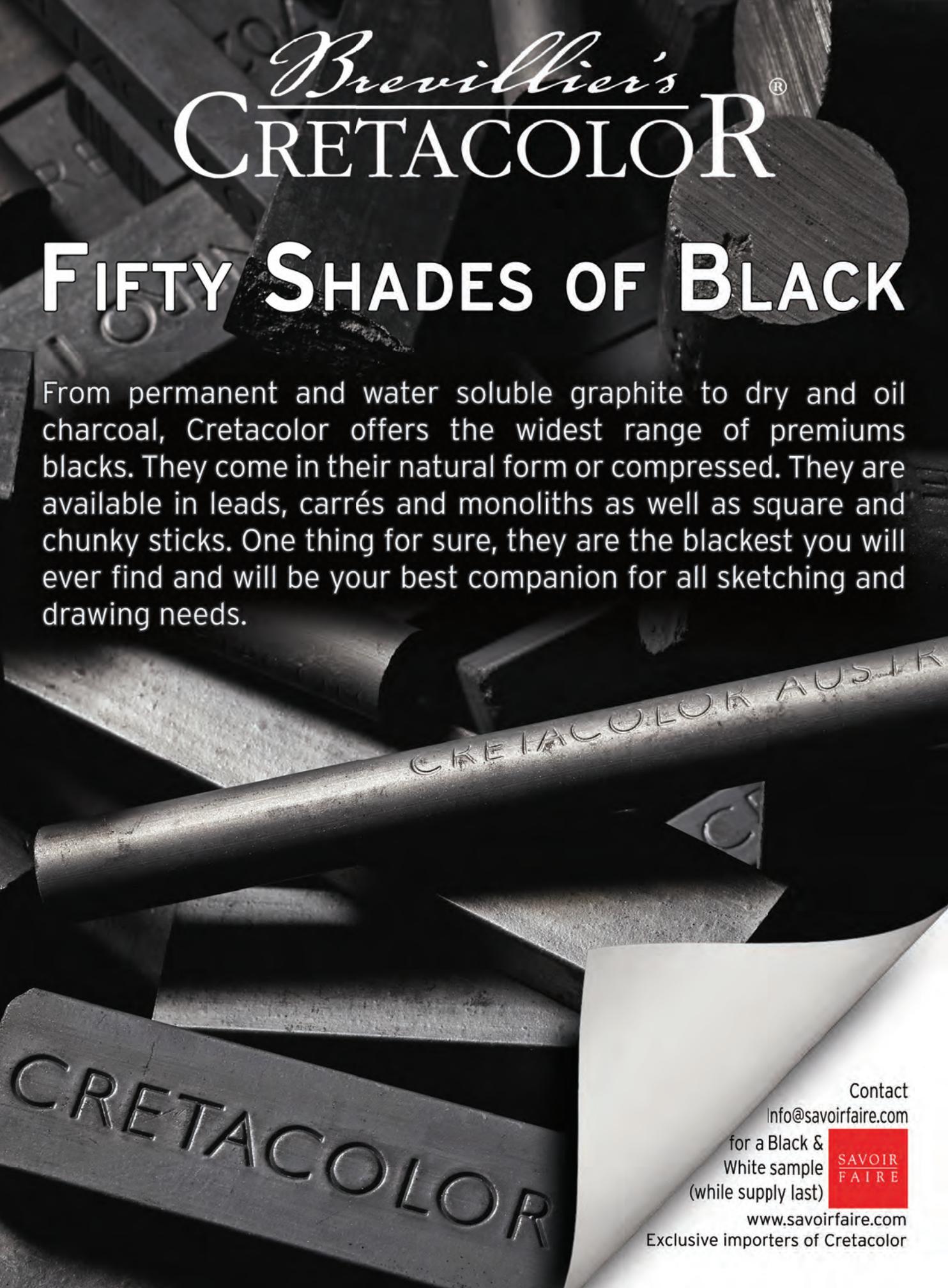
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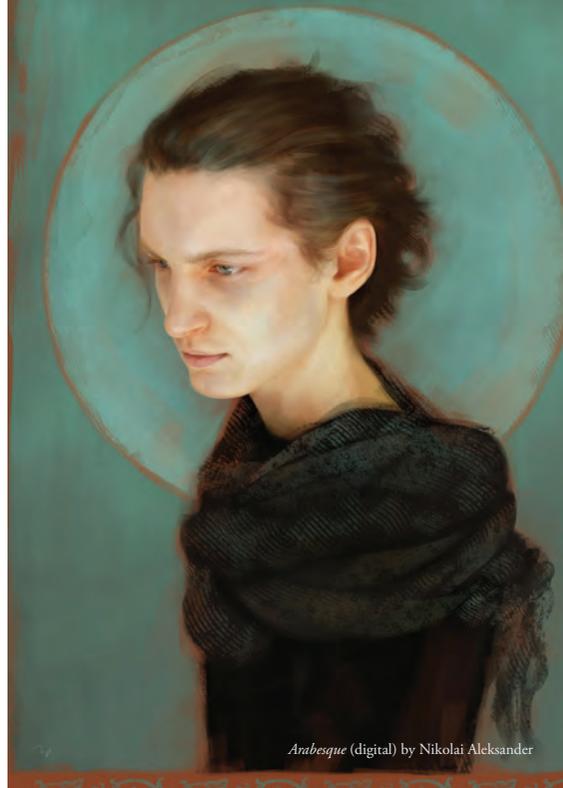
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PERSPECTIVE

NEWS, INSTRUCTION, INSPIRATION

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GALLERY SPOTLIGHT

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ABOVE: Halcyon Gallery's flagship location in Mayfair, London.

LEFT: The Mayfair location resides in a five-story Georgian building, housing the three-level art gallery.

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OCTOBER 2017 7



THE ARTIST'S LIFE

Edited by Michael Woodson



Support rests against Venice's Ca' Sagredo Hotel.

INSET: *Support* made its way to its location on the Grand Canal by canal boat.

The Hand That Feeds You

Lorenzo Quinn's relevant installation is the first of its kind in Venice.



TWO IMMENSE HANDS

emerged on the Grand Canal, in Venice, Italy, on May 13. Their fingers press against the historic Ca' Sagredo Hotel. Are they destroying it or saving it? Contemporary artist Lorenzo Quinn's installation *Support*—the first art installation ever to be installed out of the Grand Canal—plays with the duality of the human experience,

how we're equally capable of creativity and destruction.

"The hand holds so much power," the artist says, "the power to love, to hate, to create, to destroy." He views *Support* as both a love letter to Venice and a cry for help. "Venice is a floating art city that has inspired cultures for centuries," he says, "but to continue to do so it needs the support of our generation

and future ones, because it is threatened by climate change and time decay."

Support is on display until November 26, through the duration of the Venice Biennale 2017—the 57th International Art Exhibition.

For more on the artist, visit his website at lorenzoquinn.com.

MEDIUM MOMENT

Why Ballpoint Pen? With Andrew Browne



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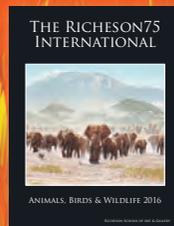


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BRUSHING UP

By Michael Chesley Johnson

Cultivate Your Oranges

Whether you use a little orange or a lot, the more you know about this rich color, the better.



ABOVE: Although orange (cadmium red light + cadmium yellow medium) is a small part of *High Desert Heat* (oil on hardboard, 9x12) the color is vital to suggesting intense light. I achieved this effect with the help of orange's complement, blue; the two colors create maximum temperature contrast.

I ENJOYED EXPLORING ORANGES for this article—a novel experience for me because orange has never been an essential color on my palette. Why? As a plein air painter, I don't see much of it where I live. Occasionally, I'll find it in bare earth or in autumn foliage, but in an effort to keep my paintbox light, I mix orange from red and yellow, two tube colors (colors that come straight from a paint tube) that I do have on my palette. A mixed color, however, will generally be duller than its component colors. When I want a really brilliant orange, I use a tube orange made from a single organic pigment, such as monoacetylone (the pigment in Gamblin's permanent orange.)

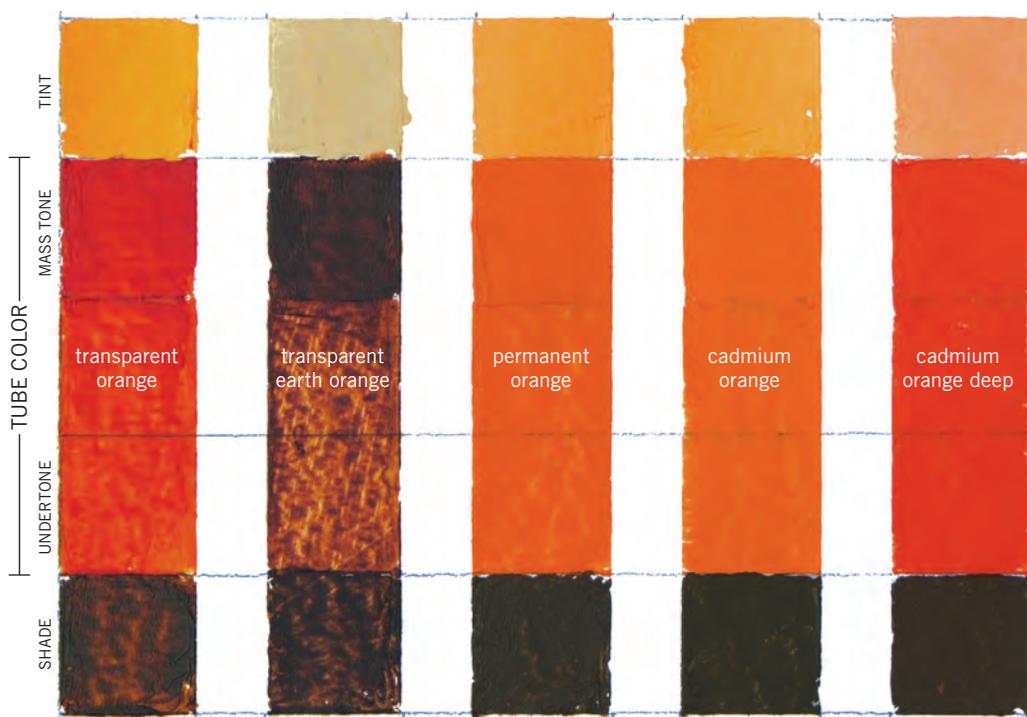
In writing this article, however, I've increased my

familiarity with oranges, and I'm hoping I can help you do the same.

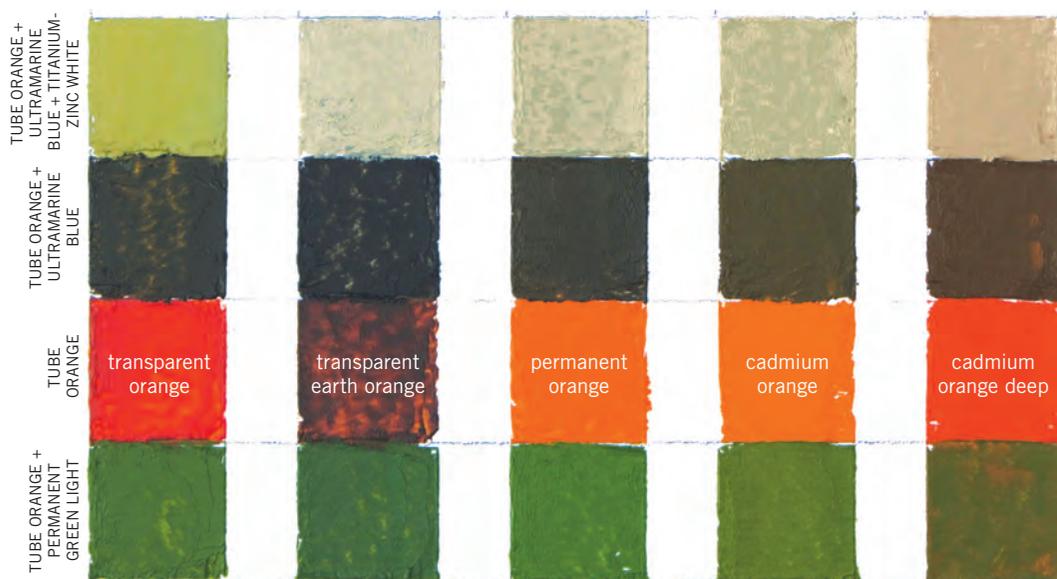
A Short History of Orange

When we think of the color orange, we don't ordinarily think of earth pigments. Some of the ochres do, however, yield a passable but rather dull orange. The ancients quickly turned to the brighter orange made from realgar, a highly toxic arsenic compound found in mineral deposits, along with the equally toxic yellow mineral, orpiment.

TEXT CONTINUED ON PAGE 14



ABOVE: **TUBE ORANGES WITH TINTS AND SHADES:** In this color comparison, the middle row shows a draw-down for each of five different tube oranges. At the top of the drawdown is the masstone (thickly applied color). At the bottom of the drawdown is the undertone, (thin, drawn-out color). A visible pencil line indicates the transparency of the paint. The top row shows a tint of each color, made by adding titanium-zinc white. The bottom row shows a shade of each color, made with ivory black. Some of the tints are beautiful flesh tones; some of the shades are deep, rich browns.



ABOVE: **TUBE ORANGES PLUS OTHER COLORS:** When learning about new pigments, I like to mix them with a couple of other colors to see what happens. Here, I've mixed five tube oranges with ultramarine blue and also with permanent green light. I chose these two colors because ultramarine blue is a near-complement of orange while permanent green light is neither an analogous nor a complementary color to orange, so the orange/blue mixtures would give much different results from the orange/green mixtures. The ultramarine blue mixtures ended up being so dark, I decided to add a little titanium-zinc white to show the resulting color better. These orange/blue/white mixtures show a rich variety of cool browns in the green and red families. When the oranges are mixed with permanent green light, the hues range from a complex olive green to cooler, shadowy greens.

COLOR NOTE:
The paints used for this article are Gamblin Artist's Oil Colors. Keep in mind that photography and printing processes do not render the true colors of paint pigments, and no two artists mix colors exactly alike. To best understand the effects you can achieve with various oranges, create your own swatches and conduct your own experiments.

PIGMENT NOTE:
There are three types of pigments: earth, mineral and organic. Earth pigments are literally mined from the earth; mineral pigments typically contain a metal; organic pigments are carbon based. Transparent earth orange is a synthetic (manufactured) earth pigment that has been rendered transparent by a modern process. (Earth pigments tend to be opaque unless this process is used.) Transparent orange and permanent orange are made from organic pigments. The two cadmium colors contain mineral pigments.

DEMO

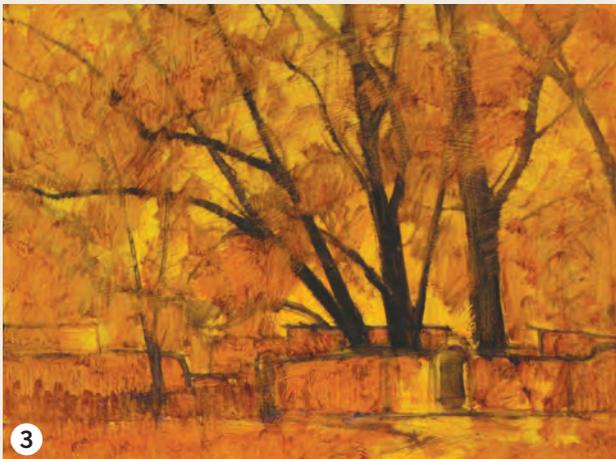
TO ORANGE—WITH COMPLEMENTS



1



2



3



4

This autumn scene depicts a house in the historic section of Santa Fe, N.M. During that time of year, the massive cottonwood trees cast a lovely, golden light over the warm colors of the adobe walls.

1. TONE SURFACE AND DRAW SHAPES:

I started by toning my surface with transparent orange. This gave the surface a beautiful warm tone that I knew would enhance the final painting. Next, I lightly drew in my major shapes with a No. 2 graphite pencil.

2. PAINT SHAPES AND SOFTEN EDGES:

Using raw umber, I darkened the outlines of shapes and painted the

shapes of the tree trunks. Although raw umber isn't an orange, its deep, dense neutral color is perfect for establishing darks. Using a paper towel and light, arcing strokes, I "disturbed" the paint to soften some of the edges that I thought were too distracting.

3. ESTABLISH SHADOW MASSES:

I scrubbed in the main shadow masses of the

adobe buildings and trees with transparent earth orange. This is a duller, darker and cooler pigment than the transparent orange.

4. ADD COMPLEMENT AND OTHER COLORS:

At this point, I thought it important to introduce my complementary color so I could see how it might provide both contrast and balance to the oranges. I used genuine manganese blue for the sky and painted doors. (I give a special thanks to Robert Gamblin for sharing some of this precious pigment. Although it's no longer available through Gamblin, their manganese

blue hue is an excellent substitute.)

I then began introducing other colors into the oranges. I added viridian to the shadowed grasses and boughs, and I darkened the shadowed adobe walls with permanent alizarin crimson. Notes of opaque permanent orange heightened the drama of the sunny adobe.

5. DEVELOP LIGHTS AND DARKS:

I mixed permanent orange and viridian to make a light, warm green to add to the sunny areas in the trees and on the ground. I also darkened the fence and added dark accents with raw umber.



6. MAKE REFINEMENTS:

I worked manganese blue into shadows of the adobe wall and the fence to gray them. I mixed a gray of manganese blue, cadmium orange, viridian and white to lighten the tree bark. I added sparkle to the sunlit boughs with touches of cadmium orange and cadmium yellow light. I continued to refine the painting with transparent earth orange, permanent orange and cadmium orange as needed to complete *Why They Paint Doors Blue*.

ABOVE: *Why They Paint Doors Blue* (oil on panel, 12x16)

MATERIALS

SURFACE: 12x16 Ampersand Gessobord

OILS: Gamblin Artist's Oil Colors

APPLICATORS: Silver Brush size 8 Grand Prix natural hog bristle flats, small trowel-shaped painting knife for a few finishing touches

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BRUSHING UP



ABOVE: **MIXED ORANGES FROM A SPLIT-PRIMARY PALETTE:** I thought I'd share with you the four oranges I can mix from my standard, split-primary oil palette. I use two reds (cadmium red light and permanent alizarin crimson) and two yellows (cadmium yellow light and cadmium yellow deep.) Resulting oranges range from pale, cool orange to a warmer, sienna-like brown. The qualities of these oranges would vary, of course, with the proportion of ingredients, however, none of these mixed oranges is as intense as a modern tube color like permanent orange.

TEXT CONTINUED FROM PAGE 10

Realgar, because of its rich color and lightfastness, was the orange of choice for many years but was quickly replaced in 1809 with a new, less-expensive option—chrome orange. This lead compound, however, isn't very lightfast, and it's only moderately less toxic. Chrome orange was used until the more permanent and less toxic cadmium pigments, such as cadmium orange, became widely available after 1840. The French Impressionists used both colors. Late in the 19th century, chemists discovered organic pigments, which are richer, more lightfast and have a greater tinting strength than any earth or mineral pigment. Today, we have orange pigments that maintain their richness in thin glazes and also mix in beautiful ways with many other colors.

What Is Orange Good For?

Orange is a secondary color that can be mixed from red and yellow, its

complement being blue-green. (For cadmium orange, the complement is the soft hue of manganese blue, a pigment once used to paint the bottoms of swimming pools.)

Many painters discovered that placing blue next to orange intensified each color, making both appear brighter. Vincent van Gogh wrote to his brother Theo, "There is no orange without blue." If you choose the right orange, you can get this effect with greens, too. To spice up a landscape with an abundance of green, I sometimes first tone my surface with orange. Some of this color pops through, enlivening the greens without creating the unsettling garishness that comes from toning the surface a pure red.

Oranges are also useful for dulling their complements and near-complements. Beautiful browns can be made by mixing orange with blue, blue-green and violet. Add white to these, and the browns cool down to beautiful grays.

Some yellows and reds verge on being orange. For example, Hansa yellow deep and cadmium yellow deep possess a distinct orange appearance. In the reds, naphthol scarlet and cadmium scarlet also display a kinship with orange. To make an orange appear redder or yellower while maintaining its richness, I may select one of the reds or yellows I mentioned as the modifier.

Mixed or Tube Orange?

As I mentioned earlier, I often mix my own oranges for convenience. On my palette I'll have two yellows and two reds. If I mix a cool yellow (cadmium yellow light) with a cool red (permanent alizarin crimson), I get a much cooler and duller orange than if I mix a warm yellow (cadmium yellow deep) and a warm red (cadmium red light.) These are two very different oranges that I can use in different ways. (See *Mixed Oranges from a Split Primary Palette*, left). These mixtures, however, are duller than, say, two organic colors—permanent orange and transparent orange. If I'm painting an urban landscape, I might want to use permanent orange in warning signs or traffic cones since that color more closely mimics that of these objects. My mixed orange is also more opaque. If I wanted to apply a glaze, which by definition must be transparent, I wouldn't use my opaque mixture for this purpose, but I could very well use transparent orange instead.

Finally, adding a tubed secondary color like orange to your palette can expand your color-mixing possibilities. If I want to make sure I have good, clean color in situations where I'm expecting to see rich, warm hues, I always have a tube of orange. ■

MICHAEL CHESLEY JOHNSON is a frequent contributor to *The Artist's Magazine*. His latest book is *Outdoor Study to Studio: Take Your Plein Air Paintings to the Next Level*, and his five art instruction videos are available at northlightshop.com. Johnson also teaches plein air workshops throughout the United States. Visit his website at mchesleyjohnson.com.



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DRAWING BOARD

By Jerry N. Weiss

Linear Progression

Contour lines identify, outline and separate forms—but the experienced draftsman transforms these lines into visual music.



THE USE OF LINE seems to be the most basic and instinctive form of artistic expression. We start drawing with lines when we're children, eventually applying our calligraphic sprawl to practical purposes when we learn the alphabet. In drawing, the function of a contour line is to differentiate one form from another; contours define the separation of objects. A distinguishing feature of an accomplished draftsman is the sophistication with which these contours are handled: the direction, weight, relative thickness and placement of lines are all significant characteristics in a drawing. When any or all of these elements are well executed, a drawing may suggest weight, depth and volume without introducing a lick of light and shadow contrast. The following are a few thoughts regarding linear drafting, especially as it relates to the figure.

Outer Boundaries, Inner Landmarks

The first thing you may notice about *Large Standing Figure with Raised Arms* (opposite) is that the figure's outer contours describe rhythmical movement. The line changes direction and pressure as it follows the undulation of the model's gesture. Contours are drawn more lightly toward the arms, and more forcefully in the legs; this distinction helps to establish a sense of weight in the lower body

LEFT: Egon Schiele drew the contours of these figures in *Two Women Embracing* (1918; charcoal on paper, 18¼x11¾) with a minimum of hesitation, as it's evident that his hand stayed on the paper as he observed the models. The resulting line quality is remarkably fluid.

BEQUEST OF SCOFIELD THAYER, 1982; IMAGE METROPOLITAN MUSEUM OF ART



ABOVE: I drew *Large Standing Figure with Raised Arms* (charcoal pencil on paper, 72x24) as a classroom demonstration on beginning a drawing. In addition to observing the outer contours of the figure from head to toe, it was important to note the prominent interior anatomical landmarks.

and gives the lyrical pose its gravity. Overcuts in the lines suggest transitions where forms connect and overlap, as at the hip or the insertion of the upper arm into the torso.

A number of interior contours are noted as well—sometimes students focus on the exterior shape of the figure and are hesitant to go inside. None of these landmarks is more important than the center line of the torso, for a light notation of its contour informs the viewer of the abdomen's direction. Contour lines are used to note placement and position of other prominent landmarks—pectorals (muscles covering the front of the

THERE'S A WORLD OF DIFFERENCE BETWEEN A DRAWING BY INGRES AND ONE BY SCHIELE, BUT EACH EVIDENCES TECHNICAL BRILLIANCE AND EXTRAORDINARY SENSITIVITY TO THEIR SUBJECTS.

ribcage), ribcage, rectus abdominis (abdominal muscles; "abs"), pubes (pelvic bones), knees, tibias (shin-bones) and ankles are all indicated.

The light source was from our right, so generally, the contours facing that direction were drawn more delicately. In addition to the use of overlapping lines, this is another effective way to suggest form without adding values. Also, accenting the contours of the knee and lower leg appears to bring those forms forward.

Uninterrupted Contour

A purer example of a contour drawing is Egon Schiele's *Two Women Embracing* (opposite). Though Schiele didn't noticeably vary the wiry line quality, he nonetheless charted a convincing series of interwoven shapes that define and connect the two figures. The impression of overlapping forms is crucial to the drawing's three-dimensional suggestion, and the girl's extended lower arm is just a touch broader than her upper arm, which aids the illusion that it's projecting toward us.

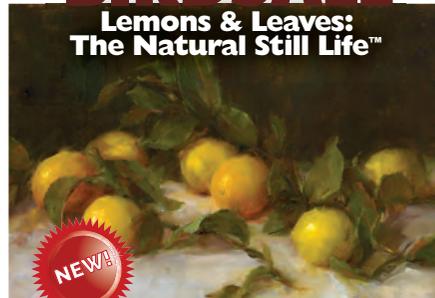
Two qualities here are most remarkable. First, while drawing, Schiele kept his hand on the paper with minimal interruption, resulting in long, unbroken and assured contour lines. Second, with the same economy of effort, he was able to expertly imply the foreshortened shapes and features of each figure's head.

When Schiele adjusted the force of a line, it was for good reason. Notice how delicately he drew the contour of the foremost girl's jawline as it curls toward

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her ear (it may not even register in reproduction). Anything darker would have appeared obtrusive and compromised the impression of youthful skin tone. If a draftsman has this understanding of the elliptical design that forms take when rotating in space, there's little need to embellish a drawing with value. Our mind's eye fills in the rest. Indeed, Schiele rarely supplemented his drawings or paintings by modeling with light and shadow.

Finely Modulated Contour

With respect to line quality, as with all aspects of drawing, Jean-Auguste-Dominique Ingres was one of the most sensitive artists who ever lived. In *Portrait of Madame Paul Meurice, née Palmyre Granger* (above), he drew with

ABOVE: Jean-Auguste-Dominique Ingres' mastery of contour line is virtually unmatched. With the slightest variation in pressure, his pencil could suggest a paper-sharp edge or a soft and pliant surface, as seen in *Portrait of Madame Paul Meurice, née Palmyre Granger* (ca 1845–50; graphite on paper, 22x17%). In the centuries before photography, drawings like this portrait were often done from life and used as reference for paintings.

PURCHASE, HARRIS BRISBANE DICK, LOUIS V. BELL, AND HARRY G. SPERLING FUNDS, THE ELISHA WHITTELEY COLLECTION, THE ELISHA WHITTELEY FUND, AND LEON D. AND DEBRA R. BLACK GIFT, 2016; IMAGE METROPOLITAN MUSEUM OF ART

characteristic precision, and the variety of pressure he exerted with the pencil is worth noting. His darkest lines encircle the head, hair and neck—the shapes of which are so nearly symmetrical that one surmises the likeness is less naturalistic than it is an idealization of the

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model. Perhaps this was a reference study for a painting, and Ingres was simplifying the shape of the portrait for maximum effectiveness in the final image. The contours of the head are definitive, enclosing the features of the face within a nearly perfect oval. The features themselves are delineated with a lighter touch,

BELOW: The conscientious application of cross-contour lines was a hallmark of Albrecht Dürer's draftsmanship. This approach allowed for an elaborate plotting of interior forms, as seen in *Self-Portrait, Study of a Hand and a Pillow* (1493; pen and brown ink, 10¹⁵/₁₆x7¹⁵/₁₆). The technique also seems to express the artist's nervous energy.

ROBERT LEHMAN COLLECTION, 1975; IMAGE METROPOLITAN MUSEUM OF ART

which lends them a great sense of feminine tenderness.

A series of lightly hatched forms gently models the portrait without distracting from the primacy of contour. The shading re-establishes the position of the light source, which was largely negated by the overall heavier outlines.

Unlike the carefully observed head, the contours of the shoulders and raised hand were drawn rapidly and without reinforcing lines, thus indicating movement. These areas were probably improvised without referring to the model.

The Cross-Contour Line

We usually think of contour lines as describing the outmost or projecting

edges of forms, but they may also be used to convey the masses of forms. These are called cross-contour lines, and Albrecht Dürer was a master of this sculptural approach, as can be admired in the sheet of studies, *Self-portrait, Study of a Hand and a Pillow* (below).

In his self-portrait, Dürer uses cross-contour lines to navigate the breadth of his hat and the areas above and below his eye socket; in the hand study the cross-contour lines map the fleshy expanses of the palm as well as the finer cylindrical shapes of the improbably elongated fingers. In the third study, Dürer charted the hills and valleys of a crumpled pillow with cross-contour lines that lend a tremendous illusion of plastic form. He seems to have delighted in the opportunity to follow the intricacies of furrowed fabric, with a vision characteristic of the early Northern Renaissance. This technique is a reminder of the classroom exhortation to students when drawing with cross-contour lines: Imagine your pencil is an ant, circumnavigating the surface of the figure's body. Oh, unfortunate model!

A Continual Practice

A cursory look at these few drawings reveals a variety of approaches to drawing contours and the way line alone may be used to articulate depth, form, movement, substance and emotive qualities. There's a world of difference between a drawing by Ingres and one by Schiele, but each evidences technical brilliance and extraordinary sensitivity to their subjects. A student may well wonder how this is accomplished and is advised to read Ingres' advice to the then young Degas: "Draw lines, young man, and still more lines, both from life and from memory, and you will become a good artist." It is how we all start as children. Great artists spend the rest of their lives cultivating the skill. ■

JERRY WEISS (jerryweiss.com) is a frequent contributor to *The Artist's Magazine*. He teaches at the Art Students League.





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ASK THE EXPERTS

By Richard Whitten

Time, Money and Mentoring

Uncover opportunities to learn and grow that are especially designed for artists.



ABOVE: One of my interns, Ashley Pelletier, is working on underpainting for a series of small experimental paintings. In this case, I've given her explicit instructions on how to conceive the direction of light and have premixed a series of colors for her to use.

Please describe and explain grants, residencies and internships for artists. What are the distinguishing characteristics of each?

Searching for ways to develop skills should be a regular part of an artist's life. Grants, residencies and internships are three important opportunities

available to people in many fields, but I'll discuss them as they pertain to practicing artists and art students.

A **grant** is a sum of money given to an artist either to award prior accomplishments or to help fund a proposed project. Artists apply for grants competitively, and to be given one is an extreme honor.

Residencies are gifts of time offered by organizations. In other words, through residencies, organizations offer artists the opportunity to spend a period of undisturbed time, generally ranging from one week to a year, to work freely in a studio that's provided. The residency may also include room and board. Occasionally, spouses are allowed but, typically, only when meals are not included. Usually, a number of artists occupy several studios during a session, thus creating a community that can collaborate, discuss ideas, become friends and network. Typically but not always, artists must bring their own supplies and materials. Residencies predominantly charge a tuition fee. Most residencies post the opportunity to apply for fellowships for full or partial tuition waivers (note, however, that "fellowship" is a confusing term; it can mean grant, tuition or waiver; or the honor of having received a particular grant or residency). Application to residencies and their fellowships are competitive, and being accepted is an honor.

Internships are a modern version of the medieval apprentice system. Interns are able to see the daily studio practice of professional artists, both in their art-making and in their business dealings.

Typically, young artists are invited (generally unpaid) into an artist's studio. An intern's

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responsibilities in the studio are up to the artist who extended the invitation and generally include all the tasks keeping that artist from focusing on his or her art, e.g. cleaning the studio; packing and shipping works for shows; helping with work that takes four hands.

An internship, however, can also include work more directly involved in art-making. If I'm working on an underpainting or a creative task that involves a simple, repetitive process, I'll often have the intern work alongside me. During this time I discuss relevant topics or the motivation behind what the intern is doing on my paintings. Frequently, I discuss grant applications that I'm composing to check flow, comprehensibility, strategy and persuasiveness. While helping me sort out my thoughts and wording, the intern picks up valuable insights about applying for grants. Often the intern and I converse about

art and artists relevant to the work one of us is doing. I typically watch after my interns' careers, even after they've moved on. They become part of my extended family.

RESEARCH TIPS

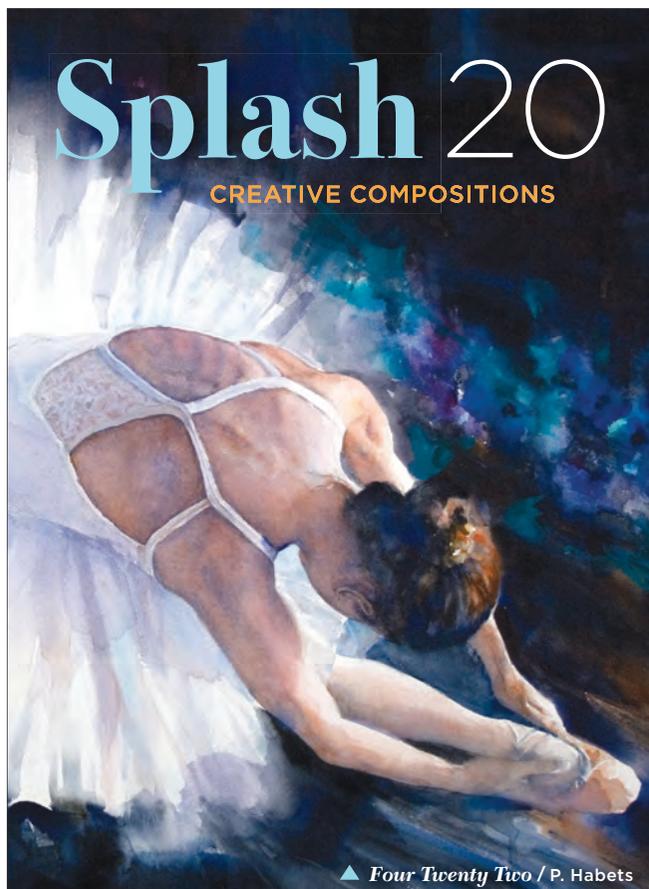
How can I find grants, residencies and internships that fit my needs?

Researching grants and residencies is a time-consuming but highly recommended part of an artist's studio practice. For those who wish to follow a career in art, I would even say it's necessary. The Internet is invaluable. One can find so many opportunities now by googling "artist residencies" or "grants for visual artists" that the hardest task is finding the right grants or residencies for you.

To find grants, start by researching your state arts council. These state organizations are partially funded by the National Endowment for the Arts

(NEA) and collectively represented by the National Assembly of State Arts Agencies (NASAA). State arts councils are great sources not only of grant monies, but also of information. These agencies often provide seminars on artist professionalism and keep artist registries that are accessed by organizations across the country. They're also often closely associated with the "art scene" in their state's major cities.

State councils typically provide two kinds of grants for individuals: the state fellowship and the project grant. Some grants are given to an artist for his or her accomplishments to date. These are typically called state fellowships. Applying for grants of this type can be as simple as submitting images of your work, an artist's statement and a résumé. More often, a number of essays are also required. The three most common essay topics/questions are "Describe



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ASK THE EXPERTS

your work,” “Describe the history of your artistic thought” and “What will you do with these funds if you receive them? (i.e. a project)”

Project grants require you to describe a project that you’ll complete within the next year. You must show that the project is worthwhile and that you can complete it.

When looking for residencies, start at resartis.org (a nice pun—*res artis* being Latin for “things pertaining to art”). This website gives a comprehensive listing of residencies by country. Your Internet search will expand from there exponentially. Also, keep your ears open. Many of the best residencies are by invitation only.

If you’d like to pursue an internship, understand that most professional artists use assistants, but the manner in which the relationship is made isn’t standardized. I usually cherry-pick students that have or could develop skills that I need in the studio (fine woodworking, refined dexterity with the brush, exceptional intelligence). More commonly, students write letters to artists—offering to work for them.

If you’re lucky enough to have an artist interview you for the position of intern, be aware that the artist will be determining whether he or she can work closely with you. Respect the fact that you’ll be entering that artist’s studio and private world of art-making. You’ll be living with his or her work habits, not imposing your own. Remember, though, that you, also, are interviewing the artist. If you feel uncomfortable or sense that you will be treated improperly in any way, do not go further.

As a final tip for finding an internship, look at the résumés of artists you like—especially those you perceive to be a few steps further along the path that you see for yourself in the art world.

APPLICATION TIPS

Do you have any tips for making my application stand out?

Although each application has its nuances, applications to grants and

residencies and even letters inquiring about internships all include the same elements: images of your work, an artist’s statement and project proposals.

Images: First and foremost, submit the best possible images of your work. They should look the way you’d want to see them in a magazine. If your work isn’t a standard two-dimensional rectangle, use one of your images to show how it differs. If you’ve exhibited your work, provide an installation shot that shows the scale of your art. The standard number for a set of application images is 10; use two of these shots for details or installations.

Learn basic Photoshop techniques. The full Photoshop application is expensive, but Photoshop Elements isn’t. Take high-resolution images that can be reduced to the specifications of the grant. Work on a computer monitor with good color, but also project your images onto a screen in order to see your work as the judges will. Inevitably, you’ll find something to correct at this point—and be so glad you hadn’t yet submitted your application.

Artist’s statement: Keep your statement simple. Maya Allison, at the time the director of 5 Traverse Gallery (Providence, R.I.) and now an art consultant in Abu Dhabi and China, gave me the most elegant advice I’ve heard: “Write your statement as if you’re trying to describe your work to someone who was once sighted but now is blind.”

Avoid flights of fancy and poetry. Also avoid clichés: “I am fascinated by ...,” “I could never have been anything but an artist,” “My paintings are a communion of my soul and yours.” Read your statement aloud, and make sure your sentences actually mean something.

Keep the statement under one page, but be substantive. Answer the following questions: (1) What are your paintings about? (2) What is your process? (3) How do you make decisions about your work? (4) How should the viewer understand your paintings? Be honest. Don’t brag, but

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- **ARTS COUNCILS:** Do a google search with your state or U.S. jurisdiction’s name followed by “arts council,” or consult the directory on the National Assembly of State Arts Agencies (NASAA) site: nasaa-arts.org/state-arts-agency/saa-directory
- **RES ARTIS:** resartis.org

don’t underplay yourself. Read other artist’s statements to get ideas and develop an ear for the right tone.

Proposed Projects: The best projects to propose are the ones that are already half finished—but don’t mention that. If you’ve completed a similar project in the past, so much the better—you’ll be able to describe the current project accurately. Your objective is to show that your project is worthwhile and that you’re capable of completing it within the time and budget allotted. Make sure your budget makes sense, but don’t go into too much detail.

Carefully follow the application instructions. Cover all the points listed. Often judges have a checklist and award points for each topic that they’ve requested you write about. Remember that the judges are human and are reading through several hundred applications.

As for interviews for internships, be yourself. These are job interviews, so don’t promise anything you can’t accomplish. Remember, if the fit isn’t right, it isn’t right.

One final bit of advice: Don’t wait until the last minute! Organize your images and write your three essays. Then the application process won’t be so daunting when an opportunity arises. You’ll easily be able to modify your essays and image selection to fit individual applications.

Good luck! ■

RICHARD WHITTEN is a professor of painting and the art department chair of Rhode Island College (Providence). Visit his website at richardcwhitten.com.



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Merging her own image with the likeness of historical women painters, Gabriela Gonzalez Dellosso pays homage to her heroines.

BY LOUISE B. HAFESH

The timeless idiom “every picture tells a story” isn’t lost on Gabriela Gonzalez Dellosso. As early as 2008, passionate about bringing to light the life and works of

chosen subjects, the New Jersey-based artist began experimenting with weaving her own likeness into the storylines of remarkable female painters. In the process, an amazing self-portrait series gave rise to a critically acclaimed 2016 solo exhibition entitled “Homage Paintings: Highlighting the Her” at the Butler Institute of American Art, in Youngstown, Ohio.

Dellosso had hit on a good thing and, excited to continue using her art to tell larger-than-life stories of great female artists, began researching new subjects. “The women I portray are so compelling and interesting,” she explains. “Unique, focused and driven, all are winners—brave fighters who never let society dictate their art but, rather, persisted, excelled and became exceptional painters.”

Capturing the Essence

The same could be said of the artist herself, who to date has completed 27 such homage paintings—no easy task. “The process is like a tug-of-war,” she says. “I find it difficult to do, but worth the effort in the end. My goal

LEFT: *The Burning of Adélaïde Labille-Guiard's Masterpiece (Self-Portrait)* (oil on linen, 70x105) commemorates the burning of the painting *Reception of a Chevalier de Saint-Lazare by Monsieur, Grand Master of the Order*. Created by Adélaïde Labille-Guiard (French, 1749–1803), this masterwork of 30 months fell victim to French Revolutionaries, who condemned it because it depicted members of the aristocracy. The figure in blue represents Labille-Guiard; the other female figure represents Marie-Gabrielle Capet, Labille-Guiard's pupil and lifelong friend.



is to capture the essence of these women by incorporating elements of each one's painting style into the particular self-portrait. Eventually, a likeness evolves in the layers."

Even before addressing a likeness, though, finding a suitable image to work from is key. "Sometimes I won't have an image from the angle or with the facial expression I want, and I have to use my imagination to create the feeling of the artist," notes Dellosso. By way of example, she cites her work on *Genevieve Estelle Jones's Dream*, which highlights Jones' crowning achievement, the book *Illustrations of the Nests and Eggs of Birds of Ohio* (published 1879–1886). "I only had a straight-on photo of Genevieve, and for my painting she was to be asleep with her head leaning back against a tree," says Dellosso. "I had to envision what her eyes would look like closed, which was a challenge." In the end, Dellosso skillfully redesigned her own face to resemble that of her subject. (See *Artist as Role-Player*, pages 34–35.)

The Clothes Make the Women

Such painstaking attention to detail is a hallmark of the artist's body of

work. She can spend months recreating period garb, setting and props. As such, her paintings seem almost theatrical. "I like drama," Dellosso points out, stating further that dressing up, fantasy and love of costume have been part of her life since convincing her mother to buy a replica of Snow White's dress for the young Dellosso's 7th birthday party. "I had pleaded with my mother to buy it," Dellosso recalls fondly. "I was always a bit of a dreamer. That desire to dress as Snow White was my first love affair with costume and narrative."

From there, encouraged to pursue all things creative (she's the daughter of a painter, granddaughter of a poet), and having painted from imagination since an early age, Dellosso moved on to making her own pillbox hats out of cardboard and velvet and, in college, cut a striking figure wearing full crinoline to classes. Along the way, setting the stage for her signature style, she amassed a unique collection of pointy shoes, antique clothing and paraphernalia, all of which proved handy later when, as a student and monitor at the Art Student's League of New York,

ABOVE LEFT: *Homage to Adélaïde Labille-Guiard (Self-Portrait)*

(pencil and pastel on paper, 20x18) is one of several portrait studies of Adélaïde Labille-Guiard (French, 1749-1803) that Dellosso created to help her understand Guiard's character and facial features. With this insight, Dellosso was able to paint Labille-Guiard from a totally different angle, for which Dellosso had no reference, in *The Burning of Adélaïde Labille-Guiard's Masterpiece (Self-Portrait)* (pages 30–31).

ABOVE RIGHT: *Homage to Elisabeth Vigée Le Brun (Self-Portrait)*

(pencil and pastel on paper, 20x20) is a study for the small *Homage* painting *Rivals*, which depicts Adélaïde Labille-Guiard and Elisabeth Vigée Le Brun together. In their day, these two artists were considered rivals. Le Brun, the official portraitist of Queen Marie Antoinette, painted her royal subject more than 25 times. In 1789, when the French Revolution started, Le Brun fled France to paint portrait commissions of nobles and aristocrats in Italy, Austria and Russia.

she began dressing the models in costume. It was a pivotal juncture for the up-and-coming artist. As Dellosso puts it, “I was also illustrating at the time, coincidentally getting historical work. I had to acquire additional vintage clothing for the characters in my assigned stories. That’s when it all came together, and my art began incorporating what I loved.”

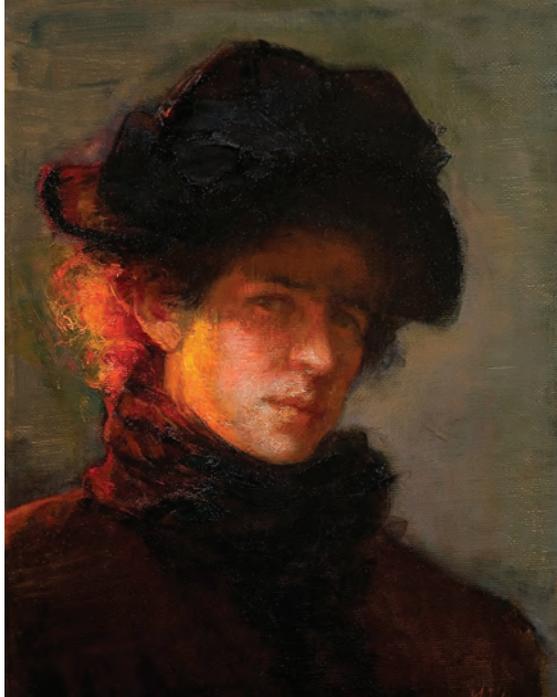
Pivotal Portrait

What Dellosso loves is a good story. “I’m a very narrative thinker. On my mother’s side of the family there are many writers,” she says with pride. “I’ve tried doing commissions but struggle with them. I want to tell my own stories.” Fortuitously, a chance discovery of a painting by Adélaïde Labille-Guiard (1749–1803) gave her a way to do precisely that.

“The first time I saw *Self-Portrait with Two Pupils* at the Metropolitan Museum of Art, I was struck by its power and beauty but shocked that I’d never heard of Labille-Guiard in art history class,” she remembers. “I kept thinking about it for days afterwards.” The history of the painting also struck a chord, as Dellosso would discover. In a daring move, Labille-Guiard, a champion for promoting women artists and advocate for their inclusion in the French Royal Academy of Painting and Sculpture, had deliberately painted two of her accomplished students (Marie Gabrielle Capet and Marguerite Carreaux de Rosemund) into her masterpiece as a means of getting around the Academy’s archaic rule, which limited membership to four women, yet only allowed members to exhibit.

“I was inspired by her gumption,” acknowledges Dellosso, who credits the prominent French painter and teacher with being the catalyst for her *Homage* series. “As one of the four women members, Labille-Guiard had petitioned the Academy to change the rules that kept other talented women out of the most important art exhibition of the era. Via her painting, her students had a presence in the show.”

TEXT CONTINUED ON PAGE 36



TOP: Lilla Cabot Perry (American, 1848–1933), was mentored by Claude Monet. She exhibited work with such notables as Edmund Tarbell and became a founding member of the Guild of Boston Artists. *Homage to Lila Cabot Perry (Self-Portrait)* (oil on linen, 10x8) pays tribute to a small self-portrait by Perry; Dellosso added the dramatic yellow-orange lighting in her version.

ABOVE: *Homage To Angelica Kauffman (Self-Portrait)* (oil on linen, 12x16) depicts Dellosso as Neoclassical painter Angelica Kauffman (Swiss, 1741–1807), a history painter who was also an accomplished portraitist. Of the 34 founding members of the Royal Academy in London, Kauffman and Mary Moser were the only females.

MATERIALS

PAINTING SURFACES: oil-primed Artfix L42C Belgian linen mural canvas or hardboard panel primed with acrylic gesso

OILS: mostly Vasari and Williamsburg, plus Grumbacher for transparent red oxide and burnt sienna and Charvin for ultramarine blue

MEDIUM: a 50:50 mixture of linseed oil and odorless mineral spirits (or Weber Turpenoid), or Winsor & Newton Liquin

BRUSHES: Rosemary & Co set No. 150 for oil and acrylic (synthetic mongoose); Silver Brush Grand Prix series and Winsor & Newton Lexington II series for hog bristle, especially filberts and flats; Silver Brush Golden Natural No. 2 fan; Loew Cornell Golden Taklon series 7029 No. 2 ultra round for detail

PALETTE KNIVES: Holbein MX series

DRAWING SURFACES: Fabriano Artistico 300-lb. hot-pressed watercolor paper for charcoal, Ampersand Pastelbord in gray for pastels

DRAWING MEDIA: General’s HB and 4B charcoal pencils, Dewwent tinted charcoal pencils

PASTELS: Prismacolor NuPastels, Rembrandt, Girault dark pastel set, Sennelier soft pastels

By Gabriela Gonzalez Dellosso

1. ARTIST REFERENCE

PHOTO: The photo I had of Genevieve Estelle Jones was a full-face shot. This served as a reference for facial features and costume, but I would have to project from this image how a different head and body position would affect Jones' appearance.

PHOTO: THE COLLECTION/ARCHIVES OF THE PICKAWAY COUNTY HISTORICAL SOCIETY'S COLLECTION



2. CONCEPT REFERENCE

PHOTO: Beginning with a concept from my imagination, I staged a photo in which I'm posed sleeping with my head tilted back. This body and head position gave me the reference necessary to show Jones sleeping against a tree. Later, I decided I didn't like the position of my hands, so I made a separate photo of them in a different position



3. BLUEPRINT LINE DRAWING

ING: Looking at the photo of Jones' face, I imagined how she would appear when reclining. I tried to incorporate her essence into my self-portrait as I developed a blueprint line drawing of the same size as my canvas. Changing my portrait to capture Genevieve was a trial-and-error process. I altered my hairstyle to resemble hers, and then drew this from a mirror.

To transfer the drawing to the canvas, I put large sheets of graphite paper on the back of my line drawing and placed the two sheets, graphite side down, over my



canvas. I then drew over my blueprint lines; the graphite transferred those lines onto the canvas. I didn't want the transferred drawing to be too tight, however, because the painting would develop and change as I went along.

4. BLOCK IN, FLESH TONES AND FACIAL FEATURES: After creating an underpainting, I blocked in, usually using burnt umber mixed with

burnt sienna. I started with the shadows and then moved on to the background. Once those were in place, I begin modeling the light, working in layers.

To block in the face, I mixed two fleshtones. The lighter, first fleshtone was Naples yellow, cadmium red light and titanium white. The second, darker fleshtone was yellow ochre, cadmium red light and titanium white.

I then looked for color differences in the portrait, specifically for warm and cool colors. (Good cool colors for mixing into my flesh tones are ultramarine blue, viridian and cadmium green light. Good warm colors for mixing into my flesh tones are cadmium orange and cadmium red light.) I developed the dimensionality of the features with the thought that cool colors recede and warm colors come forward, keeping in mind transitional turns between side and front planes. As I painted the eyes, nose and mouth, I looked at Genevieve's photo but also consulted my "feeling" of how she would look in this pose. This took time, but I continued until I was happy with the portrait.

5. MOOD ESTABLISHED: I had to make sure the figure appeared as if it was in a certain atmosphere against the tree, so I incorporated

The women I portray are so compelling and interesting. Unique, focused and driven, all are winners—brave fighters who never let society dictate their art but, rather, persisted, excelled and became exceptional painters. GABRIELA GONZALEZ DELLOSSO



and wove in the light and shadow that create the mood. Once the light and shadow were in place, I began adding the dream sequence of the nests around Genevieve's head. These nests are replicas from Genevieve's book, *Illustrations of the Nests and Eggs of Birds of Ohio*.

6. FINISHING TOUCHES:

I finished *Genevieve Estelle Jones's Dream (Self-Portrait)* by polishing the details and the background landscape.

Genevieve Estelle Jones's Dream (Self-Portrait) (oil on linen, 46x70)





ABOVE: **Varo's Moon (Self-Portrait Homage To Remedios Varo)** (oil on linen, 40x40) is a recreation of the painting *Celestial Pablum*, by Remedios Varo (Spanish, 1908–1963), a para-surrealist artist. Varo's work deals with magic, science and time; in *Celestial Pablum*, the protagonist feeds the moon in a cage.

TEXT CONTINUED FROM PAGE 33

Labille-Guiard's use of her art to make a difference was a turning point in Dellosso's own artistic journey. Moved to action and embracing the role of messenger, she began working on paintings that highlight other women painters who had likewise bucked the system. "I bring my contemporary self and blend my image with the images of these wonderful artists who deserve to be remembered," says Dellosso. "The art and stories that I've discovered have been remarkable."

Cause Célèbre

One such story involved Labille-Guiard's magnum opus, *Reception of a Chevalier de Saint-Lazare by Monsieur, Grand Master of the Order*, a prodigious, multiple-figure commission, which was seized and destroyed during the French Revolution. Says Dellosso; "I knew when I first read about its burning that I wanted to paint a large homage piece with figures close to life-size." (Dellosso's finished painting is 70x105 inches). On a mission, she began the necessary research to create a historically



ABOVE: *The Storyteller (Self-Portrait Homage to Sophie Gengembre Anderson)* (oil on linen, 16x12), presents Dellosso (in a pink headdress) as Scheherazade, the storyteller in *One Thousand and One Nights* and a character Sophie Gengembre Anderson (French, 1823–1903) had painted. In Dellosso’s painting, Scheherazade tells the story of Anderson, who was noted for her paintings of women and children. On the cover of Scheherazade’s book is a reproduction of Anderson’s *No Walk Today*, which, in 2008, set a world record selling price of more than £1 million at Sotheby’s London.

accurate representation—even hired a seamstress to copy Labille-Guiard’s symbolic blue dress and replicate articles of clothing to represent the time period. All in all, her resulting painting, *The Burning of Adélaïde Labille-Guiard’s Masterpiece* (pages 30–31), was a labor of love for Dellosso, who divulges: “I wanted it to tell the tragic tale of the destruction of Adélaïde’s incredibly ambitious painting. She had spent 30 months painting this huge work of art that could have given her the title of being a history painter.”

With time and discovery, Dellosso’s *Homage* series has evolved into an inspirational resource for the artist as well as a *cause célèbre* for bringing attention to the often underrepresented accomplishments of women painters through the ages. “The more that people are informed, the more you see museums pulling these paintings out of storage units and giving historical women painters shows and a place in the history of art,” she says, affirming her core belief. “There’s a lifetime of stories to be told, and the more I learn, the more I’m in awe of these exceptional artists who defeated the odds of societal convention.” ■

LOUISE B. HAFESH is an award-winning artist and writer, and a frequent contributor to *The Artist’s Magazine*. See examples of her work at louisebhafesh.com and paintersportal.blogspot.com.



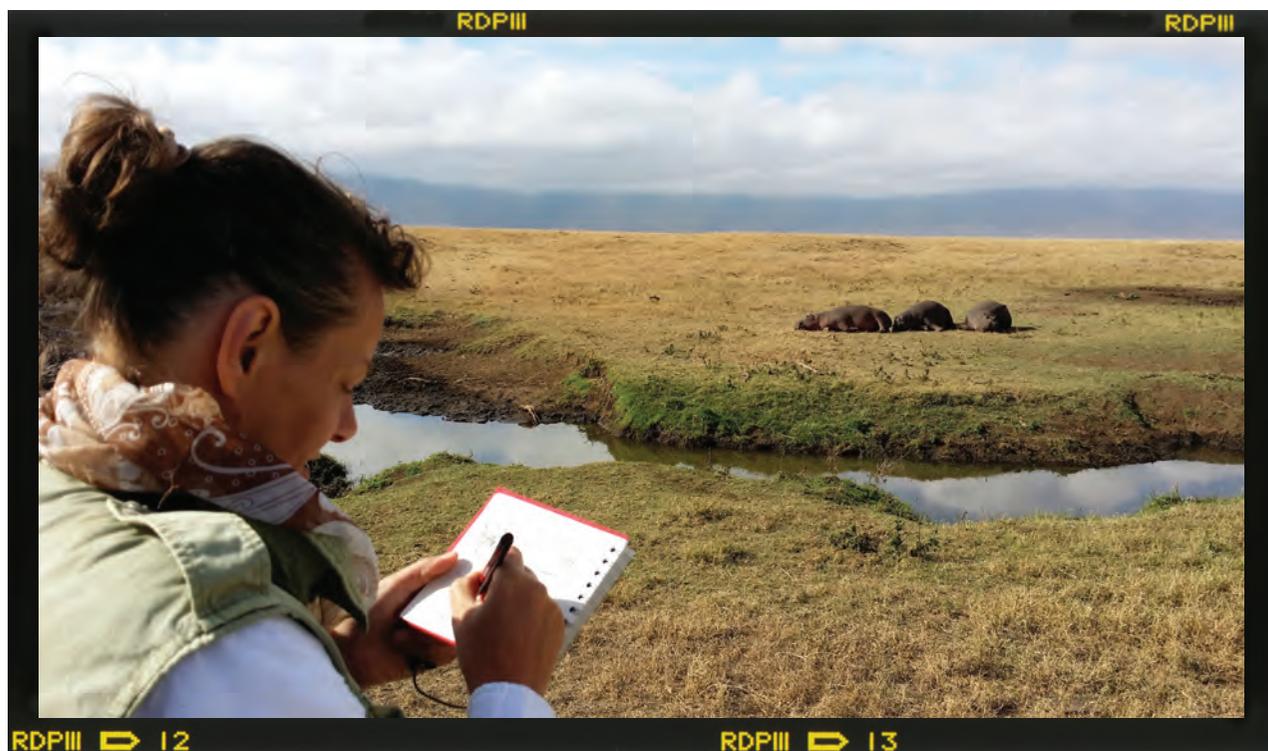
Gabriela Gonzalez Dellosso and self-portrait homage drawing of Sofonisba Anguissola

GABRIELA GONZALEZ DELLOSSO, at age 15, began taking drawing lessons at the Art Students League of New York, where she studied over the course of 10-plus years with notable instructors such as Max Ginsburg, Gregg Kreutz, Harvey Dinnerstein and MaryBeth McKenzie. She then studied with Sharon Sprung at the National Academy School (New York City), where Dellosso would eventually also teach. Dellosso minored in art at New York University and earned a bachelor of fine arts degree in illustration from the School of Visual Arts. Currently, Dellosso teaches at the JCC of Manhattan. She has

exhibited her work at the New Britain Museum of American Art (Conn.), the National Academy Museum (New York City), the Arnot Art Museum (Elmira, N.Y.) and the Salmagundi Club (New York City), among other venues, and has had solo shows at Eleanor Ettinger Gallery (New York City), Harmon-Meek Gallery (Naples, Fla.), the Baum School of Art (Allentown, Penn.) and the Butler Institute of American Art (Youngstown, Ohio). Harmon-Meek Gallery in Naples, Florida, represents her work.

Visit Dellosso’s website at gabrieladellosso.com.

Everything Is Connected

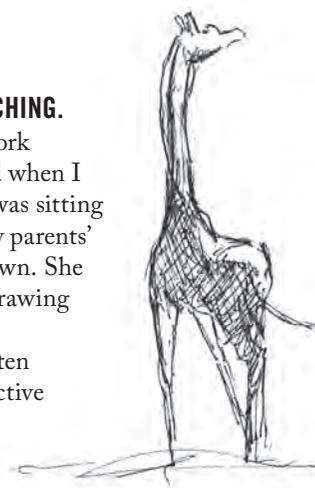


WILDLIFE ART CAN SERVE AS AN EFFECTIVE COMMUNICATOR OF THE DELICATE BALANCES AND DEPENDENCIES THAT AFFECT ALL LIFE. **BY JULIE ASKEW**

I CAN'T REMEMBER WHEN I FIRST STARTED SKETCHING.

I remember always drawing but, apparently, my work looked like a kid's random scribbles. That changed when I was about 2 years old and a visiting family friend was sitting opposite me in the living room. She brought to my parents' attention that I was drawing everything upside down. She recognized this because, from where she sat, my drawing was right side up. No one had noticed this before.

That practice has followed me to this day. I often paint upside down to help me get the right perspective and paint what I see, not what my brain thinks should be there.



ABOVE: Even though they were asleep, I had to sketch these hippopotamuses quickly. So many other creatures in the Ngorongoro Crater in Tanzania demanded my attention.

RIGHT: In *Lifeline 3 – The Last Elephant* (acrylic on canvas, 48x36), a rock hyrax, the closest biological relative to the elephant, stands on top of the skull of an elephant that had been killed and stripped of its tusks by poachers. At the current rate of poaching, the hyrax will be future generations' sole living memory of the wild elephant.



Julie Askew



Drawn to Wildlife

My interest in the wild also surfaced early on. When my family was watching television, I always insisted on the nature and animal programs. It was a hard bargain, and for the rest of the time, I had to put up with war movies and sports—though always with a sketchbook and bird guide on my lap.

My interests in both art and nature have never waned. After my

first week at Mid Warwickshire College. I was pulled into the headmaster's office. I had chosen two wildlife art themes for my projects, and the headmaster warned me that I was never going to succeed; wildlife art isn't considered fine art in Europe and Canada.

The warning made me even more determined, so I attended only the classes that interested me. For the rest

of that year, I sat by the river sketching birds, flowers and wildlife, my bird guide at hand. At the end-of-year exhibition, I set up a table of my sketchbooks and paintings. I remember one of the parents viewing the exhibition exclaiming, "Now, *that* is what I call art!" Even so, I should have failed, having seldom attended classes. (I only passed because one of the teachers bought one of my paintings!)



Melding Science With Art

I wanted to know the science behind what I was doing, so I applied for the scientific illustration degree course at Middlesex University (London). The head of department loved my riverside sketchbooks, and I was accepted for the course but had to promise not to try to become a wildlife artist. I made the promise with my fingers crossed behind my back.

The degree course was the best thing I could have done. It gave me intimate knowledge of dissection, electron microscopic drawing, scientific scaling and anatomy. Numerous field trips to Skokholm Island, a wildlife sanctuary and the world's first bird observatory, located off the coast of Wales, gave me first-hand knowledge of wildlife behavior and the importance of conservation. I was invited to become the assistant warden of the islands in the United Kingdom and the Seychelles (a country comprising a 115-island archipelago in the Indian Ocean). The offer was tempting. What a different life I would have had—but I decided to stick

with my art. Needless to say, I kept filling my sketchbooks throughout my four years at university.

The Line That Links All Life

For me, acquiring an intimate knowledge and understanding of nature, wildlife and humankind's place within and among them makes traveling the world over and living in various environments with different cultures essential. By actively trying to understand how we, as humans, affect our environment and by experiencing the diversity of nature in all possible scenarios, I feel I can be an honest artist.

To make my wildlife art relevant in the troubled world we live in, I use it as a tool for communicating conservation issues. I'm now using a concept I call "lifeline" in my paintings to explain how

everything is connected and how our behavior affects the cycles, interrelations and balance between species. I strongly



ABOVE: During my expeditions, I try to find time for plein air painting. Acrylics, which dry quickly, work well for this. My surface, Daler-Rowney watercolor board is light weight and strong. Here is my easel setup near the North Nechako River, in British Columbia.

OPPOSITE, TOP AND BOTTOM: I created these pen and watercolor drawings while in Tarangire, Tanzania. I particularly like Pink Pig 6x6 sketchbooks for quick field notes and sketches. Not only do these sketchbooks fit easily into a pocket or backpack, but their pages are made of cartridge paper. This surface is smooth, so it takes the pen well, and thicker than watercolor paper, so it holds up well with either watercolors or acrylics.

believe that only by appreciating the miraculous world that surrounds us can we have hope of preserving it on nature's terms.

Paintings in my *Lifeline* series depict the line that links all life, but also a line that you can throw a suffering species as a last resort. I want to give the viewer of my work a meaningful challenge by creating what I hope is an attractive painting with a strong story. The series seems to get through to an audience that would not normally be aware of the clear links between humankind's behavior and the preservation of our



natural environments, wildlife and, ultimately, ourselves.

Elephant Lifelines

Two of my *Lifeline* paintings highlight the desperate situation of the

African elephant. More than 30,000 elephants are killed each year in Africa; that's one every 15 minutes! Because we live in a world where human behavior is often dictated by the desire for profit, we can expect

to face the extinction of the wild elephant within our lifetime unless we change our mindset and actions.

One of the closest living relatives to the elephant is the rock hyrax, a 37 million-year-old



EXPEDITION MATERIALS

SURFACES: Pink Pig field notebooks; Daler-Rowney watercolor board, primed and cut to 8x10

MEDIA: 0.1 fiber-tip pens, Winsor & Newton travel set of watercolors, Daler-Rowney Cryla acrylics

BRUSHES: Winsor & Newton and ProArte watercolor brushes (used for both watercolor and acrylics)

PALETTE: clear plastic ring-binder sleeves with white paper inside

LEFT: *Lifeline 5* is painted with two lifelines: The horizontal yellow line connects cave paintings of the over-hunted mammoth to today's elephant, poached for its tusks. The vertical green line complements the red on the right, emphasizing the elephant's imperiled existence. The circle is the universal symbol of eternity. The responsibility to end poaching lies with all of us. Extinction is forever.

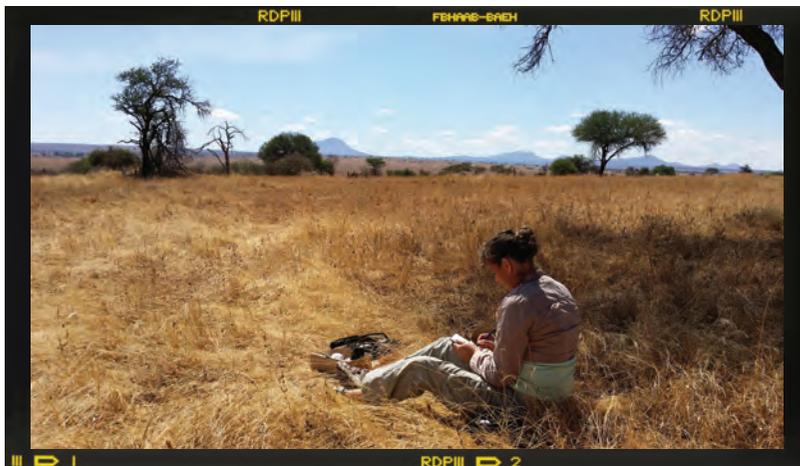
TO MAKE MY WILDLIFE ART RELEVANT IN THE TROUBLED WORLD WE LIVE IN, I USE IT AS A TOOL FOR COMMUNICATING CONSERVATION ISSUES.

mammal, about the size of a ground hog, native to Africa and the Middle East. That close relationship exploded into my mind when recently, while I was in Tanzania, I sketched wild rock hyrax and later

that same day had the traumatic experience of finding the skull of a recently poached elephant. The confluence of events brought the reality up close, and I realized that the only memory of the wild elephant

we leave to future generations may be the hyrax. I simply had to paint *Lifeline 3 - The Last Elephant* (page 39).

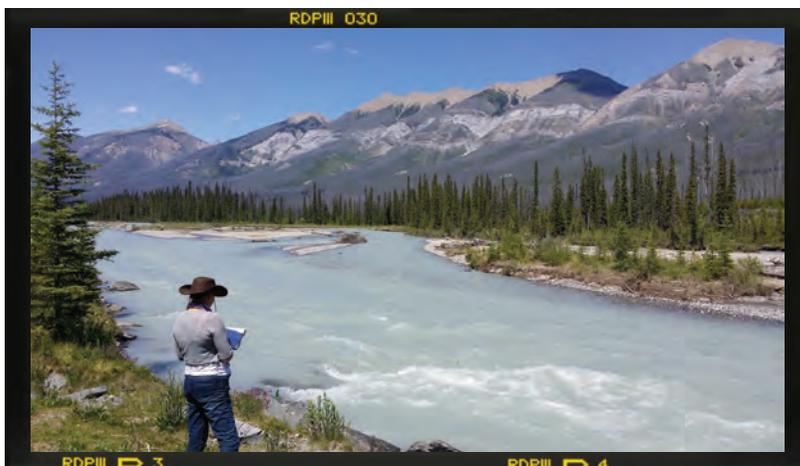
In *Lifeline 5* (above), I link the extinction of the mammoth with



LEFT: From top to bottom, these photographs show me sketching in Tarangire, Tanzania; beside the Simpson River in Jasper, British Columbia; and in Gypsy Cove in the Falkland Islands.

RIGHT TOP: Complementary reds and greens in the Sinale Swamp of Tarangire, Tanzania, drew me to sketch this stunning landscape on an early morning trip.

RIGHT BOTTOM: The Falkland Islands are an archipelago in the South Atlantic Ocean. During one sketching session on East Falkland, I was surrounded by penguins, Commerson's dolphins, seals, turkey vultures and kelp geese.



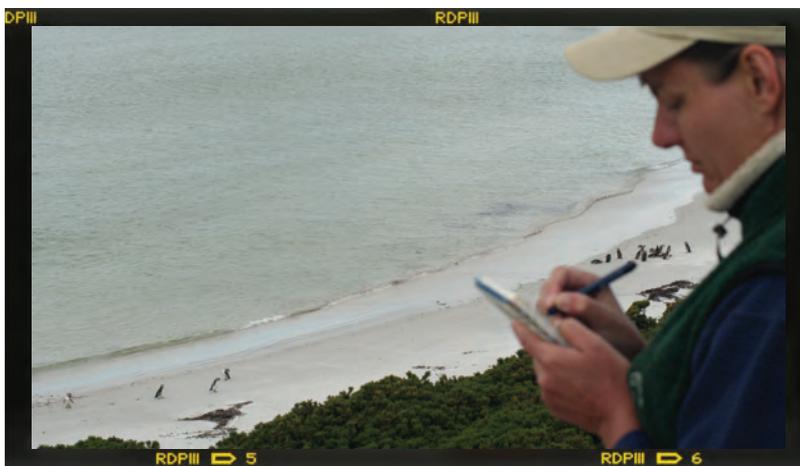
prepared to save an iconic animal like the elephant, there's little hope for all the other endangered species—and we will eventually have to add ourselves to the official endangered list.

Intrepid Naturalist Expeditions

My main passions—sketching, painting and wildlife conservation—have all come together with the upcoming expeditions of the Intrepid Naturalist. We will follow in the footsteps of the old explorers into the wilds that still remain in Africa, South and North America, and Asia to tell the story of how things have changed from then to now.

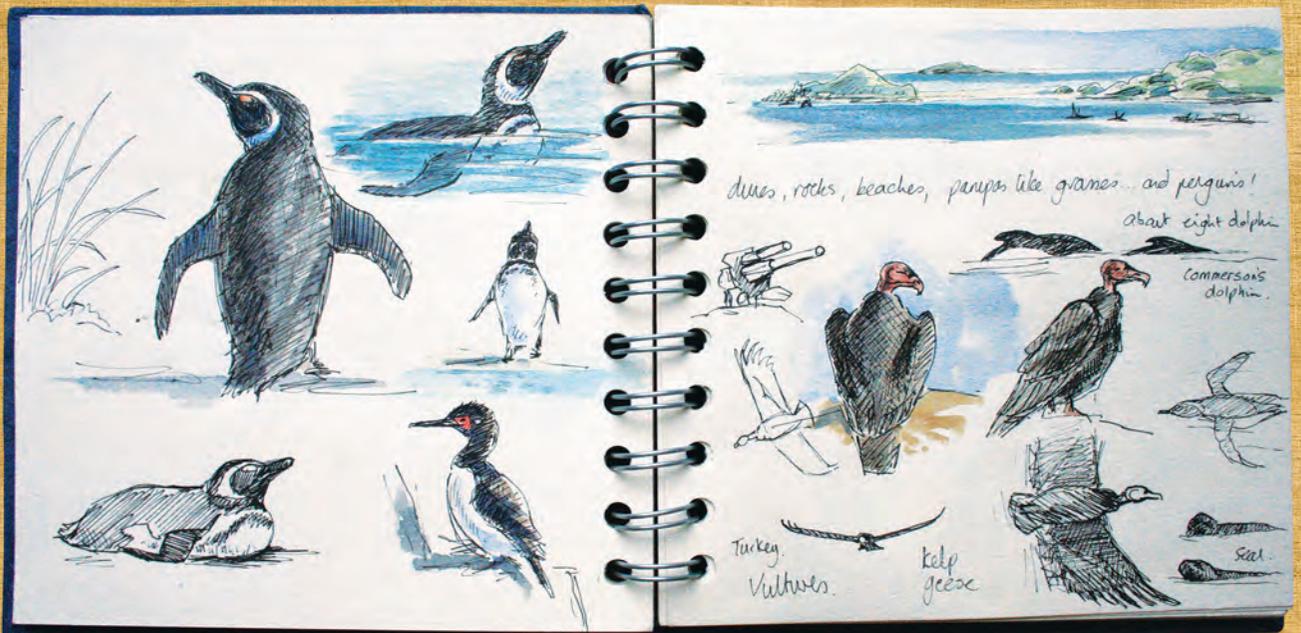
In collaboration with the National Geographic Society, the Explorers Club and the producers of the PBS documentary series *Nature*, I will contribute to bringing the last wild places on Earth into people's homes and lives. As the expedition artist, I'll document the expeditions in sketches and plein air paintings, uploaded via satellite link every week from the field. You can follow us live and download the free app at intrepidnaturalist.com.

With the philosophy, "If you care, you have to be involved," this unique project will have the ability to reach out and involve people all over the world, helping them understand and appreciate the wild that remains. ■



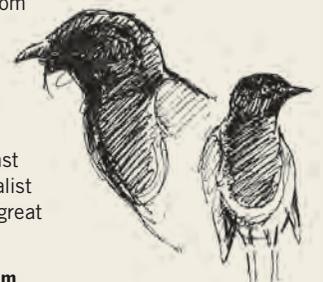
the responsibility we have to preserve the elephant of today. If the elephant disappears, the cumulative effect on the environment will be catastrophic. *Lifeline 5* tells the story of the choice we have: We can choose to save the elephant—if we want to. The painting draws attention to the fact that recent studies confirm humans had a part in the

extinction of the mammoth by over-hunting them. Artists depicted this relationship 11,000 years ago in the stunning cave paintings in Roufignac, France. In recent times, some governments have made symbolic statements by burning tusks that were confiscated by government officials from poachers involved in illegal trafficking. If we're not even



British artist and conservationist **JULIE ASKEW** holds a bachelor of arts degree in scientific illustration from Middlesex University (London). In addition to exhibiting her work worldwide, she is the international chair on the board of the Society of Animal Artists, the founder of Oman Wild Art (an organization introducing wildlife art to the Middle East) and a member of Artist Ambassadors Against Poaching. She is the artist for the Intrepid Naturalist Expeditions, which follow in the footsteps of the great explorers of the past.

Follow Askew's blog at julieaskew.blogspot.com.



CUTTING TO THE QUICK

IN WOOD CUTS OF SIMPLE YET POWERFUL DESIGN, SAAD GHOSN DECRIES INJUSTICE AND EXPOSES THE PAIN OF BOTH PSYCHIC AND SOCIAL ISOLATION.

BY DANIEL BROWN

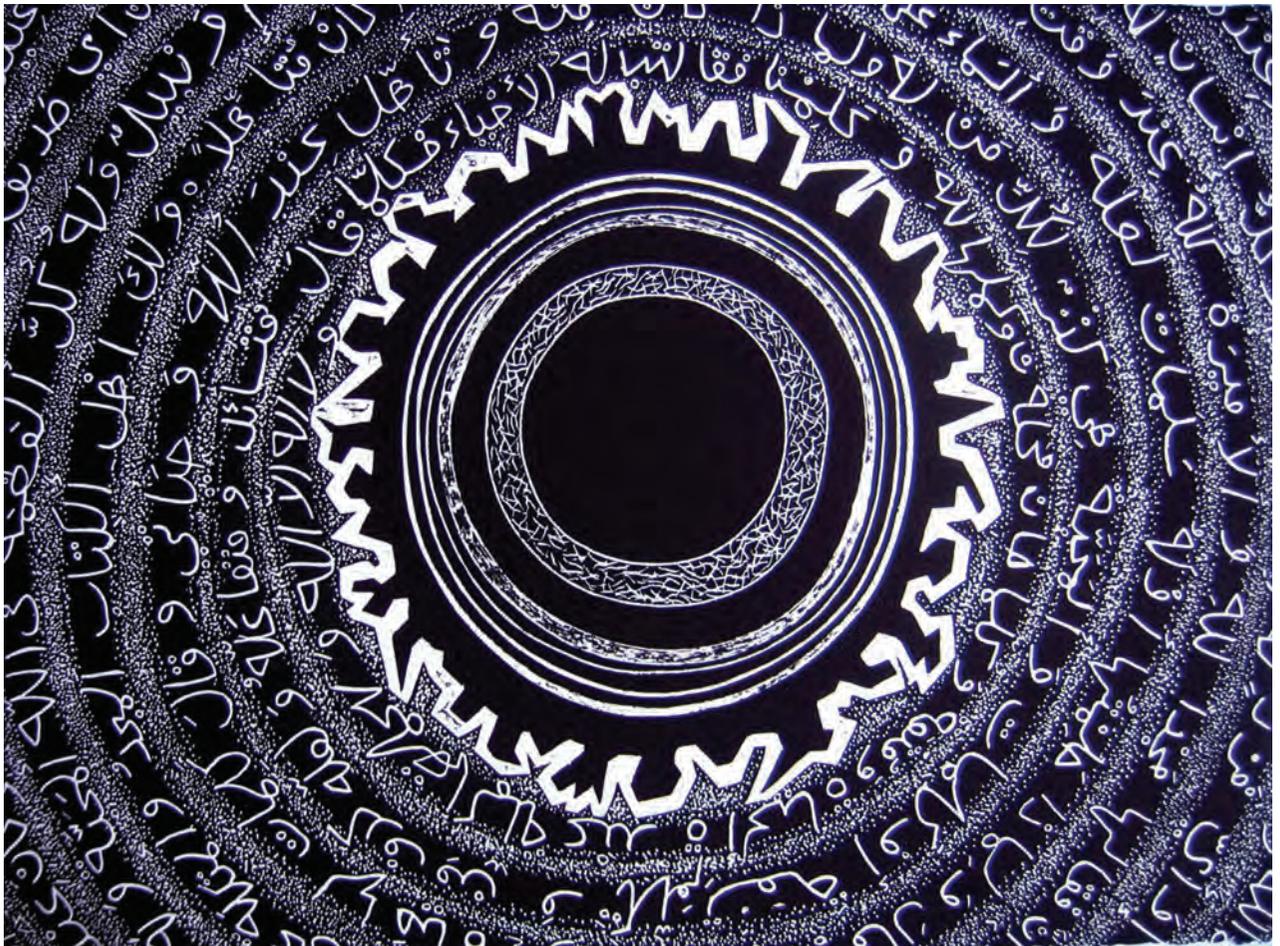
SAAD GHOSN IS A PHENOMENON in the Greater Cincinnati visual and literary arts communities. A recently retired medical doctor, Ghosn was born in Beirut, Lebanon, and came to America (via Paris) after being educated at a Christian Brothers school in Beirut, where no opportunities existed to study art history or studio art. In 1976 he arrived in Boston, where he began to go to art shows, and found himself connecting to art and living artists.

Art-making for Ghosn is a means of expressing his isolation as well as his responses to political and social injustices he sees wherever he goes; both the attacks of 9/11 and the riots in Cincinnati in 2001 moved him greatly. He is a natural leader, a

person who brings artists and poets and writers together to investigate what he considers to be “universal messages” about political and social inequities. He is Greater Cincinnati’s Thomas Paine, America’s first literary/visual propagandist, whose writings (mainly the pamphlet “Common Sense”) during the Revolutionary War period had a direct impact on the making of the first U.S. Constitution. Ghosn thus follows a long and admirable American tradition as an artist and organizer.

From Art Curator to Artist

While practicing medicine and teaching at the University of Cincinnati College of Medicine, Ghosn was able to persuade the powers that be to let



ABOVE: **Scream of a Broken Dream** (wood cut print in ink on paper, 22x30) The Arabic script has no specific meaning.

For many who have selected America as their adopted country for all the values it once represented, the American dream is broken and torn apart daily. Perceived initially as a land of freedom, opportunity, tolerance, happiness, the America they live is increasingly the land of inequality and disparity, injustice, subversive material domination, condoned political lies. SG



LEFT: **You Are What You Look** (wood cut print in ink on paper, 22x30) The Arabic script, used for identity, has no specific meaning.

My print addresses discrimination and prejudice which frame and imprison individuals in pre-conceived clichés and stereotypes, taking away their freedom and their real identity. SG



TOP: **We See Suns No More**
(wood cut print in ink on paper,
22x30)

*Blindfolded pawns, we are made
oblivious to the glaring truth
shining right in front of us. The
stage, often our own country
... SG*

ABOVE: **We Will Conquer, We
Will Rule** (wood cut print in ink
on paper, 22x30)

*Using power and might to
address the world's issues,
trying to impose selfish and
unjust interests and motives,
cannot but lead to death and
destruction, far from peace and
harmony. SG*



him curate visual arts exhibitions with his friend and collaborator Mary Heider, long a fixture on the Greater Cincinnati visual arts scene, by creating an art committee at the Medical School Library, where these exhibitions would be on view. Ghosn made posters to market these shows, which were some of the best in the city, including work by such distinguished regional artists as Tony Becker, Barbara Ahlbrand, Rob Jefferson, Halena Cline, Merle Rosen, Bukang Kim and Andy Au. In September 2002, at the first anniversary of 9/11, he exhibited the first series of his own sociopolitical drawings at Base

Art Gallery. Then in 2003, he exhibited another series at University of Cincinnati's Edwards Hall.

Ghosn's following grew. In 2003 he founded SOS (Save Our Souls) Art, an organization whose mission is to promote the arts as vehicles for peace and justice. Since SOS Art's inception, Ghosn has organized 15 annual "SOS ART" shows. The latest of these exhibitions opened in June, 2017, at the Art Academy of Cincinnati. These exhibitions are not curated in the generally established sense of that word; anyone who wants to participate can do so. Typically, two three-day weekends of programming are part of the events as literary artists, performing artists and poets participate with their own art and form panel discussions to debate points about topically engaging ideas such as social justice, poverty and community building. Thus, each "SOS ART" exhibition and its adjunct programs form larger and larger communities of artists and writers, lessening the isolation of creatives and bringing them together to project their voices and share them with still larger communities of artists, students and interested parties. According to Ghosn, he "promotes, provides the venues and empowers the artists."

Ghosn's own political work, primarily drawings and wood cut prints, began after the 9/11 terrorist attacks. Mark Patsfall of Cincinnati's Clay Street Press, which specializes in small-edition, hand-pulled prints, encouraged Ghosn to make wood cuts and helped him learn that type of printmaking. In 2007, Ghosn received a City of Cincinnati artist's grant to generate a portfolio of socio-political prints, which Clay Street Press printed and published in 2008. And so began Ghosn's career as an engaged artist.

Ghosn maintains that his work is "always about emotions, about [my] value system." Most recently, he has been using the concept of terrorism as a metaphor, suggesting that living in poverty and in an increasingly politically repressive era are types



of terror. His work is replete with images interpreting these topics.

Power of the Printing Press

Because of the Internet, cell phones and other advances in technology, it may be easy to forget how radical the invention of the printing press was in the 15th century. By making the creation of pamphlets and images much less expensive, ideas could become widely disseminated to the middle and lower classes, so that the power of words and images were no longer the exclusive preserve of monarchs and the Catholic Church. Martin Luther's manifesto creating Protestantism had a wide audience because of the printing press. (The Internet really is an extension of this earlier invention). Ideas and images could be spread with a new speed, empowering the middle and lower orders in Europe.

Before the invention of the printing press, most Biblical stories were carved as sculptures into Romanesque and Gothic churches, so Bible stories were seen, not read, and they always represented the points of view of those in power. With the printing press came the advent of propaganda, wherein radically differing points of

view could be quickly disseminated through an increasingly urban population. With printing came cartoons and prints by artists such as Daumier and Hogarth, spoofing the manners and mores of the upper classes, the pompous and the smug. Without Thomas Paine's pamphlet "Common Sense," the spreading of the ideas for the American Revolution and the first U.S. Constitution might not have taken place.

Ghosn's art uses the printing press for the same reasons those in the 15th century did: to spread his ideas about isolation, political injustice, power, poverty and the like to a wide audience. The combination of art and propaganda, or art as propaganda, thus, has a history of respected practitioners (consider H.L. Mencken and Mark Twain, and Garry Trudeau's comic strip *Doonesbury*). It's probable that newer fields like animation will continue these trends toward inclusiveness and broad audience appeal; cartoonists like Robert Crumb and Art Spiegelman have raised this art form into fine art.

Woodcuts as Screams

Woodcuts have a particularly powerful appeal to our emotions,

ABOVE LEFT: **Corporations'**

Thanksgiving Turkey (wood cut print in ink on paper, 22x30) Ghosn included the repeated Arabic script (There is no God but Allah) to bring spirituality to the piece.

Our world is increasingly controlled and dominated by Corporations who only care for their selfish and self-centered interests at the expense of the individual. The individual has become prey and victim of ruthless capitalistic Corporations, whether at home or abroad. SG

ABOVE RIGHT: **Scream** (wood cut

print in ink on paper, 30x22) The spiralled text lists the names of the 20 wood cut prints in the portfolio.

I chose Scream as the title for my portfolio because I often feel like screaming loud to halt the violence, the lies, the derailing of values; also to express my anger and disapprobation of power and might-based politics. I also want to scream loud what I believe in, what I find wrong, what I think is preventing a better world—the world of justice and peace I dream of. SG



ABOVE LEFT: **Did You Say Terrorism** (wood cut print in ink on paper, 30x22) The Arabic script is used for identity but has no specific meaning.

The worst terrorism is the one that is lived every day, the one that assaults the individual in his vulnerability and innocence. In my drawing, a male/female naked figure is the target of attacks. The Arabic calligraphy in the background alludes to the fact that recently Arabs have become a class of discriminated-against individuals. SG

ABOVE RIGHT: **John Doe** (wood cut print in ink on paper, 30x22)

John Doe is a target of terrorism; not the terrorism brought upon by foreign "terrorists" but the one he lives daily: lack of human rights (education, health, environmental protection ...); lack of privacy and of freedom of expression (secret surveillance, unjustified arrests, patriot act ...); poverty ... SG



as the medium lends itself to Expressionist technique and formal expression. Thick black lines dominate woodcut compositions, and the attenuation of the human figure is a common trope. Overscaling of imagery is almost a necessity, given the tendency of wood cut prints toward strong emotional impact.

You can see the influence of wood cut artists such as Käthe Kollwitz in Saad Ghosn's own work, and possibly that of late Cincinnati artist Thom Shaw, who used the medium in his *Malcolm X* series to great effect. Ghosn titles one set of his wood cuts *Scream*, as that is his topic—a kind of primal howl of anger, disappointment and disillusionment about what he sees has happened to and within America. The title brings to mind both Edvard Munch's painting *Scream* and Allen Ginsberg's poem "Howl." Ghosn provided each image with a text, adding to their propagandist intentions. For the title image of *Scream* (page 49), a portfolio of 20 large prints, he wrote, "I chose *Scream* as

the title for my portfolio because I often feel like screaming loud to halt the violence, the lies, the derailing of values; also to express my anger and disapprobation of power and might-based politics. I also want to scream loud what I believe in, what I find wrong, what I think is preventing a better world—the world of justice and peace I dream of." The print *Scream of a Broken Dream* features concentric circles within concentric circles of Arabic text, similar to auditory waves—words going round and round on themselves, going nowhere, unable to get outside those circles. The accompanying statement could easily apply to the entire portfolio. (See image of *Scream of a Broken Dream* and accompanying text, page 47).

Ghosn also examines gender roles, as in *Did You Say Terrorism* (above left), where a large central image of what appears to be a neoprimitive, almost stick-figure, faux-naïf female fertility goddess turns out to have male genitalia as well as female. This figure is also

surrounded by concentric circles, (alluding to a target) from which she/he cannot escape, as well as large tips of spears, ready to do violence to difference of any kind, to any "other." Symbols indicating point-less language—probably screams of rage—also surround this extremely isolated figure.

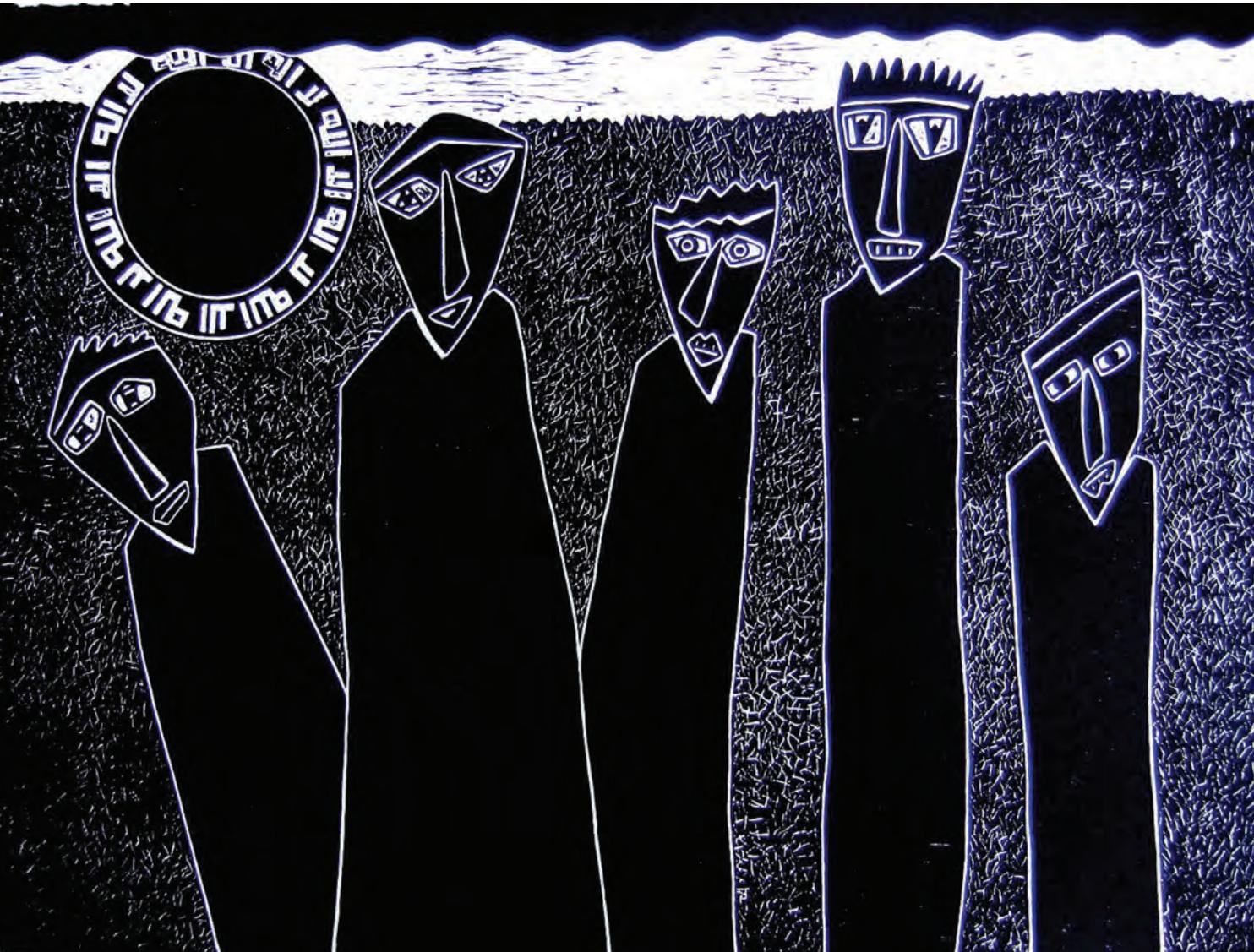
Although Ghosn may have an idealized version of American history, which has been a long, violent fight toward an opening of democracy, like many immigrants, he believes our own propaganda about ourselves/our country/our history. And in *John Doe* (opposite right), depicting a Christlike figure, including a crown

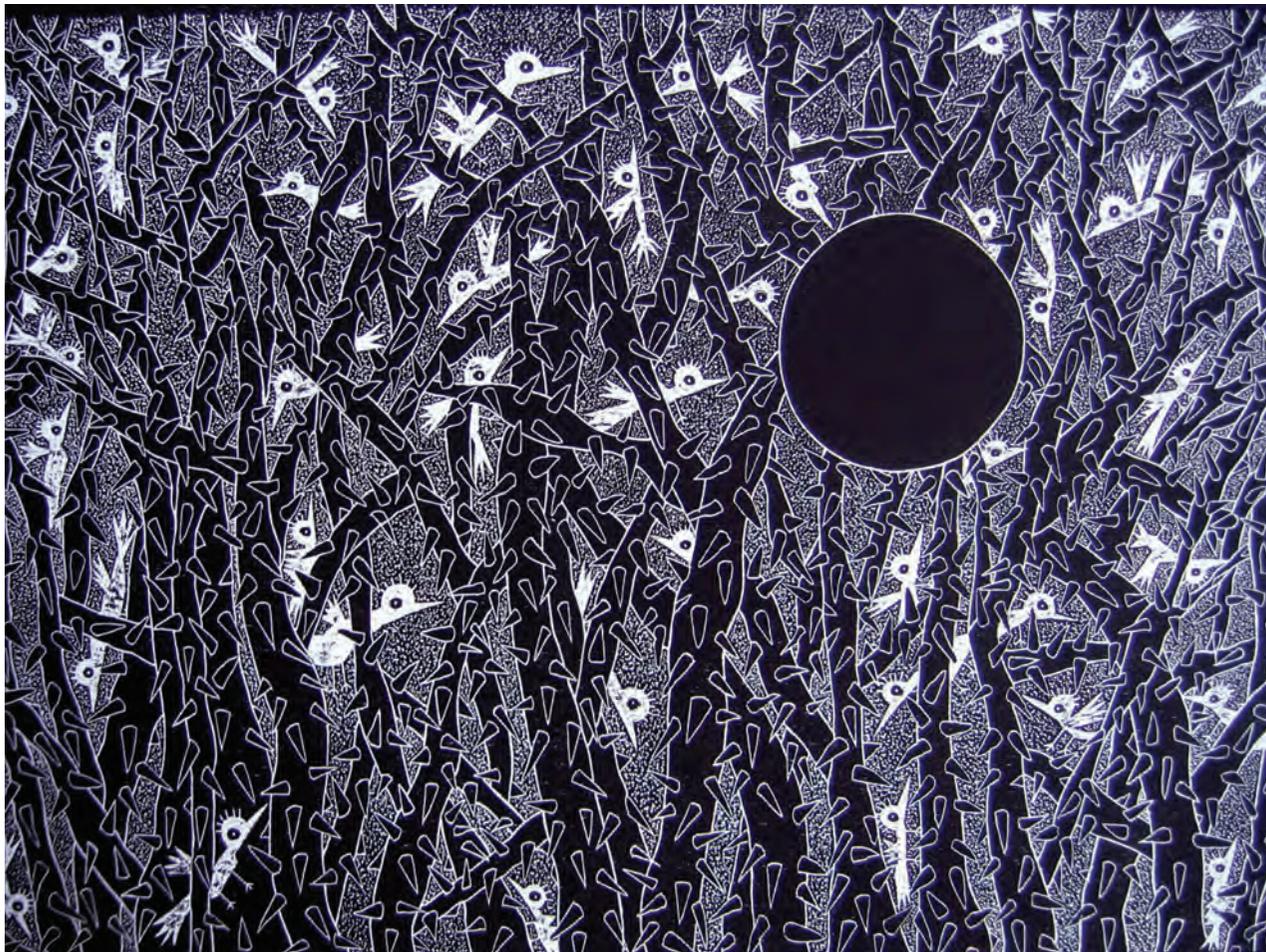
of thorns, a huge-eyed, completely isolated man holds his hands up in a gesture of despair.

The designs of Ghosn's woodcuts are deceptively simple, lending them maximal emotional impact. All the woodcuts feature either one central dominating, alienated figure or small groups of totemically designed groups of figures, representing that same isolation of those not in the American mainstream. The faces or figures are generally surrounded by symbols of power or violence. The simplicity of design of Ghosn's wood cut prints enhances their appeal to a broad audience, and their symbolism or metaphors are easy to understand.

BELOW: *Impotent Witnesses* (wood cut print in ink on paper, 22x30) Ghosn included the Arabic script (There is no God but Allah) to bring spirituality to the piece.

In a world of violence and injustice one often feels like a helpless observer, an impotent witness to a course gone astray, to belief values trodden upon, to dominating and destructive violence impossible to control and stop... One feels badly in need of active arms to stop the bullying, the circle of despair... Alas, most of the time one feels powerless. SG





ABOVE: *In the Land of the Free* (wood cut print in ink on paper, 22x30)

How large is the freedom space of these “free”, non-caged, birds, facing persistent obstacles? In America “the land of the free,” we take pride in our “freedom,” while in reality we are daily prisoners of our many lacks and imposed limitations (poverty and striking economic disparity, lack of universal health care, lack of free and equal education, gender, racial and ethnic discrimination ...) SG

MATERIALS

WOOD CUT TOOLS: Dremel tool with various carving and cutting bits, wood cut carving tools and chisels

PRINTING MEDIUM: Daniel Smith black relief ink

PRINTING SURFACE: Rives BFK 250 printmaking paper

PRINTER: relief printing press

The designs, however, are also elegant, using relatively simple formalist ideas from geometry to enhance their messages.

Power to the Powerless

In *Impotent Witnesses* (page 51) Ghosn has depicted five armless humans, with those same large, haunted eyes that dominate his compositions, as chess pieces in a beautifully designed woodcut with wonderful figure/ground relationships. Ghosn’s accompanying text reads, “In a world of violence and injustice one often feels like a helpless observer, an impotent witness to a course gone astray, to belief values trodden upon, to dominating and destructive violence impossible to control and stop... One feels badly in need of active arms to stop the bullying, the circle of despair... Alas, most of the time one feels powerless.”

That powerlessness is what Saad Ghosn is addressing in each and every one of his very powerful wood-

cuts, a powerlessness intermingled with the most extreme senses of isolation. Most of us do not know what it’s like to come to America as an immigrant; our grandparents or great-grandparents may have made that journey, but they almost never discussed the dislocations of the departures and arrivals, the attempts to adopt and adapt to an entirely new country and new language. Saad Ghosn’s images have an exceptionally rare quality of rawness, of the doomed innocence of the new American who’s found his country lacking in the very values it claims to uphold.

Very few of us have taken the time to bring groups of creative people together, to create and market art shows, to find and gather writers and poets and artists. One wonders how Ghosn did all this while working full-time at the College of Medicine.

America is an oddly isolating place, which Ghosn has discovered on his own, though he hopes for



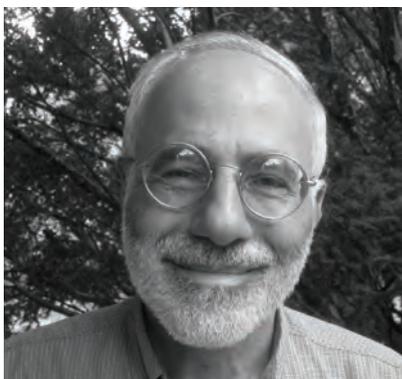
more and helps to create more. Saad Ghosn is a noble man, indeed, one of Cincinnati's most respected artists and organizers. His wood cut prints best express those feelings of isolation and disillusionment, but Ghosn is a moral crusader, an increasingly rare phenomenon in today's America; he leads by example, and even if his own despair dominates his art and his quiet spaces, he has managed to make thousands of

other people feel less isolated, more empowered and important by doing what he does. ■

DANIEL BROWN is the editor in chief of the online art journal *AEQAI* (aeqai.com), as well as an independent art consultant. He has degrees in political science and Asian art history from Middlebury College and the University of Michigan. He lives in Cincinnati.

ABOVE: *Issmee Arabee (My Name Is Arab)* (wood cut print in ink on paper, 22x30) The Arabic script, used for identity, has no specific meaning.

We're living an age of increasing profiling and discrimination where an individual is judged based on his looks, clothes, beliefs, the color of his skin ... In the USA recently, being Arab has been another reason for being suspect. SG



Born in Beirut, Lebanon, **SAAD GHOSN**, a recently retired medical doctor, taught at the University of Cincinnati College of Medicine from 1984 to 2015 and, from 1994 to 2015, served as director of the Pathology and Laboratory Medicine Service at the Veterans Affairs Medical Centers in both Cincinnati and Chillicothe, Ohio. He is the founder of "SOS (Save

Our Souls) ART," a yearly art event of sociopolitical expressions for peace and justice, now in its 15th year in Cincinnati, and the editor and publisher of the yearly "For a Better World, Poems and Drawings on Peace and Justice by Greater Cincinnati Artists." He is also the President of "SOS Art" a recently incorporated non-profit organization whose mission is to encourage,

promote and provide an opportunity for all the arts to be used as vehicles for peace and justice and for all the artists to use their art as their voice for a change and for a better world. Ghosn has curated hundreds of art exhibitions locally and internationally and has also shown his own artwork in numerous local and international exhibitions.

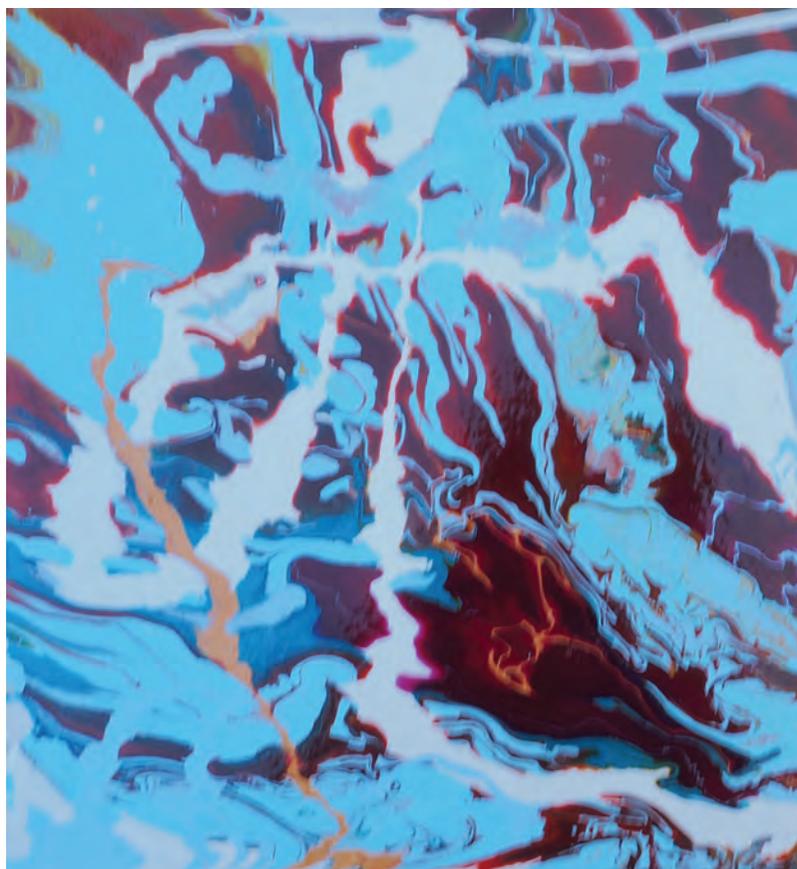
Experimenting with various acrylic mediums and paints on multiple surfaces can push you toward improvisation—and insight.

Still Scratching the Surface

BY BETSY DILLARD STROUD

After writing “On & Beyond the Surface” (April 2017), I realized that I’d just scratched the proverbial surface of my topic. Unlimited ways to use acrylic paints and mediums on various surfaces and with different techniques lay before me. I had a gold mine to explore! My intention: to work on different surfaces and, on each surface, to use different pigments with different applications, tools and processes—and that’s exactly what I did. That brings us back to paint, brush/tool and surface—the holy trinity of painting.

Invoking that trinity in different ways automatically stokes the creative fires within, unleashing the imagination to probe, experiment and follow new avenues of expression with abandon.



DYNAMICS of Paint

In *Pouring the Blues* (above), which was executed with Liquitex pouring medium mixed with Golden fluid acrylics and Liquitex soft body acrylics on canvas, innovation, lack of control and chaos collided, and then harmony prevailed. I became glued into my plastic gloves! My friend and photographer, Richard Gehrke, had to pull me out of them.

As you tilt the canvas, the paint/pouring medium moves. It can also move as it lies flat. On its own, the pouring

medium creates incredibly gorgeous and unexpected designs with the acrylic paint.

In the next exercise, I began with Golden fluid acrylics on Arches 140-lb. cold-pressed watercolor paper. I added calligraphy and stamping, and then enhanced the composition with Liquitex black and gray gesso. To me, *2017* (opposite) represents my hope regarding the present situation in the world: chaos brought to wholeness, cohesion and peace in 2017.

ALL PHOTOGRAPHY OF PAINTINGS IN THIS ARTICLE ARE BY RICHARD GEHRKE.



ABOVE: ***Pouring the Blues*** (Golden fluid acrylics and Liquitex soft body acrylics and pouring medium on canvas, 16x20)

RIGHT: **2017** (Golden fluid acrylics and Liquitex black and gray gesso on canvas, 30x22 on paper)



A Movable Feast for the Eyes: Richard Gehrke photographed *Pouring Blues* (above left) while the acrylic paint and pouring mixture were still in motion. The mixture took about two days to dry completely.



ABOVE: *Trippin'* (Golden Clear tar gel; Holbein black and gold gesso and mat acrylics; markers; and Daniel Smith Luminescent acrylics on paper, 16x12)

In *Trippin'* (above), gesso was the perfect medium for glazing and making a three-dimensional effect, and it also created a bevy of unusual textures.

HAVING FUN with Tar Gel

Golden clear tar gel is a 100-percent acrylic polymer dispersion colorless gel with a resinous consistency. What a medium! Above the surface (Arches 300-lb. cold-pressed paper), I dripped the tar gel from a palette knife in sweeping vertical and horizontal movements. I created a labyrinth of designs, did an underpainting and then painted over that with Holbein black gesso. I developed the rest of *Trippin'* (left) with Holbein mat acrylics, markers, and Daniel Smith Luminescent iridescent acrylics.

I painted *Scratching the Surface* (below) on watercolor board that I'd gessoed to create texture. I layered many brushstrokes over that and then added more texture by drawing through the gesso and adding other layers. After those applications had dried, I brought out the textures by adding layers of transparent paint and contrasting opaque gessos by Holbein.



RIGHT: *Scratching the Surface* (Golden fluid acrylics, Atelier Interactive acrylics, Holbein black and gray gesso on board, 16x12)

CREATING IMAGINARY SCENES

Through Textures



I always ask myself “What if?” For my next venture (*Studio Mysteries*, above left), I combined the following: Holbein fluid acrylics; mulberry paper collage I’d previously painted with fluid acrylics and then overpainted with Golden

acrylic medium gold mica flakes; Holbein gray gesso and opaque mat acrylics; and, finally, Cretacolor water-soluble pencils. I began with a loose, transparent, pale underpainting of blues and reds, making sure I spattered

paint and water across the surface to add texture. I drew the figure first, then geometric shapes in the background, which later would suggest paintings. Painting over the drawing allowed me to leave the skin of the figure

the color of the background. Building shapes and designs around the edges of the paper, I stamped with gray gesso in areas, gluing the collage papers with Golden gel medium and then painting them with acrylic medium

In *Arizona Dreams* (below), painted torn collage marries actual textures to provide contrast. Also, small areas of stamping punctuate the surface and suggest crevices.



LEFT: *Arizona Dreams* (Golden fluid acrylics and light molding paste, Atelier liquid gesso primer and Interactive acrylics, and Liquitex sand paste and fabric paste on paper, 22x30), paper

OPPOSITE: *Studio Mysteries* (Holbein fluid acrylics, matacrylics and gray gesso; mulberry paper; Golden gel medium and acrylic medium gold mica flakes; and Cretacolor water-soluble pencil on paper, 30x22)

gold mica flakes. The multi-media approach and the alteration of transparent versus opaque creates mood.

Geometric textural sequences reign in *Arizona Dreams* (above), which was first coated with Atelier liquid

gesso primer. I used Golden light molding paste, Liquitex sand paste and fabric paste, collage and stamping. I also painted with Golden fluid acrylics and Atelier Interactive acrylics. On dried texture that I'd sometimes drawn through,

scraped and stamped, I applied color and let it dry. Glazing came later and more opaque acrylics from Atelier. The result: parts of the painting appear to recede; others come forward, like many rock formations in Arizona.

LIFTING WITH Mr. Clean Sponge

A first for me: painting on an Ampersand Aquabord. For Scheherazade's Secret Garden (below), I began with a washy underpainting. The clayboard surface is wonderful for lifting watercolors, which I did with a Mr. Clean Magic Eraser sponge. I mixed hard and soft edges easily on

the surface and combined an exotic figure in green to augment the "unreality" of the painting. To extend the ambiguity of forms and edges, I buffed parts of the surface.

The ability to play with the paint without demanding a certain outcome was a gift this surface gave

me. I expect many more adventures on Ampersand Aquabord.

BELOW: *Scheherazade's Secret Garden* (QoR watercolors on Ampersand Aquabord board; lifts done with Mr. Clean Magic Eraser sponge, 22x30)





EXPANDING THE RANGE of the Still Life

Imagining a composition that combined elements of still life and ornate fabrics, I remembered the wonderful painter who was also a gifted writer, Harriet Shorr, who died last year. Her oversized paintings in oil were bold in color and bright with light. A sheet of Arches 140-lb. cold-pressed paper was the perfect substrate for the bright watercolors and intense washes I used for *In Memory of Harriet Shorr* (above).

As Joseph Campbell remarked to Bill Moyer on the 1988 TV documentary, *The Power of Myth*, “When you get to the end, you realize you are at the beginning.” What a perfect way for me to conclude as I continue to “scratch the surface.” ■

ABOVE: *In Memory Of Harriet Shorr* (MaimeriBlu watercolors on paper, 22x30)

Using my Japanese doll as a neutral foil, against the brilliant reds, I continued to excite the surface of *In Memory of Harriet Shorr* with vivid colors and complex patterns.

MATERIALS

SURFACES:

Ampersand
Aquabond, Arches
cold pressed 140-
and 300-lb. paper

MEDIUMS: Atelier
glazing medium and
liquid gesso primer,
Golden crackle
paste, clear tar gel,
acrylic medium
gold mica flakes,
light molding paste
and gel medium;
Liquitex pouring
medium, sand paste
and fabric paste

GESSO: Holbein
and Liquitex

PAINTS: Atelier
Interactive acryl-
ics, Daniel Smith
Luminescent acryl-
ics, Golden fluid
acrylics, Holbein
mat and fluid acryl-
ics; Liquitex soft
body acrylics; QoR
watercolors

MISCELLANEOUS:
charcoal, markers,
mulberry paper, Mr.
Clean Magic Eraser,
Cretacolor water-
soluble pencils



BETSY DILLARD STROUD is an award-winning artist, author and public speaker. Her latest book, *Watercolor Masters and Legends*, is available at art and book stores and at northlightshop.com.

ONLINE:

To see more of Stroud's work, visit betsydillardstroud.com.



Read Stroud's first article on her adventures with watermedia and acrylic mediums on various surfaces, “On and Beyond the Surface,” in the April 2017 issue, available at northlightshop.com.

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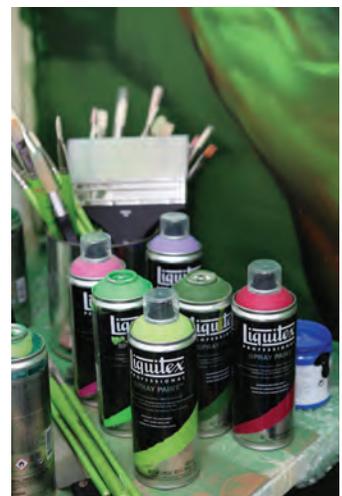
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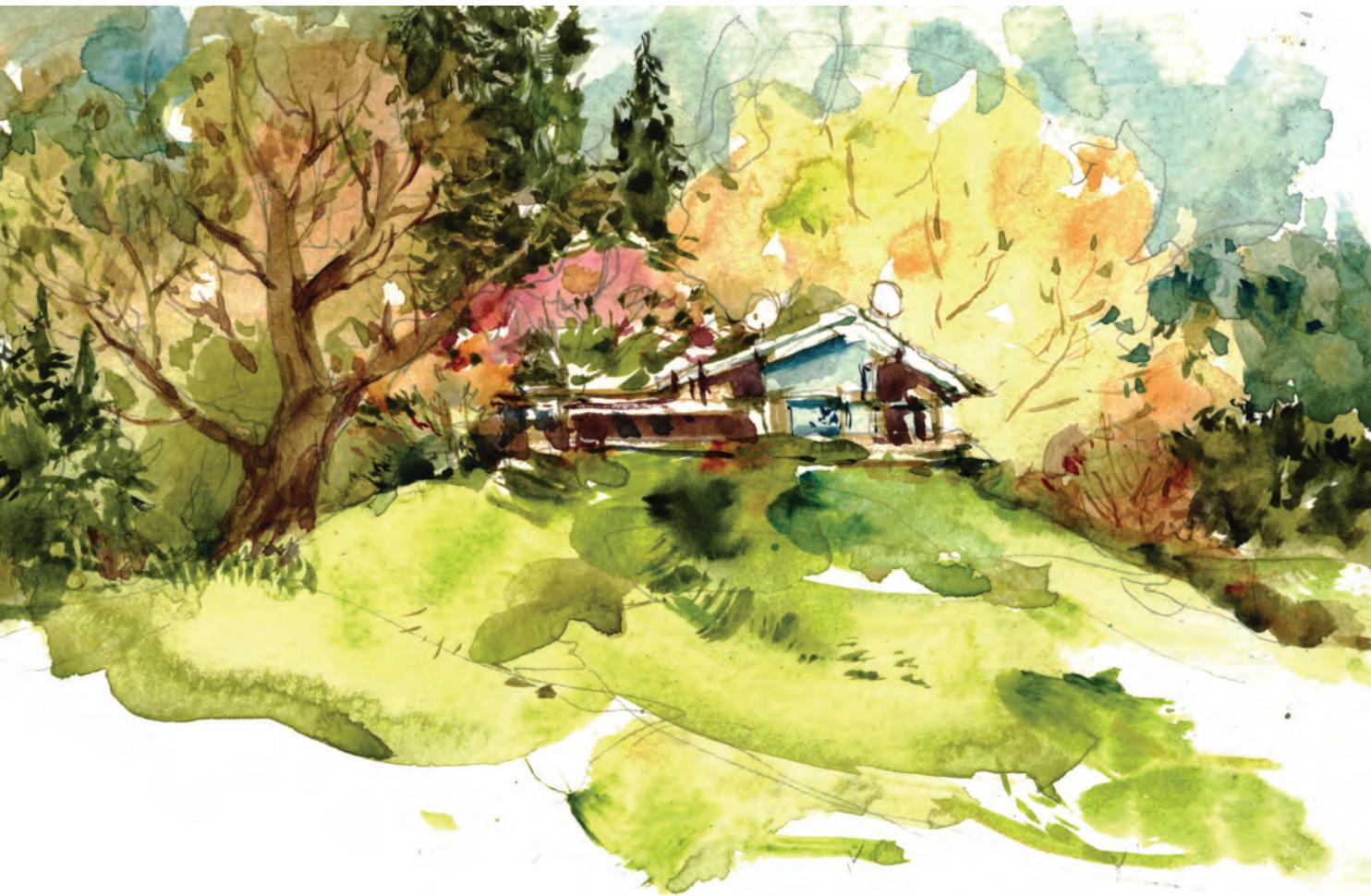


ROAD TEST

By Marc Taro Holmes

Strength in Surfaces

A range of results gives all artists a reason to try any of Strathmore's six Visual Journals.



ABOVE: This painting of my friend's home on Lake Memphremagog was made with Strathmore's 140-lb. watercolor journal. The sturdy paper allows for juicy wet-into-wet washes, but still keeps your sharp details after the first wash dries.

I RECENTLY HAD THE OPPORTUNITY to test Strathmore's Visual Journals, which come in six different paper surfaces: two versions of their excellent 100-lb. bristol (smooth and vellum), a 100-lb. drawing paper for dry media, a 90-lb. mixed media paper, and two weights of a cold-pressed watercolor paper (90 lb. and 140 lb.)

I settled on testing the 90-lb. mixed media and the 140-lb. watercolor books, so I could experience both the midrange weight and the heaviest weight.

Mixed Media

I decided to attack the mixed media paper with dipping pens and bottled ink. I've become quite heavy handed with the steel nibs, and the paper did quite well!

There's a slight tooth, but it didn't prevent me from getting sharp lines and it gave me interesting textures when dragging strokes.

When it comes to watercolor wash, I work fast and wet. I like the watercolor to create random effects. The journal's sizing responds nicely, giving me plenty of blooms and backwashes. Your mileage may vary if you're aiming for smooth washes, but the various effects are just what I like.

The drawing does faintly show through on the backside of the page



ABOVE: No need to stretch or tape the heavy-weight 140-lb. watercolor paper.

RIGHT: When drawing *Bronze Bust of a Pioneer, Brookgreen Garden, SC*, sharp pen strokes and solid blacks in liquid ink worked wonders on the 90-lb. mixed media paper.

and, after a generous wash, the pages ripple. Your finished book might look as if you dropped it in a bath—although, in a sense, you have. These minor “downsides” were of no concern to me. Personally, I like a sketchbook to look like it’s been through war, but if this bothers you, you needn’t worry, given what I found working with the 140-lb. watercolor paper.

140-lb. Watercolor

I love a sketchbook where I can simply paint without concern for the surface, and the 140-lb. Visual Journal for watercolor allows me that freedom. I found it flexible and responsive.

I used tube colors and did nothing special to flatten the wet pages beyond leaving it in the sun for a few minutes. The paper dried perfectly flat, remaining suitable for painting on the back of the page.



ROAD TEST



The books are a similar price, but the 140-lb. has fewer pages—22 spreads as opposed to 34 in the the 90-lb. version. This makes the 140-lb. more expensive, but the higher cost is worth it for me. I like to know I can trim out any favorite sketches and frame them. Despite the wide range of choices, the 140-lb. watercolor is the only Visual Journal I'd ever need! ■

MARC TARO HOLMES is the author of *The Urban Sketcher: Techniques for Seeing and Drawing on Location* and the instructor for the online classes "Travel Sketching in Mixed Media" and "Sketching People in Motion." He is a prize-winning member of the Canadian Society of Painters in Water Colour. He lives in Montreal. Visit his website at citizensketcher.com.

ABOVE: Step-by-step progress using the 90-lb. mixed media paper: For my sketch *Bronze Lion at Brookgreen Garden, SC*, I used various pen nibs and steel brushes, working from small details to broad strokes. Then everything came together with a generous watercolor wash. I like to dig in with the pen, and the paper held up well.

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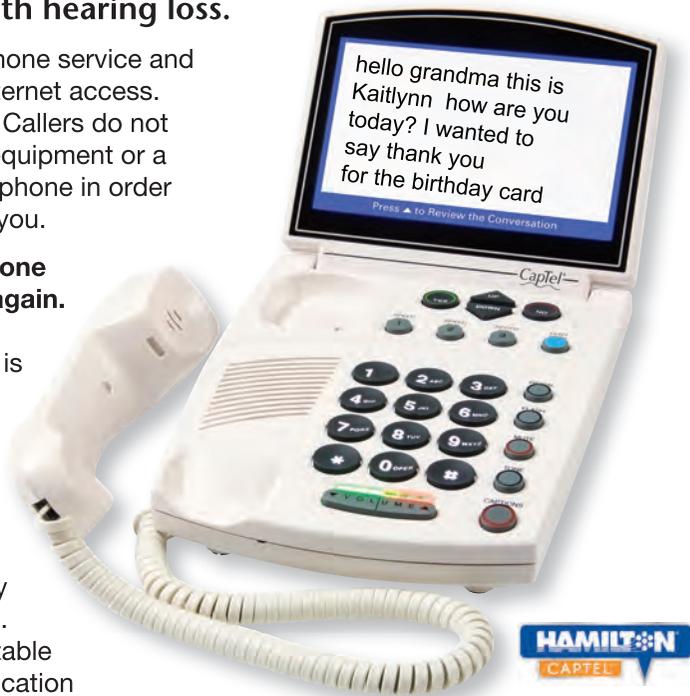
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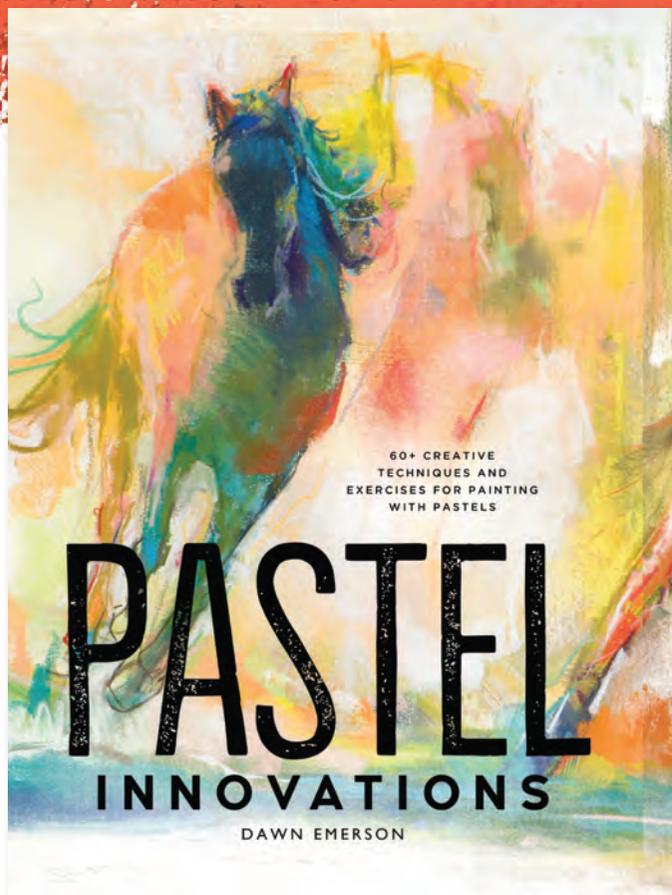


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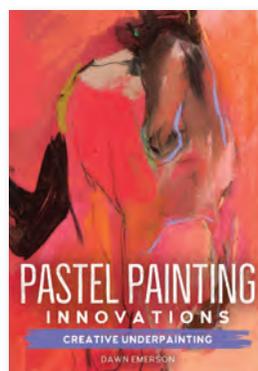
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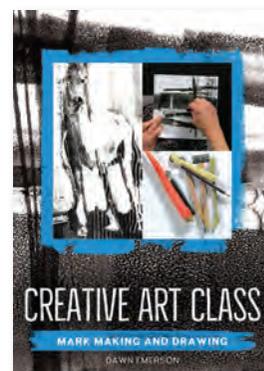
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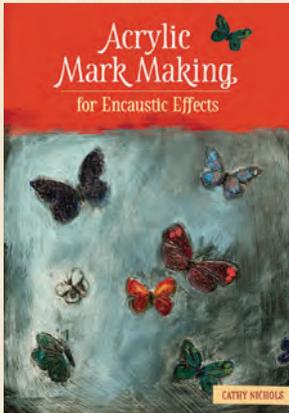
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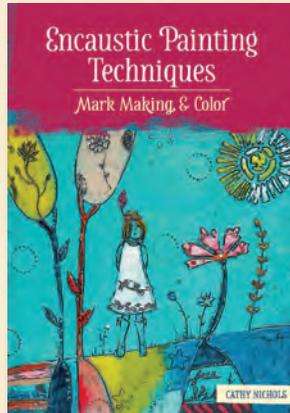
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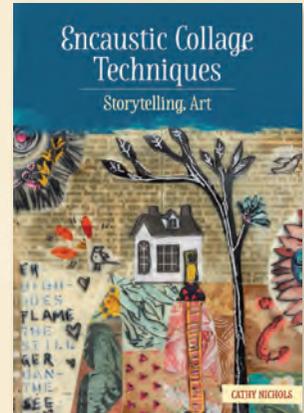
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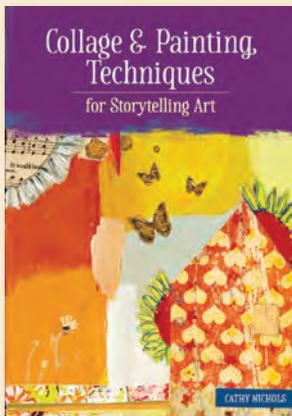
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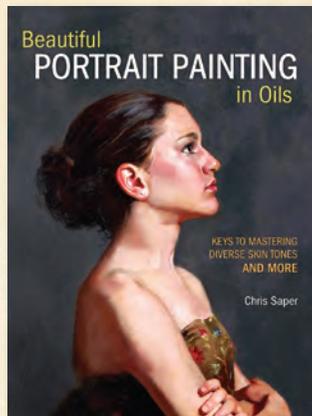
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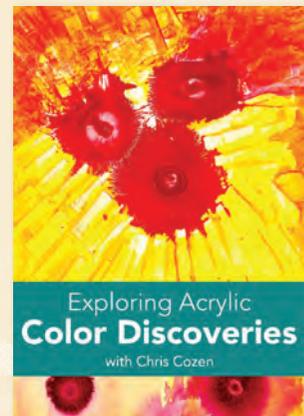
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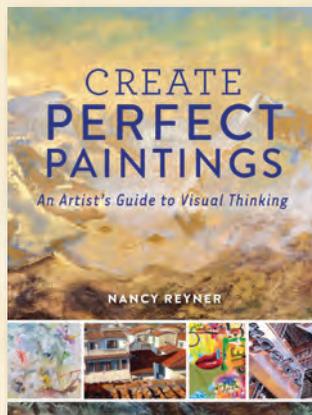
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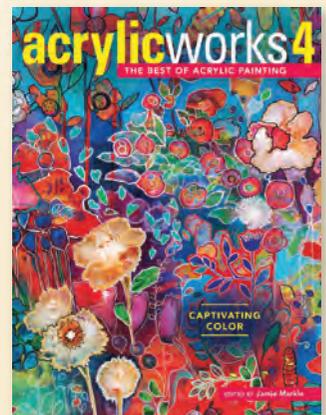
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10/2-10/6/17, Huntsville. Brian Bomeisler, Drawing on the Right Side of the Brain.

10/9-10/12/17, Huntsville. Tony Couch, Watercolor Painting.

11/8-11/11/17, Huntsville. Liz Haywood-Sullivan, Pastels – Inside/Outside: The Best of Both.

2/9-2/11/18, Huntsville. Sara Beth Fair, Painting with Light, Color & Joy.

4/6-4/8/18, Huntsville. Lian Quan Zhen, Let the Colors Paint Themselves.

5/3-5/6/18, Huntsville. David Dunlop, Natural Elements; Painting with the Masters, Old & New Techniques.

6/1-6/2/18, Huntsville. Alan Shuptrine, Realistic Watercolor Landscapes.

Contact: Laura E. Smith, Director of Education/ Museum Academy, 256/535-4350 x222
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2/18-2/23/18, PSA Destination Workshop in Dunedin, FL with Richard McKinley PSA-MP, Hall of Honoree 2010.

3/17-3/18/18, Exploring the Application of Broken Color in the Landscape with Maria Marino PSA.

4/14/18, Dancing Pastels, Inspired by Gesture and Movement with Janet A. Cook PSA.

5/11-5/12/18, Day at the Museum Animal Drawing with Patricia Wynne, professional illustrator and naturalist.

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8/17-8/19/18, Soften the Edges of the City with Pastel with Nancie King-Mertz PSA-MP.

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American Artists Professional League's 89th Grand National Exhibition Annual Open Juried Show On Line. Show dates October 9 - December 29, 2017. Open to all artists. Media: Oil & Acrylic (Oil Technique), Water Media & Acrylic (Watercolor Technique), Pastel, Mixed Media & Graphics and Sculpture. Over \$15,000 in awards, medals and merchandise will be given. Submit your entries online at www.americanartistsprofessionalleague.org. The prospectus can be downloaded from the website, or send a SASE to: AAPL, Salmagundi Club, 47 Fifth Ave, New York, NY 10003. More Information: Email: office@aaaplinc.org or Tel: 212/645-1345.

DEADLINE: NOVEMBER 3, 2017

Catharine Lorillard Wolfe Art Club, Inc. 121st Annual Open Juried Exhibition at the National Arts Club, NY. January 9-25, 2018. Open to women artists. Media: Oil, Acrylic, Watercolor, Pastel, Graphics, Mixed Media and Sculpture. Over \$10,000 in awards. Entry fee: \$45/ Members, \$50/Associates, \$55/Non-Members. Online entry. Submit your entries at www.showssubmit.com. Download the prospectus at www.clwac.org

DEADLINE: DECEMBER 10, 2017

11th Biennial National Art Exhibition, Visual Arts Center, Punta Gorda, FL. February 2 - March 23, 2018. Juror: Steven J. Levin. Best of show \$2,000. Entry fees \$35 1st, \$15 2nd and 3rd. Online entries only www.juriedartservices.com Prospectus www.visualartcenter.org

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COMPETITION SPOTLIGHT



Dedication is key. In the beginning of your career, be ambitious, work obsessively and develop your style.

LEFT: *The Argument* (oil on linen, 51x59)

Michele Del Campo

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I OFTEN FIND INSPIRATION
in my personal life or the
lives of those around me.



The Argument is the first painting I completed after the end of a long relationship. Several other paintings followed, dramatizing the difficulty of relationships and the bewilderment that comes upon realizing that one is over.

For *The Argument*, I used a wet-on-wet technique. However, due to the sudden change of my circumstances, my dedication to painting became irregular. I found myself going back to the

piece several times until I was completely satisfied. I worked with areas of thick paint against areas of thinner layers. I modified the background, simplified the forms, and tried to keep an element of mystery by eliminating some aspects of the architecture, like the windowpanes on the reflective glass door. I used roughly 25 colors.

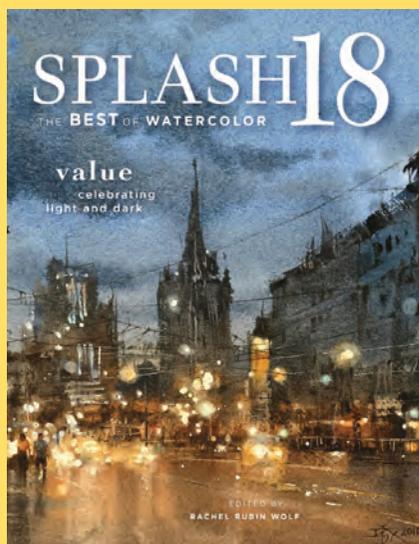
I loved painting the girl's face. I knew that it would be the most important feature,

but at the same time I didn't want to overdo it. Certain things are depicted best if captured with immediacy of touch, and for that I needed to build up confidence in a period when my dedication to painting had dwindled. I left the face for last, and I even asked people to sit for portrait drawings before attempting the face in the painting. I managed to complete this key element in just one session, as I'd hoped. ■



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