

8 Tips for Conveying Space

oil on panel, 24x24) by Lillian Anna Blouin.



"Bulldog Portrait" by Svetlana Novikova

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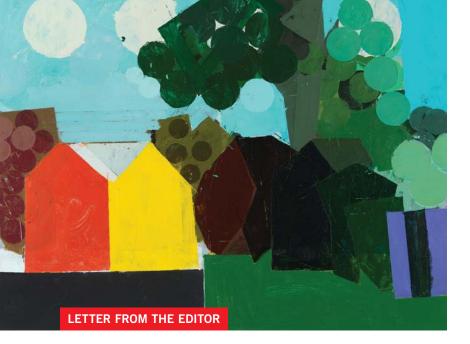
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Expect the Unexpected

AROVF. Landscape I (acrylic on wood panel, 18x24) by Ken Kewley

WE EXPECT A LOT FROM

ARTISTS. We want them to present us with relatable work, but we also want them to take us someplace new. This month's artists all exhibit that crucial ability to launch from familiar territory into exciting creative heights. Laara Cassells paints visual time warps by inserting contemporary models and technology into the compositions of historical painters ("Then and Now," page 34). We've all heard that every composition is at heart abstract—Ken Kewley provides riveting evidence ("Life Composed," page 50). Colored pencil is a timeintensive medium, touted for its vivid colors, but commonly restricted to smaller works; Diane Edison flouts common practice with her large-scale, black-and-white portraits ("Person to Person," page 44). Kathleen McDonnell takes another color-rich medium. pastel, and guiets the mood of her landscapes with a mostly gray palette (Drawing Board, page 20). Then there are the student winners of our Annual Art Competition—pushing

skills and personal styles, even as they're developing them ("The Start of It All," page 60).

Of course, developing and expressing a unique creative vision rests on a foundation of tried-and-true practices and techniques. If your landscapes tend to fall flat on the picture plane, Michael Chesley Johnson's tips will help you add visual dimension to your work (Brushing Up, page 12). If you find acrylics a bit intimidating, head for Road Test (page 70). And if you're wondering how to store your works on paper, take a look at Ask the Experts (page 26).

We expect a lot from artists. We want solid skills, but the same old presentation just won't do. The Artist's Magazine has taken that wisdom to heart. Our next issue will begin the year with some exciting changes. Can't tip our hand just yet—but rest assured that the inspiration, insight and creativity you'll find in this issue are about to get even better.

Michael Gormley CONTENT STRATEGIST + **EDITOR IN CHIEF**

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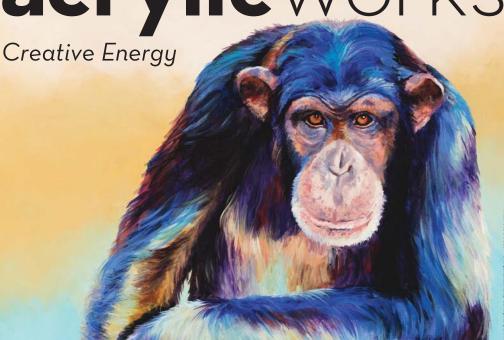


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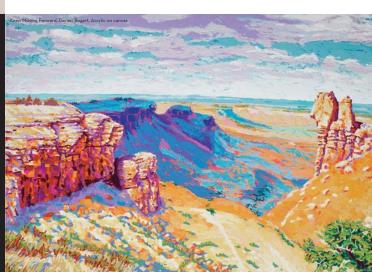
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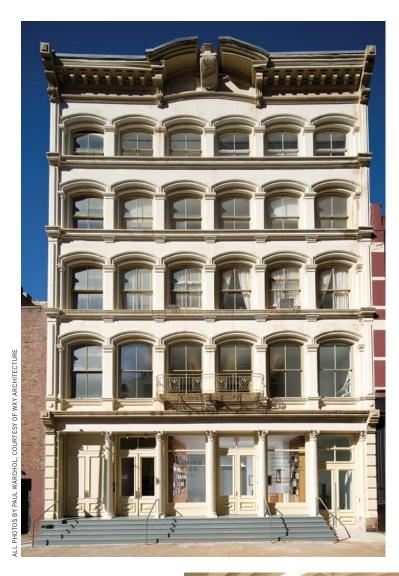
NEWS, INSTRUCTION, INSPIRATION

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MUSEUMS WE LOVE

THE DRAWING CENTER







Drawing Center, nestled in Manhattan's SoHo district, explores the diverse renderings of works in drawing. Through exhibitions, education, public art programs and more, the museum's many offerings exemplify how drawing is more than simply a

FOUNDED IN 1977, The

preliminary practice.



ABOVE LEFT: The Drawing Center's historic front façade.

TOP RIGHT: The Main Gallery leads to the Drawing Room.

ABOVE RIGHT: The Drawing Room continues the museum's sleek, stripped aesthetic.

LEFT: The Lab, with a view of the exhibition "In Deed: Certificates of Authenticity in Art."



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Remembering the Past

Iranian-born artist Raha Raissnia examines the nature of memory in her exhibition "Alluvius."





"Alluvius" runs from December 1, 2017 through February 4, 2018. To learn more about the exhibition, visit drawingcenter.org.

ALLUVIUS, A WORD DERIVED FROM THE LATIN ALLUVIUM,

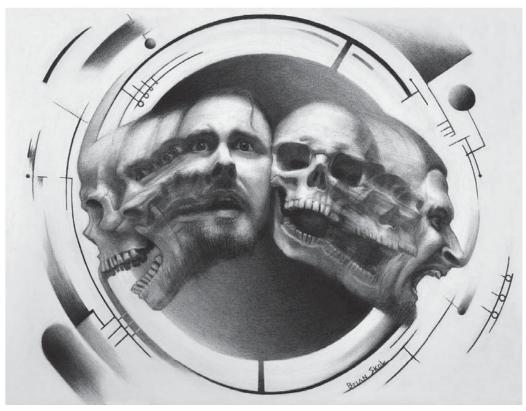
means "to wash against." Given the context of Raha Raissnia's moody mixedmedia work, the term here is both literal and figurative. Using charcoal to recreate moments from life, Raissnia transfers personal photographs between celluloid and paper until the original images are unrecognizable, symbolizing how our recollections evolve over time-life "washes against" our memories, rendering them less focused, yet more meaningful.

Raissnia's work is the subject of The Drawing Center's exhibition "Alluvius," where the artist will present a series of drawings and 35 mm film loops constructed in a flickering, hybrid sequence; the exhibition will also showcase many of her works on paper. This combination of paper and multimedia work is almost in direct response to Raissnia's every artistic interest. The artist has a bachelor's degree from the School of the Art Institute of Chicago, and she received her master's degree in 2002 from Pratt Institute, in Brooklyn. She also interned at the Anthology Film Archives, in New York, for four years. ■

TOP LEFT: Alluvius 5 (mixed media on paper, 12x19)

BOTTOM LEFT: Untitled (charcoal on paper, 36x58)

Art & Dialogue



The Mortality Paradox - Nitram Charcoal

Brian Skol

Mental is the next series of works I'm starting that address mental health in general and my personal experiences in living with and having mental health disorders. I hope my experiences and the work I create from that are able to help others who might not have anything or anyone to relate to. Shedding light on mental health with art can hopefully encourage a much needed dialogue, not only about the issues themselves, but also being open enough to talk about them in the first place.

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It was after seeing what kind of artistic communities were in Chicago, I decided to move there, but not before commuting for nearly two years, from Rockford to Chicago, having been accepted to the American Academy of Art. Going to the Academy ended up being my gateway to the Palette and Chisel, and finally the Ravenswod Atelier where I stayed for 3 and half years. The last years at Ravenswood completed my education and took my knowledge of the craft of painting far beyond anything I thought possible. After 11 years of school I started to wonder when I would get to start to make my own work, so I decided the time was right to go on my own. www.brianskolart.com





Lost in Space?

Add depth to your landscapes with linear and aerial perspective.



ABOVE: The indistinct edges of the distant terrain, receding toward the right of the picture plane in Afternoon Shadows (oil on gesso board, 6x8), contribute greatly to the illusion of depth.

PRIVATE COLLECTION

AS A LANDSCAPE PAINTER, I aim to make my pictures look real. This means conjuring up an illusion of depth that gives viewers the feeling they could stroll right into the scene. Without this bit of magic, the picture looks flat and uninviting.

Two Types of Perspective

When we go for a walk, we have the benefit of seeing the world with stereoscopic vision. Our two eyes allow us to see what's closer and what's farther away, which helps us to navigate without bumping our shins. On the other hand, the viewer of a painting is, in a sense, visually handicapped. Because the surface of a painting is flat, looking at it is like seeing the scene with only one eye. In order to help the viewer, I like to "push" the illusion of depth.

This is where perspective comes in; it's vital to creating the illusion of depth. There are basically two kinds of perspective: linear and aerial. Linear is the type we most often think of. Its lexicon includes vanishing points; one-, two- and three-point perspective and horizon lines. An Italian engineer and architect, Filippo Brunelleschi, laid out this geometric system for drawing buildings in 1413, during the Renaissance. The second kind of perspective, aerial (or atmospheric), has to do with how the air between us and

TEXT CONTINUED ON PAGE 16



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DEMO

GIVE THE VIEWER SOME SPACE!

The following demonstration shows how aerial perspective, texture and a path for the eye can be used to enhance the sense of depth in a landscape.

1. BLOCK IN: It's very easy to block in a painting with just a few simple colors and then use aerial perspective to create the illusion of depth. In this first stage, I've blocked in with a dark, warm green for the trees; a lighter, warm green for the grassy area; and a mid-value blue for sky and water. This block-in has a flat appearance, almost like a poster. The only clues to distance come from linear perspective elements: the path for the eye created by the stream and the diminishing apparent size of trees in the distance.

2. SET VALUE RANGE: My values were generally correct, but the sky and water were too flat. I lightened the lower sky with a creamy, light yellow tint. This value dictated how light I could make the distant line of trees. I similarly lightened the far end of the water, where it reflects the lower sky. I darkened the near water, where it reflects the unseen overhead sky, with dark purple. This dictated how dark (and saturated) I could make the grasses.

3. ADJUST TREE VALUES:

I scumbled over the farthest trees with lighter, cooler greens and also some blues. As I worked my way to the closer trees, I used darker and warmer greens. I also











introduced a very dark note into the shadowed side of the closest tree so it would have more contrast between light and dark. After my initial pass in these areas. I went back in with blues and greens to fine-tune the effect until I was satisfied with the illusion of distance.

4. ADJUST GRASS VALUES:

The grasses needed a similar treatment. I worked a light red-violet over the most distant grasses to both gray down and cool the greens. As I moved from

ABOVE: Barrier Beach Grasses (pastel on paper, 11x14) COLLECTION OF THE



background to foreground, I started with cooler bluegreens and gradually warmed up the colors, ending with oranges, reds and yellowgreens. In the distance I kept my marks small and soft, but in the foreground I made them larger and sharperedged to make the grasses seem close to the viewer.

5. FINAL TOUCHES: I continued fine-tuning the temperatures, chromas, values, textures and edges, resulting in a convincing illusion of distance in Barrier Beach Grasses.

MATERIALS

SURFACE: Canson Mi-Teintes pastel paper in steel grav

PASTELS:

Prismacolor NuPastel, Faber-Catell Polychromos, Rembrandt, Mount Vision, Girault, Sennelier

FIXATIVE: Lascaux spray

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BRUSHING UP





LEFT: Overlap illustrated: In image A, two bottles seem to touch, but their positions in space are unclear. In image B, the bottles overlap, so it's clear which one is closer.

BELOW: Scale illustrated: These lined-up clothespins show how apparent size decreases with distance.

TEXT CONTINUED FROM PAGE 12 an object affects our perception of the object's color, especially with regard to value, temperature and chroma. Unlike linear perspective, which is an artificial system used to create the illusion of space, aerial perspective is a product of natural laws. It was first used in the Netherlands during the 15th century. Leonardo da Vinci, among others, observed and catalogued the effects and theorized why the effects occurred.

Prior to the Renaissance, many European paintings looked flat and two-dimensional. As observations grew more acute and mathematics more precise, both aerial and linear perspective helped artists achieve a high level of realism, epitomized in Flemish still life and landscape paintings of the 17th century.

Linear Perspective Clues

The techniques of perspective can be boiled down to a few simple tricks. But they're not tricks, really; they're important visual clues, all based on close observation from life. Every day we see and visually interpret these clues, but we're so used to them that we don't notice—unless we've developed a keen eye while in the habit of working directly from life. As artists, we need to recognize that these visual clues can be valuable tools in making a successful painting. Let's first take a look at what tools linear perspective offers us.

Overlapping objects tell us what's in front of what (I classify this with linear perspective because it has to

do with the positioning of shapes). It's a simple concept. We learned as toddlers that if one thing obscures another, that means the thing obscured is farther away. It's surprising how often this concept is forgotten by beginning painters. You should overlap shapes as much as possible to make the spatial relationships clear. (See Overlap illustrated, at top.)

The scale, or apparent size of an object, diminishes with distance. We've all seen a row of telephone poles and noticed that the ones farther off seem to be smaller. You don't need telephone poles to make the illusion work in a painting. Just include a few objects that are familiar to the viewer and of similar actual size (as opposed to apparent size) so that the diminution makes sense. Including figures is one way of showing scale. (See Scale illustrated, above.)

Aerial Perspective Clues

Now let's look at aerial perspective. Air scatters sky light, and any dust or moisture suspended in the air increases the scattering. This scattering is responsible for most of the atmospheric effects we see, and the more air between the viewer and an object, the more pronounced the effects are. The next two clues deal with the way atmosphere affects value:

Contrast decreases with distance. Some of the scattered sky light spills into dark areas or may even be



bounced back to the viewer, making the dark areas seem lighter. Light areas are also affected, but the effect isn't as apparent.

The sharpness of edges also decreases with distance. An edge is defined as a value contrast between two adjacent shapes, and the sharper the contrast, the sharper the edge. Because contrast decreases with distance, the edges, being dependent on contrast, seem to become softer.

The next two aerial perspective clues deal with color. Scattered sky light is a low-chroma blue, and that sky light affects the color of objects it falls upon. The temperature of a color decreases with distance. The scattered blue sky light shifts colors to the cooler end of the spectrum. Colors don't necessarily become blue, however. Red, for example, becomes a dull red-violet, then a dull violet. Yellow becomes a dull yellow-green.

The **chroma** (richness) of a color decreases with distance. The scattered blue sky light isn't a high-chroma blue; instead, the blue is mixed with white light (other colors), thus lowering its

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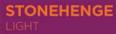
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BRUSHING UP

chroma. This "impure" light is what decreases the saturation of all colors in the landscape. At infinity, one can expect the color to become completely desaturated.

Additional Clues

There are two more ways to create depth that I find helpful. Detail (as well as texture) diminishes with distance. For example, in a grassy field, the foreground grasses may show individual stalks and leaves. As you look farther out, the individual stalks merge into larger masses.

In landscapes especially, a road, stream or fence line that runs from the foreground into the distance provides an easy path for the eye. Although this approach can be heavy-handed, a subtle eye path can be an effective clue to receding distance.

Space in a Nutshell

In short, to create the illusion of space, make sure you keep your warm and rich colors, dark accents, textural marks, and detail in the foreground. Save your cool and dull colors, softer edges and lowcontrast elements for the middle ground and distance. In addition, use overlapping and scaled elements to suggest distance. Finally, if you can find a path for the eye, include it. You can see how I implement many of these clues in Give the Viewer Some Space! (pages 14-15).

Even when I don't see all of these clues in the scene before me, I include or exaggerate their effects so visual depth is clearly conveyed. Doing so keeps my viewer from getting "lost in space." ■

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.





Fields of Gray

A limited palette of mostly warm and cool grays lends a quiet atmospheric touch to pastel landscapes.



ABOVE: After drawing my compositional idea for Movement (pastel on sanded paper dry mounted on conservation board, 12x9) in hard pastel, I liquefied the pastel with Turpenoid to lighten some of the dark values and get a lighter-value wash. Layering soft pastel over hard and hard pastel over soft created a depth of color.

CURIOSITY IS SO MUCH A PART OF

DESIGNING an inspiring work of art. The questions that I ask myself when creating a pastel landscape include the following: What drew my attention to this particular spot? What should I include and what should I leave out? What is the idea I'm trying to convey? Do I need a full palette to express that idea? These were all things I considered when creating my series Fields of Gray. My intent was to impart the peaceful mood of the scenes as I'd experienced them, so I chose a palette that best expressed that mood—warm and cool grays with perhaps a touch of color. Movement (at left) was my first work in this series.

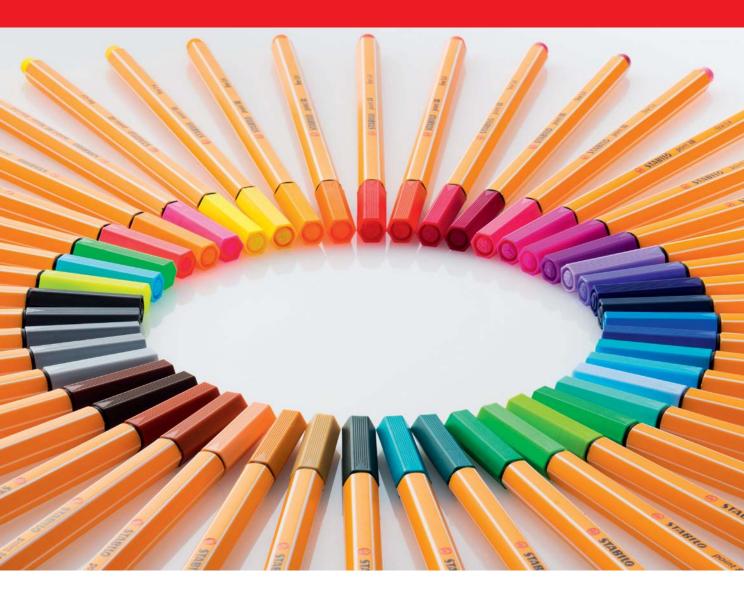
After completing a few more of these works, I began to develop more ideas that I felt lent themselves to a predominately gray palette. Sunsets, early morning and foggy compositions became the focus of the series. Some of these pastels contain more warm grays; others contain more cool grays—the choice depended on what I felt would best express the mood I wanted to convey.

Summer and Winter Experiment

Most of my pastel landscapes are based on scenes from a park near my home. This allows me to go back to the same area to see what I may have missed. Repeated plein air work in this locale has taught me how landscape shapes, color and value work together to communicate the message I want to express. The nearness of the park also allows me to create

TEXT CONTINUED ON PAGE 24







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TWO PALETTES, TWO MOODS



- 1. FULL-COLOR VIEW: Morning Walk is a pastel that I completed last year using a full-color palette. The light is just beginning to fall across the tree tops in this summer morning scene.
- 2. REFERENCE PHOTOS: More recently I decided to create a pastel of the same view as that seen in Morning Walk, but based on photo references taken during one of my snowshoe outings last winter. The trails in the park were snow covered, and the foggy, misty atmosphere made me feel as though I was floating along the path.
- 3. VALUE STUDIES: All my pastels begin with a value study in black, white and gray. In fact, the idea for my Fields of

LEFT: Morning Walk (pastel over watercolor on sanded pastel paper dry mounted on conservation board, 16x20)















Gray series came from these value studies. For the winter scene I was working on, I developed several compositions and chose a horizontal view similar to that of Morning Walk.

4. HARD PASTEL APPLICATION: Referring to my value study, I began my pastel drawing on a sanded pastel board dry mounted to conservation board. I then applied a black hard pastel in the areas with the darkest values. Using Turpenoid on a stiff bristle brush, I liquefied the hard pastel to lighten some of the dark values. I then completed the lighter values by dabbing with the Turpenoid-loaded brush and also using a gray hard pastel.

5. FINAL ADJUSTMENTS: Because I'd completed a pastel in color of this same area, I was familiar with the shapes beneath the snow-covered road and of the foliage. I felt comfortable working with those forms, as well as with moving elements, like the scrubby grasses, to more eye-pleasing positions. With fewer than 15 warm and cool grays and a limited use of a cool, muted green, I completed A Winter Walk. Warm neutrals in the foreground provide a further touch of color. Even though the image and the shapes are much the same as those in Early Morning Walk, the mood I conveyed is totally different.

ABOVE: A Winter Walk (pastel on sanded pastel board dry mounted on conservation board, 16x20)

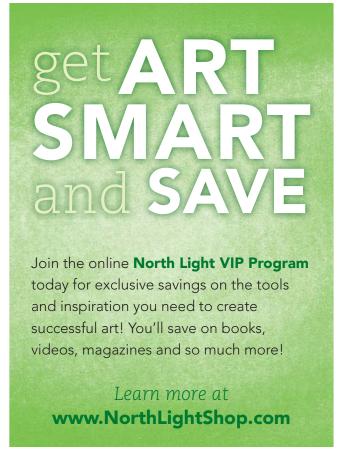
MATERIALS FOR A WINTER WALK

SURFACE: UART 400 sanded pastel paper dry mounted on conservation hoard

PASTELS: Cretacolor and Prismacolor NuPastel to start—then Unison, Great American, Schmincke and Blue Earth added

OTHER: Weber Odorless Turpenoid applied with a stiff bristle brush (Grumbacher No. 12 flat) to lighten areas of dark-value hard pastel, No. 1 Guerrilla Painter oil-painting brush to lift pastel for corrections, single-edged razor blade to sharpen pastels





DRAWING BOARD

SHAPE SHIFTING

In my reference photos for Silence #2, a heavy winter fog obscured much of the landscape. For my pastel work, I moved the small bush seen in the middle of reference photo 1 to make room for the path and also eliminated some bushes and evergreens. Reference photo 2 provided a close view of the grasses in the foreground of the pastel piece, although I altered their shapes and placements.

Tonal value became the vehicle that portrayed this scene, with warm and cool grays creating the sense of silence I wanted to communicate. I added just a touch of color to warm the foreground. A cool blue gray adds depth in the background.





REFERENCE PHOTO 1

REFERENCE PHOTO 2



Silence #2 (pastel on sanded pastel paper dry mounted on conservation board, 18x24)

TEXT CONTINUED FROM PAGE 20

a drawing of the same scene during different seasons. Comparing two works, Morning Walk and Winter Walk, shows how a palette of black, white and grays alters the mood of a scene initially done in full color (See Two Palettes, Two Moods, pages 22–23). ■

KATHLEEN MCDONNELL is a signature member of the Pastel Society of America, the Pastel Painters Society of Cape Cod and the Pastel Society of the West Coast. Among her many awards is the Ruth Richeson Gold Award from the 17th Annual Pastel Journal 100 Competition. Visit her website at kathymcdonnell.com.

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Preserve and Protect

Provide a safe environment for unframed works on paper with a few simple precautions.

I have several unframed works on paper that are done in graphite or watercolor-and I'm creating more all the time. What is the best way to store them?

Storing works of art on paper requires a system that addresses several factors. Each factor is important and should not be ignored. The first step is to obtain a container that has become a standard for storing prints and drawings. It's referred to as a "solander box" or a "clam shell box." This shallow rectangular container has a special design element: One of the vertical sides is hinged to both the box cover and the box bottom (see Safe Storage, page 28). When the box is open, the hinged side can lie flat. This allows you to remove prints and drawings from the side rather than from above. No need to use your hand like a claw, risking damage to your artwork as you dig it out. The hinged mechanism built into the box is essential for matted prints

LEFT: Head of a Man in Profile Facing to the Left (1490-94; pen and brown ink over soft black chalk, 211/16x45%) by Leonardo da Vinci is one of many centuries-old drawings in the collection of the Metropolitan Museum of Art that's not currently on display but safely stored under climatecontrolled conditions.

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> First Place Drawing Sookyi Lee Bridget, 18 x 24", charcoal on paper

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First Place Painting Ming Yu In Bvlag, 15.8 x 19.7",oil

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ASK THE EXPERTS

and drawings that are the same size as the box's inner dimensions. Good solander boxes are constructed with acid-free materials and high-quality adhesives that don't put off gas or any other harmful by-products.

To find a source for solander boxes, search the Web for companies that supply archival materials. Purchase boxes in dimensions large enough to lay all paintings and drawings flat.

The next factor to consider is where you'll store your boxes. It's useless to place your artwork in solander boxes, only to store them in a hostile environment, such as an attic or garage that's not climate controlled. Paper is an ideal medium for mold growth and a source of food for many insects. Solander boxes should be stored in areas that stay as close as possible to a consistent 70 degrees

LEFT: Safe Storage: Solander museum cases (pictured) and clamshell boxes come in a variety of sizes. Choose the dimensions that most closely fit your works on paper while allowing the art to lie flat. IMAGE COURTESY OF PRINT FILE. INC

Fahrenheit (21 degrees Celsius) and have a relative humidity of 50 percent. A storage space devoid of any climate control puts works of art under great stress that cannot be mitigated by the best solander boxes available.

Even after you've stored your art properly, you can't just walk away

and forget about it. Items inside the solander box should be inspected periodically. Look for signs of insects that have visited or are living in the box. As I mentioned, many bugs love paper and will feast on drawings stored in a quiet, dark container that may be located in an out-of-the-way



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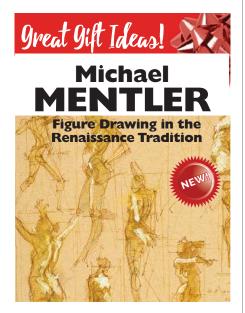


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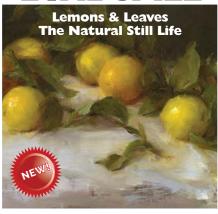
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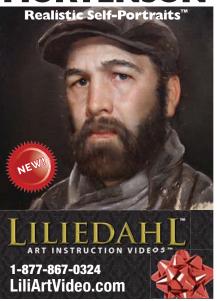
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Stephanie BIRDSALL



Gregory MORTENSON



ASK THE EXPERTS

place in a studio or other part of an artist's home. To be sure nothing is happening, create a regular schedule for checking all your solander boxes that store artwork. This should be done at least every few weeks.

One seldom-thought-of factor in art preservation is limiting unnecessary handling. Use the built-in card holders that are part of many solander boxes to label the contents. Go so far as to place an inventory list inside the solander box—but make sure the list is acid free. Labels and inventories will help you avoid unnecessary shuffling or emptying of a box to find a particular work of art. As you set up your catalog system, consider segregating drawings by media. This will not only create better organization, but also avoid contamination across media.

Following these guidelines will provide safe storage of valued works of art on paper.

SPECIAL CASES

What additional precautions do I need to take when storing unframed works in pastel or charcoal on paper?

Pastel and charcoal paintings and drawings are some of the most fragile works of art that exist. Each object needs individual protection as well as a storage method that prevents one item from contaminating a neighboring item.

The simplest way to protect individual charcoal or pastel works is with mats. The easiest way to go about this is to hinge one side of two acid-free, two-ply matboards with acid-free archival cloth tape. The finished product will look like a book cover without pages. Open the hinged mats, place the charcoal or pastel work face up on the bottom mat, and place a sheet of acid-free tissue on top of the drawing. Gently fold the top hinged mat over the artwork, and place the ensemble into a solander box. If possible, cut the mats to the same size as the inner dimension of the box so that

the protective mats won't shift inside the box when you move it.

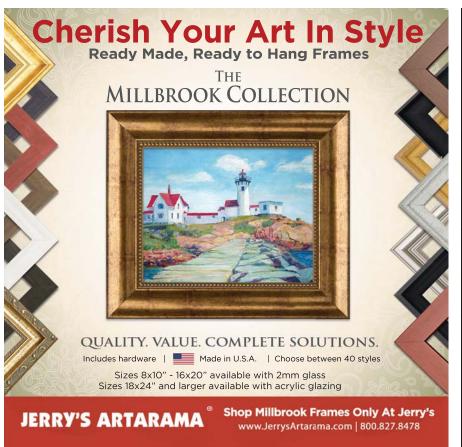
For best protection, construct your matboard "book cover" with an acid-free window mat on top. Cut the window mat so it comes in contact with only the edges of the drawing where there's no pastel or charcoal. Then hinge mount the top of the drawing to the window mat. Finally, place an acid-free tissue sheet on top of the window mat to protect the drawing from damage or from transferring any loose charcoal or pastel dust to other art objects. This method is especially effective with pastels.

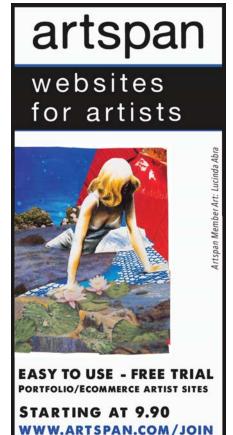
MUSEUM MEASURES

I know museums have many works in their collections that are not on display—and some of those works are centuries old. What extra precautions do museums take to preserve works on paper that are in storage?

Museums do an extended form of all of the safeguards described in my two preceding answers. Works on paper are hinged and mounted onto bevel-cut mats with appropriate windows to avoid any direct handling of the works of art. All materials are tested to assure they're acid free. The climate-controlled facilities are carefully monitored to maintain unwavering temperature and humidity within specifications. Rooms are electronically monitored for smoke, fire and flood problems. Finally, museums provide outstanding storage and security to protect collections. Homeowners can provide many of these same safeguards to assure that works of art they create are safely stored.

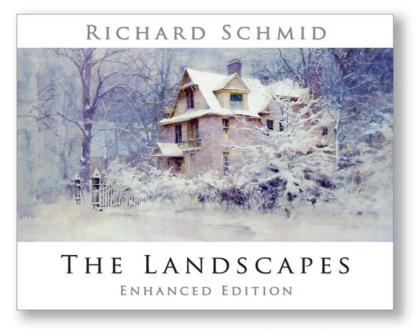
MICHAEL SKALKA has degrees in art history and museum studies. He is the chair of the Subcommittee on Artist Paints and Related Materials for ASTM International.





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Saturday, Nov. 25 Richeson

BEST Abiquiu
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American red oak easel.
This single-masted easel
has laminated 2"x5" oak
uprights, which provide
solid strength. Max. canvas
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winch pulley system
easily lifts large canvases.
A middle canvas holder
allows for smaller work.
richesonart.com



Sunday, Nov. 26 Liquitex

Selection of brushes and Heavy Body acrylics, including the new Cadmium-Free colors, the world's first non-cadmium acrylic paint with the same performance as cadmium paint. liquitex.com



Thursday, Nov. 30 DecoArt

Win a full set of DecoArt's new Americana® Premium™ medium-bodied, heavily-pigmented acrylics! Giveaway includes all 47 colors, 7 mediums, and (6) 16"x20" canvases. decoart.com



Friday, Dec. 1 ArtistsNetworkTV

ArtistsNetwork.tv Annual Subscription! One lucky winner will get an All-Access Annual Subscription to ArtistsNetwork.tv! With over 700 art instruction videos in all your favorite mediums from the art instructors you love, this prize keeps on giving!



Saturday, Dec. 2 Legion Paper

Legion's Artist Pad Collection includes eleven different 9x12 pads, including Stonehenge, Lenox, Yupo and Stonehenge Aqua papers offering every artist a glorious range of untouched and unrivaled surfaces. legionpaper.com/artist-pads



Wednesday, Dec. 6 Winsor & Newton

This gift set includes 12 half pans, a Series 7 brush and 140lb. cold press journal, a 140lb. Cold Press and 140lb. Hot Press blocks. winsornewton.com



Thursday, Dec. 7 RayMar

Win a 12x16 Raymar Wet Painting Carrier to transport your paintings and three archival Raymar L64C Artfix Panels, our finest linen from France with 4 coats of a unique oil priming that acts like lead without toxicity—

the ultimate flawless surface. raymarart.com



Friday, Dec. 8 Liquitex

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Beginning November 24, 2017, enter every day to win one of our Fabulous Holiday Gifts for artists. One lucky winner will receive a \$2,500 Grand Prize Gift Certificate to Blick Art Materials!

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Monday, Nov. 27 Cyber Monday, Van Gogh

Paint like the professionals who made the "Loving Vincent" movie! Van Gogh Oil colours from Royal Talens, crafted in



Holland and the exclusive paint used for Loving Vincent! Van Gogh Inspirational Luxury Boxed Set. royaltalens.com

Tuesday, Nov. 28 Artists Network

This package includes Art Journey Abstract Painting: A Celebration of Contemporary Art and Art Journey Animals: A Collection of Inspiring Contemporary Masterworks. Artistsnetwork.com/shop



Wednesday, Nov. 29 Strathmore Paper

Create your art on beautiful, high quality surfaces this holiday season with an array of goodies from Strathmore! Drawing, Watercolor, Toned, Mixed Media and more! strathmoreartist.com



Sunday, Dec. 3 Liquitex

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Monday, Dec. 4 Richard Schmid Lithograph

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Tuesday, Dec. 5 Richeson

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Saturday, Dec. 9 Holbein

Oil and acrylic do mix when combined in a prize package from Holbein... Inside, find Holbein Acrylics, Holbein Duo Aqua Oil, HK Holbein brushes and more! holbeinartistmaterials.com



Sunday, Dec. 10

GRAND PRIZE

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Laara Cassells is an award-winning Canadian artist whose representational paintings reflect a comprehensive understanding of art history and the stylistic subtleties that distinguish one period from another. Her work challenges viewers to consider how our fixated preoccupation with technology has ultimately changed our relationship with the natural world.

ABOVE: It was difficult for Cassells to find an equivalent costume for her contemporary subject in Kyre and **Blowing Bubbles** (after Charles Chaplin) (acrylic on Dibond panel, 391/2x45). She experimented with a wedding dress, but it gave a different message than she had intended and looked odd against the tablet.

Family Practice

As a child, Laara Cassells loved to watch her father, Leslie Foot, work. He was an English portraitist who inspired her to go outside with a sketchbook and draw all the time. As a young girl, she dreamed of becoming an artist, but gave in to her practical nature after high school and opted to pursue a degree in business management. Encouraged by her parents, she made the decision knowing it would benefit her economically.

An Art Education

It wasn't until after traveling the world and then settling in Vancouver, B.C., that Cassells felt the urge to revisit her passion for art. Initially, she thought she'd take a class or two, but after enrolling in

a course in sculpture, she fell in love with the medium and ended up pursuing an undergraduate degree in fine art from the Emily Carr University of Art + Design, then known as the Emily Carr College of Art.

Cassells credits two of her professors' expertise and guidance as crucial to her foray into the arts: the English sculptor, Ray Arnatt, with whom Cassells studied in Vancouver, and Michael Hall, whom she met while working toward her master's degree at the Cranbrook Academy of Art, in Michigan. "They each were practicing artists and encouraged me to be an active, curious artist and gallery goer," she recalls. "They introduced me to current-day sculptors, curators and critics and (then) contemporary art trends such as site-specific installations and performance art."

BELOW: Jordan and a Portrait of a Woman Removing Her Glove (after Ekaterina Rozhdestvenskaya after Alexander Osmerkin) (acrylic on Dibond panel, 34x45) references a work by contemporary Russian photographer, Ekaterina Rozhdestvenskaya, who dressed a male figure skater in the style of a portrait by Alexander Osmerkin, Cassells chose to portray Jordan in a man's bomber jacket to emulate the masculine features particular to Rozhdestvenskaya's representation of the original subject.



Although Cassells' master's degree in sculpture presented the opportunity to teach, she was more inclined to pursue additional learning opportunities. To that end, she enrolled in a summer workshop taught by the Czech scenographer Josef Svoboda, whose set designs, as described by Cassells, "appeared like large sculptural installations." Transfixed by his revolutionary use of contemporary materials and original effects, Cassells found the course life changing and ended up applying to the University of Calgary, where she earned a second master's degree, this one in set and costume design.

It's my aim to underscore the differences in lifestyle over the centuries, despite the enduring similarities in genetics. - LAARA CASSELLS

Stage Right

From 1985 to 1994, Cassells designed sets and costumes for opera, television, theater and ballet across Canada and in Denmark. "My sculptural background gave me a strong sense of the spatial aspects of set design, while my love of art history provided me with an understanding of the period details needed for various historical styles," Cassells says. The artist also acknowledges the value of the many painting courses that had served as a foundation for each of her degrees. Not only did they, and do they, provide her with a contextual understanding of color, but they afforded her an understanding of the importance of underpainting and the everchanging effects that light has on color.

For nine years, Cassells actively pursued a career in theatrical design while maintaining her fine art practice on the side.





ABOVE: To capture the highlights on the pleats of the original model's puffed sleeves in Jessica Ford and Lucrezia Panciatichi (after Agnolo Bronzino) (acrylic on Dibond panel, 28x45), Cassells used more Naples yellow than she'd anticipated needing.

LEFT: Cassells used her experience painting velvet drapes as a set designer to paint the velvet cushion that sits between the two subjects in Jessica Day and Empress Elizabeth Alexeievna (after Louise Vigée Le Brun) (acrylic on Dibond panel, 311/2x45). According to Cassells, "Highlights on velvet should be blended softly, unlike the hard-edged highlights commonly used to depict materials such as satin."

"During that period, I exhibited my artwork in Canada, the United States, Europe and South Korea. Eventually, however, the constant travel that my design career required became onerous," says Cassells. "I decided that I could better devote time in the studio if I had a more stationary career."

Back to Her Roots

In 1994, Cassells accepted a full-time position at Medicine Hat College in Alberta, Canada. Given the opportunity to teach courses in subjects she loved, such as sculpture and three-dimensional design, the career shift provided her with much more time to maintain her studio practice and establish an exhibition record. It wasn't until 2003, however, that Cassells started to pursue painting. She admits that she'd always been intimidated by her father's skill and reputation as a portrait painter, but having accumulated a wide range of experiences, she says, "I felt I had the confidence to work realistically."

Inspired by her love for horses (which Cassells has owned throughout her life), she featured them in her first series of paintings, entitled e.strange. Although reminiscent of the classic equestrian portrait, where the subject appears on horseback, the paintings in the series feature individuals who aren't only disengaged from the animals but are consumed by their electronic devices. Like Cassells' sculptural work, which tends to include a conceptual underpinning that provides some social or political commentary, e.strange offers an underlying message regarding the effects of technology, which she explored further in a series entitled _after.

Past Meets Present

Although Cassells wasn't planning on pursuing a second series with a technological theme, she recalls the day she noticed a student's hands while holding her cell phone. "Their particular position looked like a pair of hands in an Old Master's painting," Cassells recalls, "and that was the genesis of the _after series."

In her _after series Cassells pairs contemporary subjects, again engaged in technology, with figures from historical portraits painted between 1460 and 1907. "The paintings are mostly inspired by European society

RIGHT: Blue and purple hues were used to shadow both subjects' complexions in Claire and Doña Isabel de Porcel (after Francisco de Gova) (acrylic on Dibond panel, 35½x40). These cool tones contrasted well with the warmth of the background and the sitters' costumes.

MATERIALS

BRUSHES: brights, filberts, flats and rounds in all sizes, in gold sable, hog bristle and synthetic bristle; favorite brands: Silver Brush Black Pearl and Bristlon, and Rosemary and Co

CANVASES: unprimed cotton duck canvas or Fredrix Universal primed cotton duck canvas

CANVAS SUPPORTS:

homemade oak stretchers for unprimed canvas; primed canvas adhered with Raphaelsap Miracle Muck adhesive to Dibond aluminum panel or 1/4-inch MDF panel

EASEL: Richeson Best San Pedro H-frame oak

MARK-MAKING TOOLS: pencils

MEDIUMS/GELS:

Golden acrylic glazing liquid (satin), acrylic flow release, matte medium and retarder

PAINTS: Golden. Holbein, M. Graham and Winsor & Newton

PALETTE: styrofoam plate stored in extralarge Ziploc bag

VARNISHES: Golden MSA varnish with UVLS (matte and gloss mixed), MSA solvent and soft gel gloss



portraits, which, like the modern Facebook page," she explains, "often present an idealized version of an individual." Cassells chose models with an eerie resemblance to the sitters in the original paintings. "It's my aim," Cassells says, "to underscore the differences in lifestyle over the centuries, despite the enduring similarities in genetics."

The _after series also affords viewers the opportunity to revisit various periods, each defined by its own set of aesthetics. Jessica Ford and Lucrezia Panciatichi (after Agnolo Bronzino) (page 39), for example, exhibits traits unique to the school of Mannerism. Both subjects appear flawless, clad in radiant reds that bring out the glow of their unblemished skin. Like the original sitter, whose delicately depicted hands evoke an air of sensuality, one resting atop a book of prayers, Jessica's assume a similar elegance, positioned atop the keys of her laptop.

While the latter painting is exemplary of Mannerism, Claire and Doña Isabel de Porcel (after Francisco de Goya) (above) expresses the much more lyrical nature emblematic of

Romanticism. Like the sitter portrayed in Goya's original, Cassells' contemporary subject projects a definitive edge of confidence and contentment. Not only are both women looking up, but they both seem to be smiling, the edges of their mouths raised just enough to indicate an internal stir of emotion.

Lindsey and a Portrait of a Young Lady (after Albert Edelfelt) (opposite) also reflects characteristics common to the period in which the original was painted. Edelfelt is known for his contribution to the Realist art movement, but the loosened brushwork, evident in his later work and Portrait of a Young Lady, suggests Impressionism's influence, most noticeable upon his subject's neck and garment.

Sheridan and Paul Wayland Bartlett (after Charles Sprague Pearce) (page 42) also embodies elements exemplary of Impressionism, which was formative to Pearce's practice. For example, the original sitter doesn't appear to be posing. Instead, he assumes a stance of spontaneity much like his contemporary counterpart with whom he interacts directly. While this exchange generates a sense of

movement within the piece, it also introduces an intriguing narrative that captures the essence of Cassells' intent.

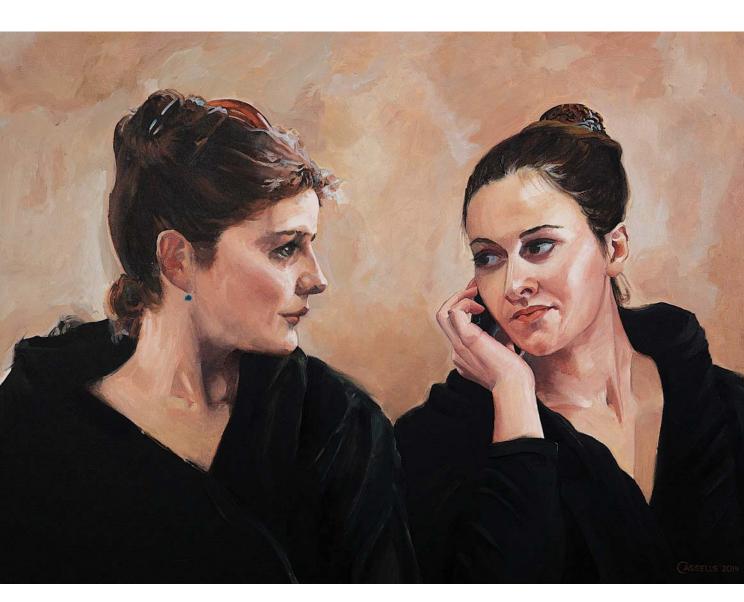
On Her Process

Stylistically, Cassells considers herself a contemporary realist or a conceptual realist. She explains, "When I work on a series, I use a realistic approach to representation to explore a general theme and underlying concept." When working on commissioned portraits, she aspires instead to represent her subjects as accurately as possible, but also to "look for that invisible, ethereal quality that I perceive clearly but is so hard to articulate."

As for Cassells' process, she begins on the computer with her own photographs, manipulating compositional elements, color,

tones and lighting effects. After settling on a final composition, she projects it onto a gessoed canvas to pencil in a rough outline. Using a printed image for reference, she then paints in the background and works outward, toward the foreground, at first with saturated hues and broad strokes and then, with each successive layer, including more subtle nuances of color and detail. Cassells has always preferred acrylic, and she doesn't mix her paint with water: "It makes the paint too thin and runny for a vertical surface," she explains. Instead, she has found Golden matte medium and Golden acrylic glazing liquid (satin) allow her to blend her colors effortlessly. "If I want an opaque wash," she says, "I use my paint with the matte medium. When

BELOW: Edelfelt's painterly brushstrokes depart from Cassells' detailed representational style. Therefore, in Lindsey and a Portrait of a Young Lady (after Albert Edelfelt), (acrylic on Dibond panel, 22x33) the artist used larger brushes and didn't blend her individual strokes. Although Cassells says that she rarely chooses skin tones to color a background, she felt they worked here.



I want a more transparent wash, I use the glazing liquid."

Additionally, Cassells has found that these two products keep the overall shine of her work to a minimum. Without a reflective surface, her finished paintings are much easier to photograph; therefore, she waits to varnish them until after pictures are taken.

My sculptural background gave me a strong sense of the spatial aspects of set design, while my love of art history provided me with an understanding of the period details needed for various historical styles. - LAARA CASSELLS

To give her paintings a luminescent glow like those of the Old Masters, Cassells employs a clear-cut process: First, she dilutes Golden soft gel gloss with water at a 3-2 ratio and then applies the mixture to the finished dry surface. This provides an isolation coat between the paint and the varnish. The artist makes her varnish by combining Golden MSA varnish—in both gloss and matte-with Golden MSA solvent. To avoid bubbling, she lets the varnish cure overnight before applying three coats, waiting 12 to 16 hours between applications.

Although Cassells tends to work on one painting at a time, she enjoys the evolution





ABOVE: Cassells was surprised by the amount of yellow ochre and olive green in the skin and shirt of the original sitter in Thomas and a Portrait of a Youth (after Anne-Louis Girodet de Roussy-Trioson) (acrylic on Dibond panel, 26x40). By reproducing the work of the Old Masters, she gains a better understanding of their color combinations and techniques.

LEFT: Cassells originally dressed Sheridan in a suit jacket but, when asked to respond to the laconic arrogance of Paul Wayland Bartlett's portrait, he stripped off the jacket and flipped his phone toward his adversary, assuming a haughty attitude that clearly comes through in Sheridan and Paul Wayland Bartlett (after Charles Sprague Pearce) (acrylic on Dibond panel, 36x45).

that comes with compiling a series. She finds the process neither repetitive nor boring. Rather, it gives her the opportunity to investigate a theme in depth. "While developing the e.strange series, for instance," Cassells says, "I explored the directions in which contemporary digital communications are taking us and whether this constant exchange of information actually prohibits meaningful communication." In _after, she found her contemporary models progressively interacting with the original sitters as the series developed. "Perhaps we aren't disengaged from the world around us, but are actually willing and able to share our modern advantages," the artist reflects.

Since 2009, Cassells' work has been shown in more than 40 exhibitions worldwide, and she's been awarded a solo exhibition to debut in Milan in 2017. Today, her work is part of both public and private collections in Belgium, Canada, Germany, Hungary and South Korea. ■

ANISE STEVENS is an art critic. freelance writer and adjunct assistant professor at Pasadena City College.



LAARA CASSELLS is a Canada-based painter best known for her representational and portrait paintings. Her work has been shown in more than 40 exhibitions worldwide, including shows in Belgium. Germany, Hungary and South Korea. In 2013, her work was selected for NordArt in Germany as the sole Canadian representative. Before her fine art career, Cassells worked as a professional theater designer, creating sets and costumes for theater, ballet, opera and film through Canada and Europe.

Visit her website at laaracassells.com.

Working with colored pencil on black paper, Diane Edison crafts portraits both intimate and commanding.

Interview by Austin R. Williams

In her large, grayscale portrait drawings, Diane Edison brings us face to face with the men and women who mean the most to her: parents, siblings, children and close friends. We recently spoke with the artist about the evolution of her work, her method of drawing with colored pencil on black paper and her advice for artists looking to improve their portrait-drawing abilities.

Austin R. Williams (ARW): When did you begin to focus on the figure? Has it always been the subject that most inspires you?

Diane Edison (DE): I've always worked representationally, but when I went to grad school, I played around somewhat seriously with abstraction. Then I came around to the idea of painting portraits as a way of finding myself. I started doing portraits in 1986, and I've been doing them ever since.

ARW: Your subject matter has remained pretty consistent, but your media has changed over time.

DE: Yes. I've painted, I've worked in pastel, and at some point I started working just with pencil. One day I was on a plane and read in a magazine that designers liked to use colored pencil on black paper. I tried that out, and I liked it so much that I never went back to painting.

I love the look of black paper. It's not blank, whereas white paper feels blank to me. I also like black paper because I get to do the usual process in reverse. I can't go for the darkest mark. I work up slowly, keeping it dark, keeping just the ghost of the image as long as I can. Then I gradually fill in some

RIGHT: Mary's Baby, Mommy's Daughter (2009; colored pencil on black paper, 44x30)

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MATERIALS

SURFACE: 44x30 Arches black cover paper

COLORED PENCILS: Prismacolor

GRAYSCALE COLORS: cool grey 90, 70, 50, 30, 20 and 10 percent

OTHER: Prismacolor White Magic eraser. mirror (to check proportions)

areas. Then the areas next to those need to be lightened. I go back and forth, back and forth.

I worked with color on black paper for several years (see *Daphne* and *Margaret*, page 49). Then 10 years ago, my gallery asked its artists to each do a tribute piece to an artist who had influenced us. I chose Chuck Close, and I wanted to do my portrait the way he did his. I traced it out, drew it very exactly, and then used white colored pencil. I've been working in grayscale ever since.

ARW: Who are your subjects? Are these professional models, people you know, or strangers?

DE: They're family members and other people I know. Most of my work has been autobiographical. One weekend I drew my mother. To me that was a very intimate experience—it brought us closer together; we became closer friends. I've also drawn many self-portraits, and each one feels like it's of a different person—it's never the same.

Several years ago I did a series in which I drew only men. They were men I knew really well, and I made 12 drawings. It was interesting because men are not always the focus of portraits—it's mostly women.

ARW: What makes you want to draw a particular sitter? Is it mostly about your relationship with the person, or is there something about certain faces that inspires you visually?

DE: It's visual, but it's also a vibe. I want to draw someone I can be honest with. It's not just about the likeness—I feel the likeness is the last thing.

ARW: Your drawings don't give much context for your sitters. There are no backgrounds or props, and there's little clothing that suggests anything about the subjects. Why do you prefer to leave all those elements out?

DE: To me, it's all about the face. You're making eye contact, and there's something so real about it, so intimate, that anything else is a distraction. I just want that close-up of a person. I want the viewer to lock eyes with the portrait and stay with it. What you see is what you get.

ARW: Do you draw from life, photographs, sketches or some mix of those?

DE: Both from life and photographs. I used to draw strictly from life, but when I started my tribute drawing to Chuck Close, I used photographs because that's what he did. I realized I could work from a photo and not just copy it. I always tell my students, if you're going to work from a photograph, get a bad photograph. That way you don't copy it.

Now I mostly work from photographs, and it's very helpful. The paper is gridded, and I draw the features within that grid. I carefully erase those lines and then proceed

To me, it's all about the face. You're making eye contact, and there's something so real about it, so intimate, that anything else is a distraction. DIANE EDISON

RIGHT: Radcliffe Bailey (2006; colored pencil on black paper, 44x30)

BELOW: Luis Cruz Azaceta (2006; colored pencil on black paper, 44x30)

OPPOSITE: My **Brother Gary** Edison (2006: colored pencil on black paper, 44x30)

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to draw. But I'll change things when I'm working. I want the perfection of a photograph, but I also want to obscure some things, to exaggerate others and to change the face somewhat.

ARW: How does the drawing progress after that initial placement of the features?

DE: I start at the eyes and pull the eyes and the nose together. I also work on the forehead a lot, because I find foreheads incredibly hard to work with. I tell my students to always go to the hardest part, aim for it, and it will work out for you. Then I build up layer after layer of colored pencil. I never push hard, I just crosshatch and go over the marks again and again. I put hundreds of layers on the paper. I don't leave the black paper untouched, except sometimes in the background. Usually I put just one or two layers of pencil over it. The dark of the paper still comes through and gives the drawing a nice glow.

I try to work all over, rather than render one section, then the next. I feel when you do that, the parts don't come together as well, they don't feel related to each other. I also try not to erase; I try to get it right the first time. If I'm worried about proportions, I'll look for a mirror. The mirror doesn't lie; it tells you everything. I'll draw looking in the mirror, working in reverse.

ARW: Is blending a big part of your process? **DE**: I don't blend. Sometimes, in the dark of the eyes, I'll press harder, and the pencil blends itself. But I find that if I do blend and press hard, that area gets slippery when I draw more layers on top of it.

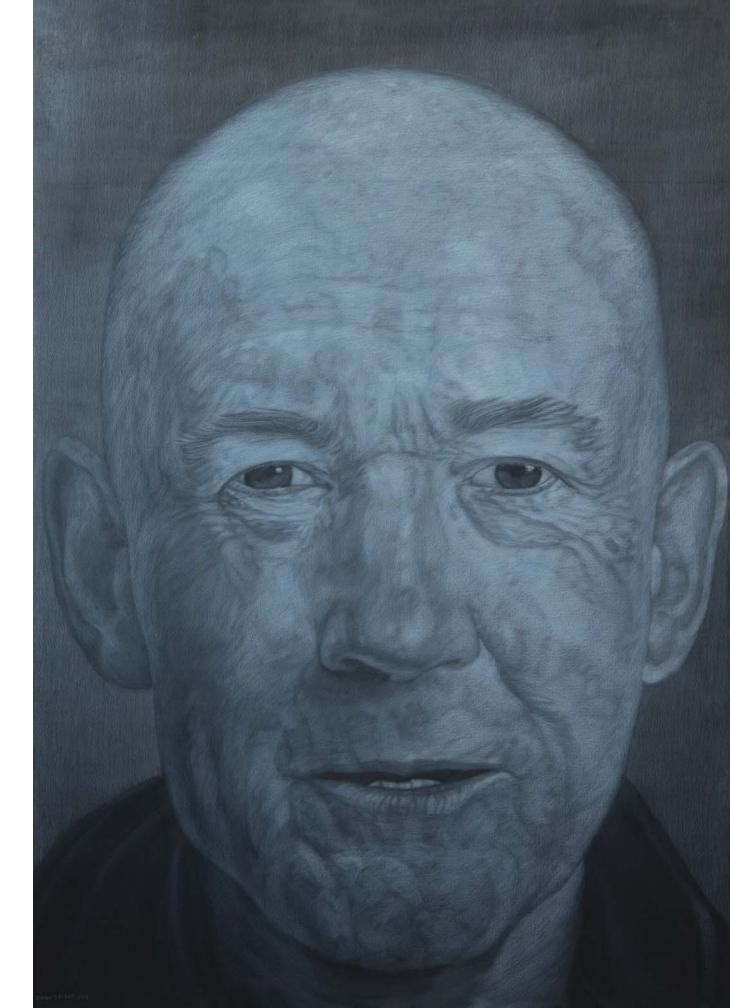
ARW: What materials do you use?

DE: I've been working with Prismacolor pencils for years. I work with about six pencils as my grayscale. I try to keep the colors rather cool, not too warm. I always keep a very sharp pencil. I'll work with one, put it aside, then pick up another.

I draw on black sheets of Arches cover, which is the only paper I've found that accepts those pencils. They sell 44x30 sheets, which is what I work on. They used to sell larger rolls; I once did an 8-foot drawing of myself.

ARW: That must have taken ages-colored pencil is so labor intensive.

DE: Yes, very. "The slower you go, the faster you go" is my motto. If you go slow







black paper, 44x30) LEFT: Margaret

(1999-2000; colored pencil on black paper, 441/4x301/8)

FAR LEFT: **Daphne** (1997-98; colored pencil on

© DIANE EDISON. IMAGE COUR-TESY OF GEORGE ADAMS GALLERY, NEW YORK.

OPPOSITE: Geoff (2011-15; colored pencil on black paper, 44x30)



DIANE EDISON was born in New Jersey and received a bachelor of fine arts degree from the School of Visual Arts (New York City). She also studied at the Skowhegan School of Painting & Sculpture (Maine), and received a master of fine arts degree from the University of Pennsylvania (Philadelphia). Her artwork is held in the collections of the Arkansas Arts Center (Little Rock), the Greenville County Museum of Art (S.C.) and the Pennsylvania Academy of the Fine Arts (Philadelphia), among others. She is a professor at the Lamar Dodd School of Art at the University of Georgia (Athens), and she is the recipient of a Fulbright scholarship to teach and make art in Sofia, Bulgaria. Edison is represented by George Adams Gallery, in New York City.

For more information, visit georgeadamsgallery. com/artists/dianeedison.

and you're being careful, you make fewer mistakes and cover more ground.

ARW: Tell me about your influences. Who are a few of the artists whose work you most admire? **DE:** Caravaggio—for the faces and for the dramatic poses he made. I like to think there's some drama in my work. Rembrandt, of course. And I always go back to Chuck Close and his early gray paintings. I saw them in person, and they were amazing. And they hold up.

I also love abstract work. I love to talk about it, I love to critique it, and I'm still thinking about whether I should move into abstraction. I know that sounds odd for a portrait painter, but I think abstraction infuses my work in some ways.

ARW: Tell me about your teaching. What subjects do you usually teach?

DE: I teach both undergraduate and graduate students at the University of Georgia. Mostly I teach painting, not drawing. Every semester I like to teach a beginning class and an advanced class. I love the beginning students especially, because they're so open. I get some of my best work from beginning painting students.

ARW: Is there any advice you find yourself constantly giving to your students?

DE: "From the general to the specific." Those are words I'm always saying. I'll tell students I'm zeroing in on fine details in their work. In a group critique, students will often say they really like part of a painting, meaning it as a compliment. But I say that if you really like one part, then the whole thing isn't working. It has to be holistic.

With my advanced students, I don't tell them what to do in their subject matter, but I help them with what they choose. Whatever they decide to do, I'll walk that road with them.

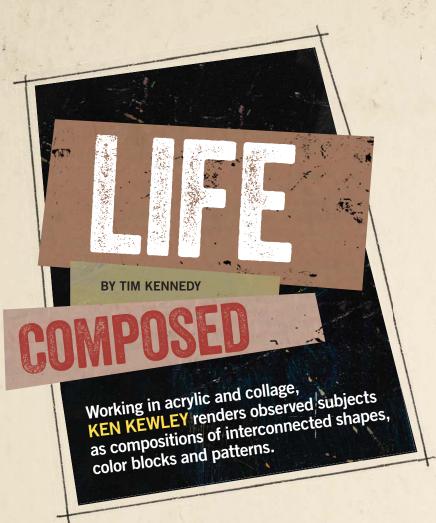
ARW: Could you share any advice for someone who is specifically looking to get into portraiture?

DE: Do a lot of sketching. I have my students keep a sketchbook, and I grade them. Try not to copy photographs absolutely; try to use them. Maybe work with three different photographs, and you can play with those different positions. And try to master still life before portraiture. I did that, and I think it really helped me. All these elements occur in still lifes that are repeatable in the face. If you can master one, you can master the other.

AUSTIN R. WILLIAMS is senior editor of Drawing magazine and managing editor of The Artist's Magazine.







en Kewley's witty, incisive paintings and collages have been a fixed, if slightly underground, feature of the art world for more than 20 years. He is a prolific artist, producing works in the traditional genres of still life, land-scape and the figure, but he also produces abstract works that contain a strong whiff of the tangible world. His attitude is agnostic concerning materials and methods of working. Whether he uses a brush or produces work that consists primarily of collaged, painted paper, it's all painting to him.

While his work exudes beauty and pleasure, a directness and flinty rectitude lie just beneath the surface. He is heir to Emerson's transcendentalism and John Dewey's pragmatism, philosophies that emphasize experience, direct learning and doing. In addition to his work as an artist, Kewley regularly conducts workshops across the country and internationally. As he says, "The best way I know to contribute to society, to the world, is in finding beauty, creating beauty and showing others how to see and create beauty." Kewley is the Johnny Appleseed of art.

Melding Abstraction and Realism

Kewley's early still life paintings of desserts, done in oil, most closely resemble the broadly understood idea of realism—that an artist produces a likeness of his or her subject. He addressed these subjects in a forthright manner, placing a dessert in front of him as if he were



going to sit down and eat. The scale of these paintings was one to one.

"At some point," he says, "working from life became restrictive." Taking landscapes as an example, he explains, "I may draw from a landscape and later paint a landscape in the studio, but I don't look at the drawings while I'm in the studio. The shapes, patterns and forms have been ingrained, and they reappear."

Today, Kewley makes little or no distinction between work that holds

a recognizable subject and a painting that could be regarded as fully abstract—to him the entire process is abstraction. Yet he also thinks of himself as a realist. "Instead of rendering fragments of the world," he says, "I adjust the abstraction that makes up the world into something that provokes the excitement of the visual world." This definition is apt to the extent that his work presents the reality of color, shape and pigment in an undisguised manner.

He never ploddingly renders a slice of cake, yet through the magic of arranged color, value and shape, we can feel the texture of the icing on our tongues (see Piece of Cake, page 55). In his abstract work we may not be quite able to discern the identity of things, but we do sense, for example, the presence of a table and perhaps a latticed screen behind the objects, and we are confident that the entire ensemble is bathed in air and light.





About 15 years ago Kewley abandoned oils in favor of acrylics, preferring their fast-drying quality and opaque matte finish. He uses nine colors: titanium white, cadmium yellow medium, cadmium orange, cadmium red medium, alizarin crimson, phthalo green (blue shade), phthalo blue (green shade), dioxazine purple and Mars black. He paints on panel or unprepared paper, and never uses a medium—just water to thin the



paint. A favorite brush is the Blick Scholastic synthetic No. 12 round, the end of which he sometimes subjects to a school pencil sharpener to create an incising tool. He also uses a card stock straightedge to negotiate the paint and the edges of his forms. A good example of this technique can be found in South Beach (above), the use of the straightedge discernible in the tree and the architecture. Moistened paper towels prove useful for carving away wet paint along a straightedge in order to transform a shape.

He has come to depend increasingly on collage, calling its use "painting using dry paint." For collage material, he cuts 1½x8-inch strips of copy paper to which, after a painting session, he applies mixed and remixed leftover paint, regardless of the color. He paints half of the strip one color; the other half, another color. He then cuts these strips in half lengthwise, setting them aside for future work.

In 2010, during a hospital stay, Kewley developed a way of drawing that reinforces his sense of form as it relates to collage and painting. He had brought with him a 3x5-inch drawing pad and, to make sure the pad would last through his recovery, he drew two squares on a page with a ballpoint pen, using a credit

MATERIALS

SURFACE: ¾-inch cradled Ampersand gesso panel or Canson 140-lb. watercolor paper

ACRYLICS: Golden Heavy Body

MARK-MAKERS: Utrecht series 233 synthetic No. 12 round, sharpened end of Blick Scholastic Wonder White longhandled No. 12 round (used as an incising tool), card stock straightedge, Bounty paper towels

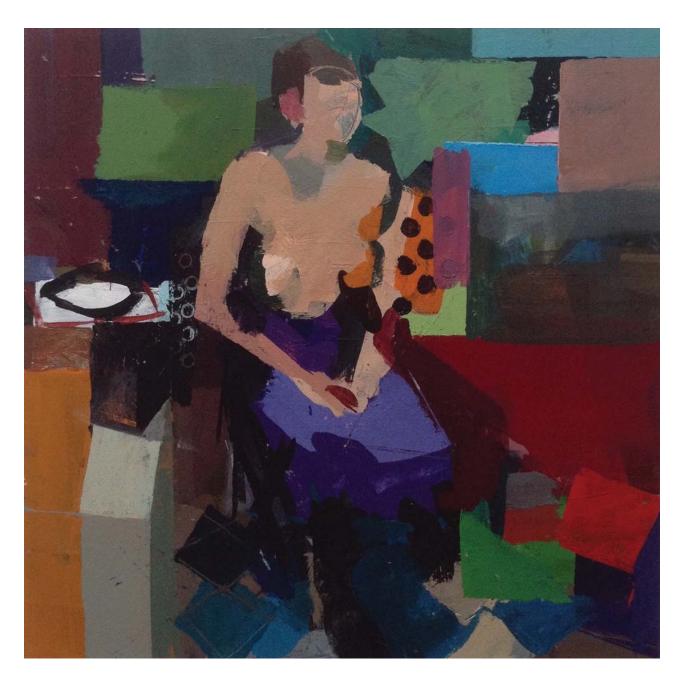
COLLAGE MATERIALS:

Hammermill Copy Plus 20-lb. printer/copier paper strips adhered with Lineco Neutral pH adhesive or Golden matte medium

ABOVE: South Beach (acrylic on paper mounted on board, 63/8x91/8)

OPPOSITE: Landscape III (acrylic on board, 18x24)

PREVIOUS SPREAD: Abstract Table (acrylic on board, 12x12)



card as a straightedge. Then, working freehand with the card as a loose guide, he made abstract drawings in each square, one after another. He has never stopped making these drawings, although he now uses card stock rather than a credit card, and the squares have evolved into double squares, circles and ovals. He has produced thousands of compositions, and he teaches the approach to drawing as a key technique during his workshops.

Controlled Workshop Frenzy

The workshops Kewley orchestrates with the assistance of his 16-year-old daughter, Clara, are electric events with Kewley and his students in constant motion. Students first create 2-inch square compositions, using the straightedge and ballpoint pen technique Kewley devised during his hospital visit. The straightedge is used to draw everything—even organic shapes.

In the earlier workshops, a clothed model, surrounded by flat shapes of brightly colored fabric pinned to a wall, sat in a chair at the same level as the students. The only guidance Kewley gave was to draw a line and then respond with another line, and so forth, without thinking. He set a challenging goal: five drawings in five minutes. After this exercise, students began a 4x6-inch painting with the instruction to mix color and fill the paper. As students worked, they were also to paint swatches of paper to be used later for collage—and they were not to wash their brushes between mixing colors. Next, students began a second, slightly larger painting. As they continued working on that same piece, Kewley shifted the setup by switching and replacing the fabric pieces, and the model adjusted his or her pose and changed clothing. The





Piece of Cake The collage Chocolate Cake Collage (left; collage, 21/4x21/2) shares the same basic composition as the painting Chocolate Cake with Pears (right; oil on board, 8x10). To Kewley, creating a collage with painted collage papers is just another form of painting.



lesson conveyed was that the world is in continuous flux.

Later workshops followed a different format, incorporating the use of a copier/scanner/printer. At the beginning of the workshop, students received sheets of copy paper, each printed with 12 squares measuring 2x2 inches. As in the earlier workshops, they created compositions with straightedges and ball point pens, and painted strips of colored paper. They would then use the copier to

print their compositions. Upon this copy they would create a series of iterations. Sometimes the prints were black and white; at other times colored. Kewley would direct each step of the process. He might tell students to add two shapes to each square and, later, to add only circles—or squares. During the course of a workshop, 12 students working together might produce more than a thousand collages.

On the second day of these workshops, students would work with ABOVE: Landscape VI (acrylic on board. 12x24)

OPPOSITE: Seated Figure, Purple Skirt (acrylic on board, 12x12)





three or four collages per page, repeating the techniques from the previous day, but this time they would combine figuration with abstraction. Rather than refer to a directly observed subject, such as a model or landscape, they would refer to their work from the previous day. Students reported that the workshop allowed them to slow down—to learn to build a composition and allow it to live on its own.

In recent years, Kewley has added the element of sculptural construction to both the workshops and his own work. He builds three-dimensional shapes from corrugated cardboard folded into planes and fastened with masking tape (see From Sculpture to Drawings, opposite). After painting the cardboard, he will either work directly from a model or invent landscapes that might include houses, trees and even hanging laundry. The resulting sculptures are a worthwhile end in themselves, with the side benefit of informing paintings and collaged works. To this end, parts of the sculptures can be moved around, adjusted and lit in countless ways, and Kewley will then draw, paint and collage from these maquettes.

Theory of Art Education

In preparing for his workshops, Kewley has developed 300 pages of notes on the role of education in art, which he is editing into a book. His attitude toward the subject is ambivalent; he regards artistic creation as a state of grace and, as a result, he's attracted to the work of children and the art of non-Western cultures. He is skeptical of the belief that talent is rare, thinking instead that what really makes a successful artist is desire and sustained work.

His notes are full of jeremiads against the study of anatomy, perspective, rendering and plein air painting when they are approached with a too literal, technique-obsessed attitude. He castigates art schools for insisting students weigh down their work with ideas extraneous to visual art and for insisting that students develop their voice and style in an artificial,















self-conscious manner. In Kewley's mind, the student has an innate quality of individuality. He believes the student's voice and style will emerge naturally if he or she is given enough space and room. His overarching theme is a fundamental rejection of preconception and formula.

Kewley is skeptical also of novelty for its own sake. Instead of pushing students to make something "new," he encourages them to "do something old better." He feels that a sense of the contemporary world will enter the work naturally if the student just keeps working. He's suspicious of efforts to artificially insert emotion, style or ideas into a work of art. "When one does something in a straightforward manner, it reaches a deeper emotion than if one is trying to be expressive," says Kewley. "Emotions can get in the way of emotions." He searches for unity in a work of art that he considers

"Godlike," summing up this attitude by stating, "Art is life composed."

Putting his educational theories into practice, Kewley doesn't give workshop demonstrations or critiques. In a cursory manner he explains how to use the materials, but the stress is on direct experience with simple techniques, such as butting colors against one another, comparing values and overlapping shapes. The point is to downplay the notion of facility in favor of comparing forms. Imposing "correct" drawing at this point might actually slow the process. He points out that "good painting is not good rendering," his core belief being that strong figuration relies on strong abstraction. He may actually chide students, saying, "Go ahead, study color theory; it's not going to make your color better." But there is more theory in the methods that Kewley advocates than he lets on. For example, he arranges his

ABOVE: From Sculpture to Drawings: On the left is Kewley's abstract cardboard construction of a model on break, with knees bent and feet up. The sculpture served as a maguette for several compositional drawings created with ballpoint pen and straightedge (on the right). From the maquette and/or the drawings, Kewley could go on to create collages or paintings.

OPPOSITE TOP: Bouquet IV (acrylic on board, 24x18)

OPPOSITE BOTTOM: Italian Studio I (acrylic on board, 12x12)



palette from light to dark. This is color theory; you will find that the same schema is a core idea from the writings of Johannes Itten, a German artist who taught at the Bauhaus.

Compositional Flow and Connectedness

To Kewley, the interaction of compositional elements is paramount. Critic and art historian Leo Steinberg (1920–2011) compared Matisse's Joy of Life to a visual circuit—like the circulation of blood. His feeling was that, as viewers, we are not rewarded by the "rendering" of any one of Matisse's figures in the painting, but instead by the sensation that our eye is kept in constant motion from color to color and form to form. This is the kind of movement Kewley advocates. Differences of shape and size, light and dark, curved and straight edges are read in terms of direction and velocity. Color moves too, for as it is mixed, it is always moving toward one named color or away from it and heading toward another. The ostensible subject matter should present the viewer with shapes that suggest rather than explicitly render a tree or a house. Kewley's advice is not to arrive at any solution too quickly, that it is better to treat the composition like a 1940s Hollywood romance, in which, after a series of improbable obstacles, the characters will find true love.

If Kewley acknowledges a master, it is Georges Braque (French, 1882–1963). During slide lectures, Kewley often shows a sequence of Braque compositions. It turns out, however, that the slides show portions of just one painting, each subsection a perfect composition in itself. Kewley thinks of this effect as "bracketing." Within each composition, one element is held in place by others, which, in turn, are secured by other elements. Within the composition these codependent portions simultaneously expand outward and rewind back into themselves.

Braque, particularly after his early Cubist years, fits into the long French tradition of painting in the Grand





KEN KEWLEY received a bachelor of arts degree in art from the University of California, Santa Barbara, the College of Creative Studies. He lists his 10-year tenure as night watchman at New York City's Metropolitan Museum of Art as part of his art education. His work has been exhibited nationally and internationally in prominent venues, such as Gross McCleaf Gallery in Philadelphia, Lori Bookstein Fine Art in New York City and Rothschild Fine Art in Tel Aviv, Israel.

Visit his website at kenkewley.com.

LEFT: Bouquet III (acrylic on board, 24x18)

OPPOSITE: Figure I (acrylic on board, 24x12)

Manner, which art historian Jack Flam has described as "cooked" painting consisting of taste, balance and judgment. In his most recent paintings, Kewley can be seen as being part of this tradition. Bouquet III (above) is a good example. Instead of referencing an existing motif, the work calls on the realm of memory. Kewley relies on tropes found in the playbook of synthetic cubism, such as the table surface parallel to the picture plane and the decorative screens receding behind the still life. Even so, Kewley tells the

story slant—the base of the table rests on the painting's bottom edge; the playful form of a star peeks out from under the tablecloth. The spiky form of a basket or bowl holds a variety of circles and starlike forms that can be read as flowers or fruit. Taking a tip from Braque, Kewley uses stencils to construct the patterns on the screens. Still, there's so much in the painting that's not a reprise of Braque but rather American and contemporary. The reading of the forms in the painting is speedy—the eye zips back and forth

across the composition—and the color is exciting and hot.

Kewley's path as an artist has been characterized by strikingly fresh work noted for its clarity and sensitivity. In his notes Kewley quotes Duke Ellington: "It don't mean a thing if it ain't got that swing," and then clarifies, "Abstraction is the swing."

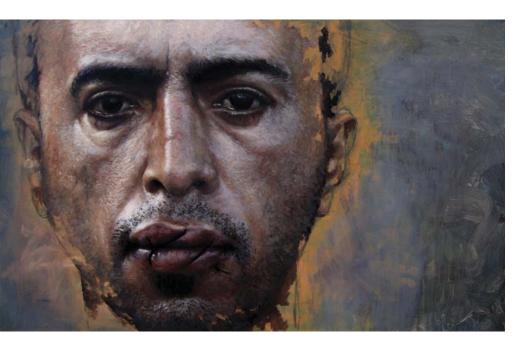
TIM KENNEDY (timkennedypaintings.com) is a senior lecturer in the Painting Area at Indiana University Bloomington. He exhibits his work regularly at First Street Gallery in New York City.



THE START OF IT ALL

From political commentary to the power of memory, this year's Annual Student Competition winners offer an array of subject matter that represents the best of tomorrow's masters.

By Austin R. Williams and Michael Woodson



PORTRAIT/FIGURE

First Place Jie Zhuang

SHANGHAI, CHINA BLOG.ARTINERN.NET/94806

I began practicing art in my first year in high school and haven't stopped since. I love portrait work. I like to capture everyone's facial expressions, find places in their eyes that are similar to mine and inject my own feelings into the stranger.

When I finished Silhouette 3, the model and I felt differently about it. I prefer that my painting not be carefully designed, and she was surprised by the end result.

I hope to create more work that touches people's hearts and lets the viewer consider what a portrait can do. My advice to other young artists is to simply trust yourselves and keep drawing.

OPPOSITE TOP: Silhouette 3 (oil on canvas, 193/x233/3)



Second Place Matt Herriot

LONDON, ENGLAND HERRIOTART.COM

I've been drawing since I was 6 years old, but I only started portraiture in 2015. I'd like to experiment in the future by bringing in a subject's environment to give more context on the subject within the piece and perhaps form a stronger ambience.

For Antithesis, I explored the benefits and constraints of derivative artwork. Often, it can limit you to a set number of photographs and perspectives; yet it can also give you the freedom to paint unique subjects you wouldn't ordinarily have the chance to meet. The Iranian migrant in this piece has sewn his mouth shut to protest being denied access to Macedonia—a self-harming act of constraint that inhibits freedom in an effort to achieve future liberation.

LEFT TOP: Antithesis (oil on canvas, 30x48)

Third Place Michael Karpinski

LUBLIN, POLAND KARPSKY.DEVIANTART.COM

I've attended the Lublin Institute of Architecture and Art for three years. I've learned a lot about composition and structure, as well as spatial perception and how to master drawings based on both observation and imagination.

The Veteran is a tribute to the soldiers of the WWII underground movement, who were called "heroes from the shadow." While interviewing the subject, Marian Pawetczak, a 94-year-old veteran, he said, "I heard the bullets swishing near my head. Often, after the action, when I was completely exhausted and wanted to take my cap off, I could see the holes in it that hadn't been there before." I wanted to create a drawing of his distinctive features, with wrinkles that emerge from darkness as well as his thoughtful eyes looking upward.

LEFT BOTTOM: The Veteran (graphite on paper, $16\frac{1}{2}x11\frac{3}{4}$)



First Place Deidre Wynne

CAPE TOWN, SOUTH AFRICA

I started going to a local art group in Cape Town in 2014 for a sketching class, and I painted my first oil painting in 2015. In 2017 I had the confidence to paint without the guidance of a group.

I visited the Addo Elephant National Park in South Africa to photograph elephants. Addo Elephant came from one

of these sessions. I had no idea whether I would be able to re-create what I had originally envisioned, and yet I did. The end result was exactly as I hoped it would turn out.

Never ever give up. Persevere, finish what you start, and always strive for excellence.

ABOVE LEFT: Addo Elephant (oil on canvas, 31½x23½)

ANIMAL/WILDLIFE



Second Place Dawn Lewis

HOLIDAY, FLORIDA DLEWIS.ARTSPAN.COM

I'm currently a student at St. Petersburg College, in Florida, working toward an associate of arts degree in fine art. Until starting college, I was entirely self-taught. I've been drawing off and on my entire life and began dabbling in painting 15 years ago.

I loved the reflection on the water and wanted to see if I could replicate it. I was surprised at how quickly the water came together; I'd never attempted anything that intricate before. I struggled with it until I figured out how to isolate the portions I was working on with strips of paper.

Take every opportunity that comes along, even if you don't think you're ready; you never know what doors can open.

ABOVE RIGHT: Pelican Brief (acrylic on canvas, 30x24)



Third Place Arthur

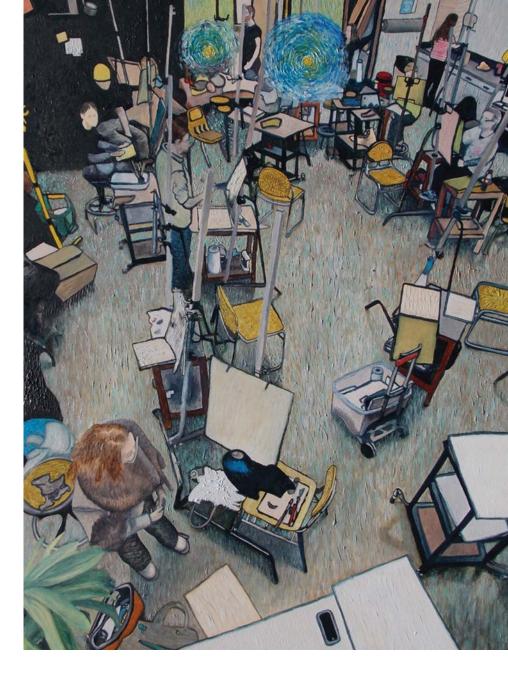
BALTIMORE, MARYLAND ARTWORKFUTERNIK.COM

I started attending Maryland Institute College of Art in 2015. I've been creating art since I was able to hold a crayon, but I began taking it seriously around the age of 13.

I've always been interested in imagery revolving around life and death. The combination of a raw octopus and a watermelon depicts the natural world in two previously living entities that would have never had a chance to exist simultaneously.

I took reference photos of the octopus, which I purchased from my local fish market. After I maneuvered the octopus into position on the watermelon, I started to prep my canvas. I used a traditional approach to the oil painting, starting with a grisaille layer and layering in color from there.

ABOVE: Octopus Over Watermelon (oil on linen, 40x16)



STILL LIFE/INTERIOR

First Place Laura Irick

FORT EUSTIS, VIRGINIA

I painted A Dream Deferred in honor of my instructor, Peter Geiger. It's a van Gogh-style gesture painting of an aerial view of my college art studio. The meaning behind the title is that in high school, my hope was to major in fine art. Fast-forward 33 years and I

finally had the opportunity to learn oil painting.

For this work I did extensive research on gesture painting and van Gogh. Though we had been working on 16x20 canvas boards in class, I ordered an 18x24 gesso board for this project so that the brushstrokes would be more prominent. I also ordered the paint colors

ABOVE: A Dream Deferred (oil on gesso board, 24x18)





that van Gogh used, as well as Liquin Impasto to add texture to the brushstrokes.

I've always enjoyed trying new techniques. This piece

encouraged me to be more adventurous in trying styles that differ from my own.

Second Place Lillian Anna Blouin

NEWPORT BEACH, CALIFORNIA LILLIANANNABLOUIN.COM

Oxygen 08 is part of my ongoing series, A Million Little Pieces, consisting of paintings representing the periodic table of elements. This particular work was inspired by the cool, clear, uplifting feeling of air. I came up with the concept of this piece while my dad was in the intensive care unit, and it's greatly inspired by his road to recovery. The origamis are symbols of hope and healing, two things we all need as much as air.

When painting, I rely on high-quality reference photos. Using wire, tape and rubber cement, I created the illusion of dozens of origami cranes

flying out of a glass pitcher into a clear blue sky. I set the whole thing up on the ledge of my apartment-building roof and shot dozens of photos. I chose to use a straightforward, realistic style for this piece, as I felt anything else would be too much of a distraction from the central theme.

LEFT: Oxygen 08 (oil on panel, 24x24)

Third Place Kathy Lindert

BETHESDA. MARYLAND KATHYLINDERTART.COM

Honey Lemon T is a reflective piece, spanning past, present and future. Looking back, it revives childhood memories of a grandparent offering the comfort of a cup of tea for a sore throat, with the warmth of the honey bear, the juicy lemons and the child's block. Looking forward, there's a hint of nostalgia in the bear's eyes, perhaps a bittersweet transition for a parent with kids growing up so fast and leaving home. In the here-and-now, the painting offers a soothing moment to pause with a cup of tea in an otherwise busy day.

I set up the still life on one of my kids' old school binders, which had a shiny blue surface that captured the reflections beautifully. At first I painted directly from life, and later I used a reference photo, since the lemons dried up over time. I started with an underpainting to establish basic composition, colors and values. Through glazing, I then built up depth and luminosity and refined the shapes. Each layer contributes to the inner glow of the bear, the nuanced colors in the lemons and the reflections of the block.

BOTTOM LEFT: Honey Lemon T (oil on linen panel, 12x12)



LANDSCAPE

First Place Britta Kröger

NORDERSTEDT, GERMANY

My inspiration for At the Riverside was those colorful houses. As I viewed them one day, I also felt that the many reflections on the water's surface looked really interesting. I used a reference photo to sketch the scenery and afterward brought it to life with oil pastels, one of my favorite media. You can do such smooth transitions with them, and they have beautiful colors.

My advice for other painters is to paint what you like. There is always a way to create art if you really want to. A small living room makes quite a good studio, and with

social media you can share your art from wherever you are, whenever you find the time.

ABOVE: At the Riverside (oil pastel on paper, 114/5x15)

Second Place Aruna Rao

NOVI. MICHIGAN ARUNARAOFINEART.COM

With Grazing in the Winter Sun (page 66), as with most of my paintings, I wanted to capture the light and mood of the landscape. I'm often drawn to the calm and earthy nature of rural settings, and there was something about the quiet, crisp winter day and the cows grazing peacefully that drew me to this scene.

For this piece, a photo I had taken on one of my scouting excursions served as the jumping-off point. Before beginning the painting I worked out the design, which involved determining the canvas size, the format and the basic composition. Next I worked out the color scheme, and finally I proceeded to translate the drawing, design and colors onto the canvas to create a successful landscape painting.

The main challenge with this painting was addressing and modifying the foreground to make it more interesting. There was a large blank area of snow-covered ground in the reference, which was not very appealing visually. Furthermore, the overhead





afternoon sun didn't create interesting patterns of light and shadow across the snow. I had to work around these limitations by making appropriate design changes.

TOP: Grazing in the Winter Sun (oil on linen panel, 18x24)

Third Place Kate Hooray Osmond

CHARLESTON, SOUTH CAROLINA KATEOSMOND.COM

I fly in a helicopter to capture my source images—an unusual starting point for an art-making process. I took

an aerial shot of a granary, and these structures can be found all over agricultural North America. Granary represents the aesthetic wonder of everyday technology that many people don't take the time to notice, indoors or out.

I was struck by the play of light on these shapes, so I decided to lay down two layers of gold leaf before I started painting. It denotes the metallic quality I was trying to achieve and sets the forms apart from their surroundings.

ABOVE: Granary (gold leaf and oil on canvas, 30x48)

ABSTRACT/EXPERIMENTAL

First Place Lilv Son

SEOUL, REPUBLIC OF KOREA

I'm currently a student at the School of the Art Institute of Chicago, but I've been drawing since I was very young. I started the Feeling Diary series in 2013. These works are inspired by the way we often keep parts of ourselves hidden in emotional exchanges between people. I intentionally left out the subjects faces for Feeling Diary LA Series 1. This freed me, as well as the piece, from over sentimentality and kept any distracting emotions from appearing.

I hope to always be an artist, and to have the ability to communicate with the world honestly with my paintbrush and canvas.

TOP RIGHT: Feeling Diary LA Series 1 (acrylic on canvas, 51½ x51½)

Second Place Brennan Cox

BALTIMORE, MARYLAND BRENNANEMMETTCOX.COM

From the Other Side of the World is a reflection on the national anxiety during the 2016 presidential election. I was in Spain for an artist's residency when I painted this, and a large portion of my time abroad was spent glued to my phone, reading news articles and simply watching this election transpire from afar.

In order to capture the anxiety around the election, I thought it best to film an action rather than capture a single moment. I filmed the model sitting restlessly in a chair by a window, as if



waiting for someone to deliver terrible news. I collaged about six frames from the video into one composition, and the final piece is the result of that.

BOTTOM LEFT: From the Other Side of The World (mixed media on cardboard, 48x48)

Third Place Zheng Wu CHATTANOOGA, TENNESSEE

Chinese Market is one part of a 12-piece series encapsulating the essence of my world. Each piece represents a word or a setting and its associations to me. For Chinese Market, I painted the farmers' food market where my grandma used to take me. I have cherished memories of that market.

This painting ended up more harmonious than I'd anticipated. With so many vibrant colors on the bottom half, I'd worried that the piece might seem imbalanced. ■

BOTTOM RIGHT: Chinese Market (oil on paper, 12x16)





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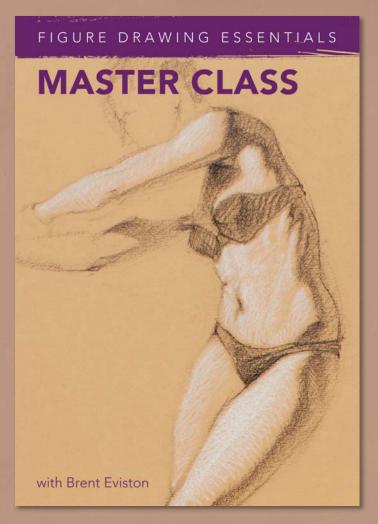


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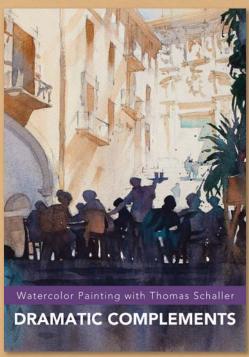
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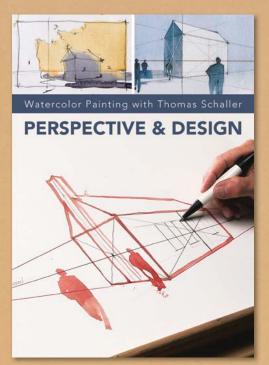
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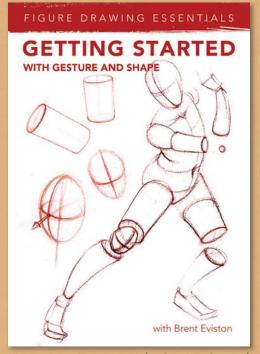


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No Experience Required

DecoArt Americana Premium acrylics and mediums make learning to paint in acrylic easy, inexpensive—and so much fun!



ABOVE: I couldn't let my party guests have all the fun! Darling Among the Maidens (DecoArt Americana Premium acrylics on wood panel, 4x6) is one of my experiments. For the scratchy texture, I sanded areas of the painting and then added thin layers of color over the sanded portions.

I'VE WORKED IN ACRYLIC SINCE 1990, and although I'm passionate about the medium, I know through the workshops I teach that beginners (or nonpainters) can find it daunting. So when I was asked to test DecoArt Americana Premium acrylics, designed to take the intimidation factor out of painting, I was intrigued.

More often than not, quick-drying time, both on the palette and the canvas, is the factor that most discourages artists from trying acrylic. I use a Masterson's Sta-Wet palette to keep acrylic moist and workable, along with several techniques I've developed over the years to manipulate the paint on the canvas. In this experiment, first and foremost, I wanted to find out

how DecoArt Americana Premium acrylics would address the drying speed and workability challenge.

Paint Party Findings

I hosted a paint party in my studio and invited four nonpainter friends. Photographs of flowers provided inspiration for subject matter. Each attendee received a canvas panel, a sheet of disposable palette paper and paint brushes. DecoArt sent 31 of the 47 available colors of their Americana







ABOVE LEFT: Emma loved the intense colors offered by Deco-Art Americana Premium acrylics.

ABOVE RIGHT: Lee has drawing experience but rarely works with paint. She was delighted to find how easily the colors blended on the canvas panel.

LEFT: Lana has experimented with digital painting. She had fun working with physical paint that stayed moist and workable on the canvas and the palette.

BELOW: Beth would consider herself a nonpainter, even though she loves art. She particularly enjoyed using the DecoArt Americana Premium texture medium to create dimension in her painting.

MATERIALS

SURFACE: 8x10 canvas panel

ACRYLIC: DecoArt Americana

Premium

MEDIUMS: DecoArt Americana Premium texture, matte and extender

BRUSHES: various sizes of brights, angles, rounds, filberts and flats

PALETTE: Strathmore disposable palette paper



ROAD TEST

Premium acrylics for attendees to use, along with Americana Premium texture, matte, and extender mediums. I shared some basic tips for working with acrylic, and we began painting. Here's what we discovered:

Slow-Dry Advantages: The thing my friends immediately noticed was how creamy, smooth and workable the paint stayed on their disposable palettes. After 45 minutes with the air conditioning running, the paint

was still mixable. They had no need for the extender medium, which would have kept the paint open even longer. They appreciated the slower-than-usual drying time, which I'd explained made the paint more forgiving—a real help for beginners. The paint also offered greater controllability on the canvas. It was responsive to blending for longer periods of time. Erasability was another plus; mistakes could easily be changed.

Wet-to-Dry Value Change: Years of teaching have made me aware of the challenge a nonpainter can face with the value shift that occurs when acrylics dry on the canvas—typically one value darker than when they're wet on the palette. During the party, my friends and I noticed that Americana Premium acrylics dried one value darker, as expected. My group felt that wasn't a deterrent—but definitely something to be aware of.

Color Bang for the Buck: When an acrylic paint is marketed as an "affordable product," I find that color often suffers. During the party my friends were impressed with the color selection available. I was pleased that not only were the colors beautiful, but also heavily pigmented.

Workability: All of us were aware of how easy it was to cover our canvases with the paints. My friends agreed it was fun to achieve various effects, such as mark-making with a palette knife or adding the texture medium to increase the paint's dimension.

Conclusion

As the paint party came to a close, there was no doubt about the truth of the claim that DecoArt Americana Premium acrylics are an "artist-grade tube acrylic designed to work well on canvas." My friends fully enjoyed using this paint and highly recommend it. I was pleased with the paint's performance and will definitely be sharing it with my students, especially those looking for an affordable product designed to take away the intimidation factor.

CHANTEL BARBER is an award-winning acrylic artist and the National Coordinator of the State Ambassador program for the Portrait Society of America. She teaches online and in workshops across the United States. Visit her website at chantellynnbarber.com.



LEFT: From the Rising of the Sun (DecoArt Americana Premium acrylics on linen panel, 5x7) by Chantel Barber

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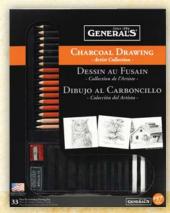
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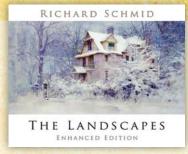
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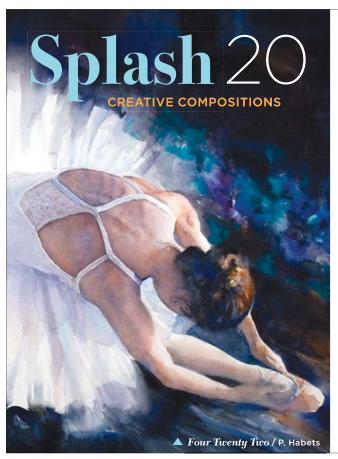
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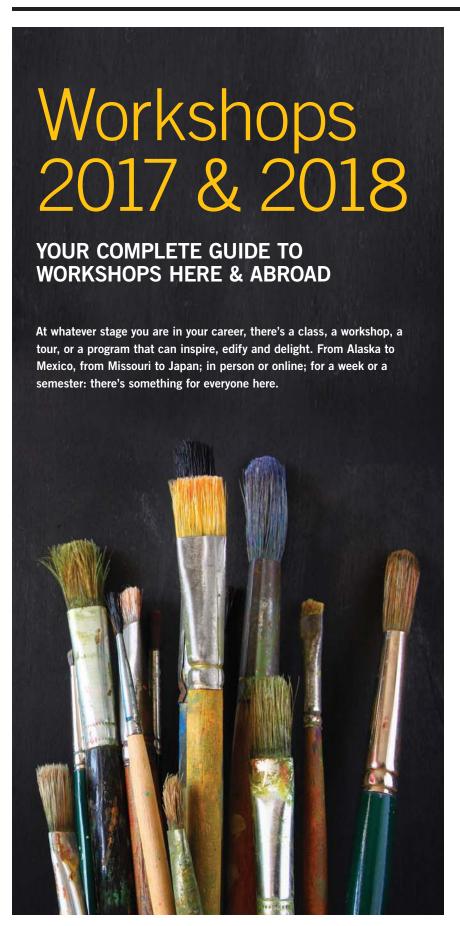


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WORKSHOPS

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Huntsville Museum of Art

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8/16-8/18/18, Huntsville. Keith Andry, Strong Design & Bold Strokes in Watercolor. 10/18-10/21/18, Huntsville. David Shevlino, Alla Prima Clothed Figure & Portrait Painting. 11/9-11/11/18. Huntsville. Lian Quan Zhen. Watercolor Painting: Let the Colors Paint Themselves. 11/15-11/17/18, Huntsville. Perry Austin,

Painting the Landscape in Oils. Contact: Laura E. Smith, Director of Education/Museum Academy, 256/535-4350 x222 lsmith@hsvmuseum.org or hsvmuseum.org

Larisa Aukon

12/4-12/8/17, Scottsdale. Power of Landscape.

Scottsdale Artist's School. Contact: 480/990-1422, scottsdaleartschool.org 1/29-2/1/18, Scottsdale. Discover the Joy of Creativity.

Scottsdale Artist's School. Contact: 480/990-1422, scottsdaleartschool.org 3/13-3/14/18, Scottsdale. Gouache on the Go.

Scottsdale Artist's School. Contact: 480/990-1422, scottsdaleartschool.org 4/16-4/18/18, Sedona. Power of Landscape. Sedona Arts Center

Contact: 888/954-4442, sedonaartscenter.org

Birgit O'Connor

11/14-11/17/17, Tucson. Nov. 13 Demonstration. Contact: Robbie Summers, 520/818-0817 robsumart@aol.com or wsum1@aol.com www.southernazwatercolorguild.com

Camille Przewodek

3/12-3/16/18, Scottsdale. 5-Day Plein-Air Workshop: Spring Training—Color Boot Camp at Scottsdale Artists' School. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head

Contact: Registrar, Scottsdale Artists' School 800/333-5707, info@ScottsdaleArtSchool.org

Mel Stabin, AWS

2/12-2/16/18, Tucson. Painting in Watercolor with Energy and Expression. Sponsored by Madeline Island School of the Arts. All levels Contact: MISA Registrar, 715/747-2054

misa@chegnet.net or www.madelineschool.com

CALIFORNIA

Kara Bullock

11/8-11/12/17, Atascadero. The Art of Sisterhood Workshop: Celebrating Women and Art with hostess/ artist Kara Bullock, and guest artists Deanna Strachan-Wilson, Ivy Newport, Jennifer Bonneteau Sara Burch, Jackie Barragan, Denise Braun, Tiare Wilson, and Lauren Rudolph!

Contact: Kara Bullock, 714/508-0766

Karabullockart@gmail.com https://karabullockart.com/traveling-art-of-sisterhood-inperson-workshop

2/24-2/25/18, Tustin. Kate Thompson, Fancy Lassies. 3/18-3/19/18, Tustin. Rob Kelley, Charcoal Portraits. Contact: Kara Bullock, 714/508-0766 karabullockart@gmail.com or https://karabullockart.com/product-category/in-person

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11/2-11/5/17, Arroyo Grande. Robert Burridge Studio Mentor Workshop. Come paint with Bob in his Studio (includes individual mentor time, demonstrations and personal theme development). 3.5 days Workshop/ Mentor Program, limited to 7 enrollees.

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San Diego Watercolor Society.
Demo: Member Meeting, Tuesday 1/9.
Contact: Susanne Slater, slater12@cox.net or

www.sdws.org 3/9-3/11/18, Upland. Abstract Acrylic Painting & Collage. 3-day Workshop (Friday-Sunday). Art Box Studio. Contact: Sylvia Megerdichian, 909/981-4508

artboxsylvia@netzero.net or www.artboxworkshops.com

3/16-3/18/18. Fresno. Loosen Up with Aguamedia Painting. Alliance of California Artists.

The Fresno Art Hub.

Contact: Lena Bradford, 559/240-9536 lenabradford1948@gmail.com or

www.allianceofcaliforniaartists.com 3/26-3/30/18, Palm Desert. Workshop Title to be

Announced. Demo - Sunday, March 25. Venus Studios Art Supply. Contact: 760/340-5085 www.venusstudiosllc.com

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January-December, 2018, Petaluma. In addition to my workshops, I teach regular weekly classes at my Petaluma studio in Northern California. Mondays with Camille is an ongoing landscape and still life class. View an up-to-date schedule on the Classes & Workshops page at my website: www przewodek com

5/14-5/18/18, Petaluma. 5-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure.

Contact: Camille, 707/762-4125

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8/20-8/24/18, Petaluma. 5-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oils preferred. Plein-air still life, landscape, head & figure.

Contact: Camille, 707/762-4125 fineart@sonic.net or www.przewodek.com

Stephen Quiller

3/12-3/16/18, San Diego.

San Diego Watercolor Society Contact: 619/876-4550, slater12@cox.net online.workshops@sdws.org or www.sdws.org

COLORADO

Stephen Quiller

6/2-6/8/18, Creede. Experimental Water Media- Color, Composition. 4 UR Ranch. Contact: Robin Christensen

719/658-2202 or fax 719/658-2308 robin@4urranch.com or www.4urranch.com

8/16-8/26/18, Creede. Intensive Color and Water Media

Workshop. Quiller Gallery. Contact: Marta Quiller, 719/658-2741

info@quillergallery.com 9/23-9/29/18, Creede. Plein Air Water Media Workshop. 4 UR Ranch.

Contact: Robin Christensen 719/658-2202 or fax 719/658-2308 robin@4urranch.com or www.4urranch.com

Sorrel Sky Gallery

1/26-1/28/18, Durango. Edward Aldrich, Wildlife Painting. 2/9-2/11/18, Durango. Sharon Abshagen,

Plein Air Painting in the Winter. 3/9-3/11/18, Durango. Stephen Day,

Landscape Painting.

3/23-3/25/18, Durango. Peggy Immel, Elements of Landscape Painting. 4/27-4/29/18, Durango. Mimi Bonkowske,

Pine Needle Basketry Contact: www.SorrelSky.com

FLORIDA

Robert Burridge

2/12-2/16/18, Bonita Springs. Postmodern Polyptych Painting. Center for the Arts of Bonita Springs, FL. 5-day Workshop (Monday-Friday). Demo, Sunday, February 11. Contact: Donna Delseni, 239/495-8989 adulted@artsbonita.org or www.artcenterbonita.org

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2/14-2/17/18, Punta Gorda. 3/13-3/15/18, Tequesta.

Contact: 630/851-2652 Tomlynch@msn.com or www.TomLynch.com

GEORGIA

Art In The Mountains

6/11-6/15/18 and 6/18-6/22/18, Savannah. Charles Reid, Drawing and Painting with Charles Reid. Watercolor - studio. Intermediate to advance painters. Contact: Tracy Culbertson, 503/930-4572 info@artinthemountains.com or www.artinthemountains.com

Cerulean Blue Trips

4/6-4/11/18, Savannah. Spring in Savannah! The charming squares and gracious homes of this historic city are a riot of colorful blooms! Join instructor Stacy Barter (best in show winner of the Blossom-Art of Flower International Exhibition) for a 5 day workshop focusing on Savannah in bloom. Oil & acrylic. Contact: Nan Dawkins. 954/663-7250 www.ceruleanbluetrips.com

Mel Stabin, AWS

4/9-4/12/18, Norcross. Watercolor: Simple, Fast, and Focused. Sponsored by Kudzu Art Zone Gallery and Art Center. All levels. Contact: Melonie Weatherford, 770/840-9844 admin@kudzuartzone.org or www.kudzuartzone.org

Transparent Watercolor Society of America

6/4-6/8/18, Kenosha. John Salminen, Realism Through Design. 6/4-6/8/18, Kenosha. Soon Warren, Creating Cut Crystal & Pouring Background. 6/11-6/15/18, Kenosha. John Salminen, Abstraction Through Design. **6/11-6/15/18, Kenosha.** Soon Warren, Creating Silver & Pond Water. Contact: www.watercolors.org

Art In The Mountains

9/13-9/15/18, Indianapolis. Mary Whyte, The Portrait and The Figure. Watercolor - studio. All levels welcome. Contact: Tracy Culbertson, 503/930-4572 info@artinthemountains.com or www.artinthemountains.com

LET'S FACE IT - 2018

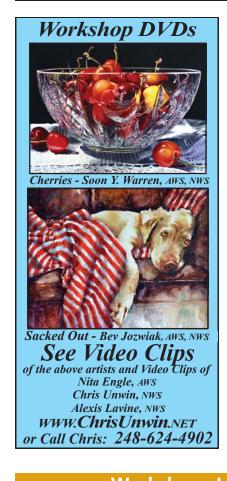
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Margaret Evans Mar 18-24, 2018 Margaret Dyer Apr 22-28, 2018 Christine Camilleri Apr 29-May 5, 2018 Peter Fiore May 6-12, 2018 Christine Ivers May 16-20, 2018 Robert Burridge May 20-26, 2018 Larisa Aukon May 30-Jun 3, 2018 Laurie Goldstein-Warren Jun 3-9, 2018 Richard McKinley Jun 10-16, 2018 Joel Popadics Jun 17-23, 2018 Elizabeth St Hilaire Jun 24-30, 2018 Brenda Swenson Jul 1-7, 2018 Jul 8-14, 2018 Kathyanne White Fabio Cembranelli Jul 15-21, 2018 David Dunlop Jul 22-28, 2018 Patti Mollica Jul 28-Aug 1, 2018 Howard Rose Aug 1-5, 2018 Mel Stabin Aug 5-11, 2018 Self-Directed Retreat Sep 2-8, 2018 Lorenzo Chavez Sep 9-15, 2018 Judi Betts Sep 16-22, 2018

artworkshops.com

Mel Stabin, AWS

5/15-5/17/18, Perry. Watercolor: Simple, Fast, and Focused. Sponsored by Iowa Watercolor Society. All

Contact: Michael Broshar, 319/240-0620 michaelbroshar@gmail.com or www.iowawatercolorsociety.org

Coastal Maine Art Workshops

Belfast, ME

7/9-7/13/18, Bill Rogers Oils. 7/16-7/20/18, Mel Stabin AWS, WC. 7/30-8/3/18, Tony van Hasselt AWS, WC. 8/6-8/10/18, Don Andrews AWS, WC.

Rockland, ME

5/15-5/18/18, Alvaro Castagnet AWS WC. 7/23-7/27/18, Sterling Edwards, WC. 8/13-8/17/18, Frank Eber, WC. 8/20-8/24/18, Herman Pekel, WC. 8/20-8/24/18, Ken DeWaard, Oils.

8/27-8/31/18, Marc Hanson, Oils/Pastels. **8/27-8/31/18,** Kathy Conover AWS NWS, WC. **9/3-9/7/18,** David P. Curtis, Oils. 9/10-9/13/18, Lori Putman, Oils

9/10-9/14/18, Charles Reid, WC. 9/17-9/21/18, Colin Page, Oils. 9/17-9/21/18, Larry Moore, Oils. 9/24-9/28/18, Colley Whisson, Oils. Check our website for details! Contact: Lyn Donovan, 207/594-4813

info@cmaworkshops.com or www.cmaworkshops.com

Mel Stabin, AWS

7/16-7/20/18, Belfast. Watercolor: Simple, Fast, and Focused. Sponsored by Coastal Maine Art Workshops. Intermediate to Advanced. Contact: Lyn Donovan, 207/594-4813

info@cmaworkshops.com or www.cmaworkshops.com

Chris Unwin

Watercolor Workshop Weekly Tuesdays & Wednesdays. West Bloomfield, MI 48322 Contact: Chris Unwin, 248/624-4902 ChrisUnwin@att.net or www.ChrisUnwin.net

MINNESOTA

The Atelier

3/12-3/16/18, Basic Drawing and Painting, Life Drawing. 6/1-6/3/18, Plein Air Landscape.

6/25-6/29/18, Illustration.

7/9-7/13/18, Basic Drawing and Painting, Life Drawing. **7/16-7/20/18,** Basic Drawing and Painting, Life Drawing. Contact: 612/362-8421

mail@theatelier.org or www.theatelier.org

Camille Przewodek

9/24-9/28/18, Rochester. 5-Day Plein-Air Workshop/ Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure. Contact: Camille, 707/762-4125

fineart@sonic.net or www.przewodek.com

MISSISSIPPI

Robert Burridge

11/15-11/19/17, Ocean Springs. Abstract Acrylic Painting & Collage. 5-day Workshop (Wednesday-Sunday). Ocean Springs Art Association.

Contact: Carole Marie Stuart, carole1947@bellsouth.net or www.oceanspringsartassociation.org

Michael Holter NWS TWSA OPS

5/9-5/11/18, Reno. Sierra Watercolor Society. Learn to paint stunning watercolor landscapes and cityscapes. Demos, exercises and ample time to work on your paintings will help you develop better skills and better paintings

Contact: www.michaelholter.com

NEW JERSEY

Tom Lynch

5/15-5/18/18, Manahawkin.

Contact: 630/851-2652 Tomlynch@msn.com or www.TomLynch.com

Contact: Tamara Woronczuk, 732/998-8286

TWoronczuk@yahoo.com or www.ocartistsguild.org

Mel Stabin, AWS

5/4-5/6/18, Island Heights. Watercolor: Simple, Fast, and Focused. Sponsored by Ocean County Artists Guild. All levels.

Workshops In France 2018

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French Château Retreat

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Scottish Retreat



groups. Reserve your place now!

NEW MEXICO

Art In The Mountains

4/8-4/10/18 and 4/12-4/14/18, Santa Fe. Alvaro Castagnet, The Pillars of Watercolor. Watercolor - plein Intermediate to advanced outdoor painters. 5/8-5/10/18, Santa Fe. Mary Whyte, The Best of Watercolor. Watercolor - studio. All levels welcome. Contact: Tracy Culbertson, 503/930-4572 info@artinthemountains.com or www.artinthemountains.com

Michael Holter NWS TWSA OPS

6/18-6/22/18, Cloudcroft. Cloudcroft Art Workshops. Paint stunning watercolor portraits, figures and landscapes. Demos, exercises and ample time to work on your paintings will help you develop better skills and better paintings.

Contact: www.michaelholter.com

Sorrel Sky Gallery

1/13/18, Santa Fe. Jane Chavez, Horsehair Basketry. 2/17-2/18/18, Santa Fe. Michael Henington, Introduction

2/23-2/25/18, Santa Fe. Peggy Immel, Painting in the Winter Landscape. 3/24-3/25/18, Santa Fe. BJ Briner, Painting & Mixed Media.

5/4-5/6/18, Santa Fe. Stephanie Hartshorn, Architecture in the Landscape - Painting the Character of Buildings. Contact: www.SorrelSky.com

NEW YORK

Larisa Aukon

5/30-6/1/18, Greenville. Power of Landscape. Hudson Valley Art Workshops. Contact: 518/966-5219, info@artworkshops.com

Hudson River Valley Art Workshops

3/18-3/24/18, Margaret Evans. 4/22-4/28/18, Margaret Dyer. 4422-442616, Wafgaret Dyer. 4429-5/5/18, Christine Camilleri. 5/6-5/12/18, Peter Fiore. 5/16-5/26/18, Robert Burridge. 5/20-5/26/18, Larisa Aukon. 6/3-6/9/18, Laurie Goldstein-Warren. 6/10-6/16/18, Richard McKinley. 6/17-6/23/18, Joel Popadics. 6/24-6/30/18, Elizabeth St Hilaire. 7/1-7/7/18. Brenda Swenson.

7/8-7/14/18, Kathyanne White. 7/15-7/21/18, Fabio Cembranelli. 7/22-7/28/18, David Dunlop. 7/28-8/1/18, Patti Mollica. 8/1-8/5/18. Howard Rose. 8/5-8/11/18, Mel Stabin. 9/2-9/8/18, Self-Directed Retreat. 9/9-9/15/18, Lorenzo Chavez. 9/16-9/22/18. Judi Betts. Contact: 888/665-0044 info@artworkshops.com or www.artworkshops.com

Marguerite Meyerson

Breathtaking Views of The Hudson River. Small & Friendly Classes 5/8-5/11/18, Newburgh. Frank Eber. 5/23-5/25/18, Newburgh. Vlad Yeliseyev. 6/12-6/14/18, Newburgh. Tim Saternow. 7/17-7/20/18, Newburgh. Pasqualino Fracasso. 7/31-8/2/18, Newburgh. Fabio Cembranelli. 8/7-8/8/18, Newburgh. George Van Hook. 9/25-9/28/18, Newburgh. Giuliano Boscaini. 10/22-10/25/18, Newburgh. lain Stewart. 2019, Newburgh. Peggi Habets, Jean Pederson & Andy Evansen Contact: 845/787-4167, Riversideartworkshops.com

Pastel Society of America

PSA School for Pastels National Arts Club, 15 Gramercy Park South, New York, NY 10003 Contact: 212/533-6931 psaoffice@pastelsocietyofamerica.org or www.pastelsocietyofamerica.org Enrich your paintings and study with these masterful artists. 1/12-1/14/18, Painting Rocks in the Pastel Landscape

with Liz Haywood-Sullivan PSA-MP.

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. 5/18-5/20/18, People in Places in NYC with Aline Ordman PSA-MP.

6/1-6/3/18. Hands-on Albers Color Workshop with Cynthia Dantzic, LIU professor of art, author, student of Josef Albers.

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

9/24-9/26/18, The Prosaic Landscape made Poetic with Richard McKinley PSA-MP, Hall of Honoree 2010. 10/13-10/14/18, On Color! Unity & Form with

10/20/18, Emerging from the Dust of Failed Paintings

with Anna Wainright PSA-MP.

10/27-10/28/18, Pastel Portraits from Life in the Classical Realist Tradition with Carol Peebles PSA. Classes - ongoing year round:

Tuesdays, 5:30 pm to 8:30 pm, Introduction to Pastel Still Life and Landscape with Janet A. Cook PSA.
Wednesdays, 9 am to 12 pm, Portraiture, Landscape and
Still Life with Diana DeSantis PSA-MP.

Wednesdays, 1 pm to 4 pm, Flowers, Faces, and Fabric in Pastel with Wennie Huang.

Thursdays, 1 pm to 4 pm, Color & Composition with Maceo Mitchell PSA-MP.

Mel Stabin, AWS

4/29/18, Manhattan. Painting in Watercolor with Energy and Expression. Sponsored by New York Open Center. All levels

Contact: Registration Department, 212/219-2527 registration@opencenter.org or www.opencenter.org 6/2-6/3/18, Montgomery. Painting in Watercolor with Energy and Expression. Sponsored by Wallkill River School. All levels.

Contact: Shawn Dell Joyce, 845/457-2787 wallkillriverschool@gmail.com or www.wallkillriverschool.com

8/6-8/10/18, Greenville. Watercolor: Simple, Fast, and Focused. Sponsored by Hudson River Valley Art Workshops, All levels

Contact: Kim LaPolla, 518/966-5219 info@artworkshops.com or www.artworkshops.com

Wallkill River School of Art

3/22-3/23/18, Pat Morgan, Landscapes In Watercolor. The workshop topics will include capturing just the essence & color mixing directly on the paper, creating your own greens and using neutrals to enhance composition. \$170. 9:30-3:30.



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SPRING & SUMMER WORKSHOPS 2018



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Kimberley Monahan Dady



Laura Tundel



Christine Mitzuk

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JUNE 25 - 29

Basic Drawing & Painting Life Drawing

JULY 9 - 13 **JULY 16 - 20**

For Information on Other Workshops Visit Our Website Call or write for a brochure



Cyd Wicker

3/30-4/6/18, Dorrie Rifkin, Watercolor Painting: Compose, Draw and Paint Spring Cityscapes and People. Participants will learn to create strong compositions, execute a solid underlying sketch, and draw and paint

June 2018, Michael Chesley Johnson, Paint the Landscape. Michael shows you how to paint the landscape on-location and in the studio in oils and pastels.

6/2-6/3/18, Mel Stabin, Painting in Watercolor with Energy! Learn to paint landscapes and people for beginners and advanced. Emphasis that simplicity is a powerful force in watercolor and clarity is essential in

this medium. \$300. 6/23-6/24/18, Shawn Dell Joyce, Plein air. Capture a complicated scene in plein air, and simplify it into the strongest composition. Open to oil and pastel, start with blocking in basic shapes, refining, then polishing. \$175 for 2 day workshop focuses on warm fall foliage and cool Hudson River views.

Monday, 2018, William Noonan, Intermediate Advanced Charcoal Drawing. Work from a variety of class exercises to continue to solidify basic skills and add new challenges to our drawing repertoire. This class may involve offsite field trips to local points of interest.

Tuesdays 2018, Nancy Reed Jones, Acrylic. Beginner-advanced acrylic painting class. Students will work step by step with Nancy Reed Jones to complete beautiful works of art. Students may also bring their own photos to work from independently. 1-3pm ongoing.

Fridays 2018, Dennis Fanton, Impressionism in Oil or Pastel. Learn brushwork, color relationships, strong values and value study, and planning your painting before you begin. Still life or photo references will be provided, some plein air work. Classes 10 AM-Noon.

Saturdays 2018, William Noonan, Oil Painting and Other Mediums. From absolute beginners to more advanced painters this class offers the appropriate level of study based on each student's need. \$120 (\$100 members)/3 classes. 10:00 am-12:30 pm.

Contact: 845/457-ARTS, www.wallkillriverschool.com

NORTH CAROLINA

Award Winning Artist Workshops Charlotte/Matthews 1/23-1/26/18, Larry Moore. 3/8-3/10/18, Katie Dobson Cundiff.

6/22-6/24/18, Julee Hutchison. 9/20-9/23/18, John P. Lasater IV. 10/11-10/13/18, David Boyd Jr. 12/7-12/9/18, Nancy Tankersley. 1/30-2/2/19, Kim English. 3/14-3/16/19, Jason Sacran. 5/18-5/21/19, John Cosby. 8/29-8/31/19, Bill Farnsworth. 9/25-9/28/19, Greg LaRock. 2019, Roger Dale Brown and Ned Mueller. Contact: 704/607-6046, 4shirleyart@gmail.com or www.awardwinningartistworkshops.com

Robert Burridge

11/9-11/12/17, Raleigh. Art of the Carolinas - Workshops & Art Materials Exhibition Sponsored by Jerry's Artarama.

Contact: Sharon DiGiulio, 800/827-8478 ext 156 sharon@jerrysartarama.com or

www.ArtoftheCarolinas.com
2/5-2/9/18, Huntersville. Abstract Acrylic Painting & Collage. Donna Downey Studios.
Contact: Bill Downey, 704/948-4627
bill@donnadowney.com or www.donnadowney.com

Michael Holter NWS TWSA OPS

7/23-7/27/18, Boone. Cheap Joe's Workshops. Learn to paint stunning watercolor portraits from photos. Demos, exercises and ample time to work on your paintings will help you develop better skills and better paintings. \$495. Contact: www.michaelholter.com

William Jameson

1/16-1/18/18, Saluda. "Saluda Winter Weekend" Come enjoy the crisp and clean air in the mountains! Winter in Saluda is the perfect season for painting sculpture-like trees, bright sunshine and maybe even some snow. We will paint a variety of area landscapes from the warmth of our studio and painters can work in their choices of media. Our workshop will include a "welcome party", daily demonstrations and critiques. This workshop is open to beginners to advanced and is limited to 8 participants so please come enjoy our newest Saluda workshop! You will receive a materials list upon registration.

2/15-2/17/18, Saluda. "Working Large without Fear". This 3 day workshop will be an intensive exploration of handling a large canvas. Leave your comfort zone and enjoy working a little or a lot larger than your usual sizes. Become adept at making larger as well as better

paintings and discover why some compositions are meant to be small works and others translate beautifully into a larger format. Participants may work in any or all media and will receive a materials list upon registration.
5/10-5/12/18, Saluda. "Spring on the Blue Ridge".
This 3 day plein-air workshop is one of our most popular! We will paint a variety of landscapes in and around the historic town of Saluda including Saluda's Victorian summer homes, waterfalls and winding streams, beautiful Spring foliage as well and farm and vineyard activities. Participants may work in any or all media and

will receive a materials list upon registration. 6/20-6/24/18, Cape Fear. "Cape Fear Artist Guild". The name comes from the 1585 expedition of Sir Richard Grenville when sailing to Roanoke Island, his ship became trapped in the cape. Some of the crew were afraid they would wreck, giving rise to the name Cape Fear. From the hopping beach towns to the delicate barrier islands that are completely undeveloped, the sheer diversity of painting options is incredible! This 5 day workshop will allow us to sample a wide range of town and shore opportunities. As always, participants may work in any or all media and will receive a materials list upon registration.

7/26-7/28/18, Cashiers. "Painting Cashiers" Escape the summer's heat for 3 days and enjoy the cooler temps in the North Carolina mountains. This workshop is sponsored by Mountain Mist Gallery, located in the middle of the charming village of Cashiers, and owner David Berger is providing a great studio for us inside the gallery. We will work from photographic reference materials and learn how to make the transition from photo to successful painting. This workshop will include demonstrations, critiques, and one to one instruction in oil, acrylic, or watercolor or your choice of medium. Open to beginners to advanced, this workshop is limited to 8 participants and filled very quickly last year! Participants may work in any or all media and will receive a materials list upon registration. Contact: Bill Jameson, billj@williamjameson.com or visit www.williamjameson.com

John C. Campbell Folk School

11/5-11/11/17, Redenta Soprano, Botanical Drawing – Shaker Seed Packs. \$630. 11/29-12/2/17, Alan R. Young, Painting in Dry-brush

William Jameson

2018 Painting Workshops



Please see our listing under Italy for our two workshops in southern Tuscany! This will be an adventure in painting beautiful scenery and enjoying delightful Italian food and wine!

visit www.williamjameson.com

Missouri Watercolor Society

Watercolor, \$424.

2018 International Competition June 19 – July 5, 2018

Quingdao Laotian Museum, China

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Watercolor Painting Tour Of China June 21 - July 6, 2018

Join us for a 17-day Sightseeing and Watercolor Painting Tour of China with Dongfeng Li and Daven Anderson, sponsored by the Missouri Watercolor Society. Tour reservations close March 31, 2018; \$3,800 includes airfare, all hotels and meals. MOWSART.ORG







12/3-12/9/17, Gay Bryant, Painting & Printing Seasonal

1/7-1/13/18, Margaret Scanlan, Watercolor Painting for All. \$630.

1/14-1/20/18, Sharon Coogle, Illuminated Letters with a Golden Touch. \$630.

1/14-1/20/18, Gay Bryant, Watercolor I. \$630. 1/21-1/26/18, Pam Beagle-Daresta, Acrylic Color Layering – Make Your Mark. \$564. 1/28-2/3/18, Bradley Wilson, Fearless Painting: Adventures in Acrylic. \$630.

2/11-2/16/18, Billie Shelburn, Fast and Loose Ink & Wash, \$564.

2/18-2/24/18, Kathy Chastain, Introduction to Painting with Watercolor Gouache. \$630. Contact: John C. Campbell Folk School, Brasstown, NC

800-FOLK-SCH or www.folkschool.org

Tom Lynch

11/10-11/12/17, Raleigh. Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Mel Stabin, AWS

8/20-8/24/18, Boone. Watercolor: Simple, Fast, and Focused. Sponsored by Cheap Joe's Art Workshops. All levels

Contact: Edwina May, 800/227-2788 edwina@cheapjoes.com or www.cheapjoes.com

Art In The Mountains

7/23-7/27/18 and 7/30-8/3/18, Bend. Herman Pekel, Be Brave and Have Fun. Watercolor- studio and plein air. All levels welcome

8/6-8/10/18, Bend. Fabio Cembranelli, Intuitive Painting, Transcending the Subject. Watercolor - studio. Intermediate to advanced.

8/13-8/17/18, Bend. David Lobenberg, California Vibe. Studio - watercolor. All levels welcome. 8/20-8/24/18, Bend. Lian Quan Zhen, East Meets West.

Watercolor - studio. All levels welcome. 8/27-8/31/18, Bend. Ward Jene Stroud, Brusho and Beyond. Watercolor - studio. All levels welcome. Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com or www.artinthemountains.com

Ashland Art Center

6/1-6/3/18, Ashland. Gabriel Mark Lipper, The Art of the Landscape. Enjoy the mountains and winery's of Southern Oregon. This workshop will begin with a discussion and demonstration on Friday evening and two full days of plein air painting covering everything from massing a strong design to using color and value to find dimension, perspective and drama. Contact: Gloria Kastenberg, 541/690-4175 www.artinashland.org

SOUTH CAROLINA

Tom Lynch

2/26-2/28/18, N. Myrtle Beach.

Contact: 630/851-2652 Tomlynch@msn.com or www.TomLynch.com

Michael Holter NWS TWSA OPS

1/25-1/26/18, Dallas. Artisans Gallery. Learn to paint stunning watercolor portraits from photos. Demos. exercises and ample time to work on your paintings will help you develop better skills and better paintings. \$300. 2/5-2/9/18, Wimberley. Wimberley Artist Workshops. Paint stunning watercolor landscapes at a beautiful hillcountry location with deluxe accommodations and meals included. \$1,200 all-inclusive.

2/20-2/22/18, Irving. Irving Art Association. Learn to paint stunning watercolor landscapes and cityscapes. Demos, exercises and ample time to work on your paintings will help you develop better skills and better paintings. \$290.

4/11-4/13/18, Georgetown. Artsea Studio. Learn to paint stunning watercolor landscapes and cityscapes. Demos, exercises and ample time to work on your paintings will help you develop better skills and better paintings. \$375. Contact: www.michaelholter.com

Tom Lynch 4/9-4/12/18, Dallas. 9/6-9/9/18, New Braunfels. Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

VIRGINIA

Cerulean Blue Trips

4/13-4/15/18, Charlottesville. If you long to loosen up, to tap into new sources of creativity, or to express yourself more fully and passionately, join us for an intuitive "wise women" art weekend near beautiful Charlottesville, Virginia. If ever there has been a critical time for women to come together in the world to share, to create, and to build something together, it is now! We'll inspire and encourage each other, silence the inner critic, nurture our feminine souls and practice creating art from a true flow state. The flowers won't be the only things bursting into life

Contact: Nan Dawkins, 954/663-7250 www.ceruleanbluetrips.com

Tom Lynch

4/30-5/4/18, Fredericksburg. Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

WASHINGTON

Tom Lynch

9/25-9/28/18, Clarkston. Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Transparent Watercolor Society of America 6/4-6/8/18, Kenosha. John Salminen, Realism Through Design. 6/4-6/8/18, Kenosha. Soon Warren, Creating Cut Crystal & Pouring Background. 6/11-6/15/18, Kenosha. John Salminen, Abstraction Through Design.

6/11-6/15/18, Kenosha. Soon Warren, Creating Silver & Pond Water. Contact: www.watercolors.org

INTERNATIONAL

Flying Colors Art Workshops

August 2018, Ubud and Candi Dasa. Ken Goldman, WC. All levels of instruction. Contact: Cris Weatherby, 858/518-0949 FlyingColorsArt@me.com or www.flyingcolorsart.com



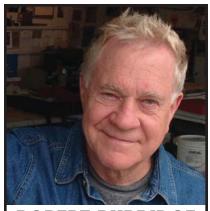


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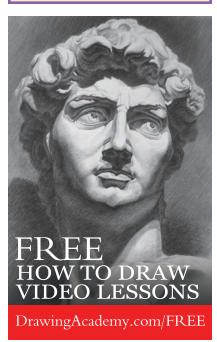
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May 26 - June 2, 2018

CANADA

Tom Lynch 7/13-7/16/18, Conception Bay. 7/18-7/22/18, Conception Bay. Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Henning Communications

6/21-7/6/18, Watercolor Painting Tour Of China. Join us for a 17-day Sightseeing and Watercolor Painting Tour of China with Dongfeng Li and Daven Anderson, sponsored by the Missouri Watercolor Society. Tour reservations close March 31, 2018. \$3,800 includes airfare, all hotels and meals

Contact: DavenAAnderson@gmail.com

CUBA

Arts + Cultural Travel

2/20-2/26/18, Jane LaFazio - Session 2, Watercolor Sketching On Location. Want to learn to draw and paint what you see? Want to create an illustrated journal page of your day, your garden, and your travels? Your days will be spent drawing and painting in a relaxed, fun environment with a group of like-minded travelers. Each day, we'll go to a charming locale and Jane will demonstrate drawing and painting with watercolor. Make sure to join our mailing list for information on all workshops for 2018.

Contact: 800/919-5904 info@artsandculturaltravel.com or artsandculturaltravel.com

ENGLAND

Cerulean Blue Trips

6/16-6/23/18, If you love flowers, this trip is for you! Cornwall is famous for many things: stunning seascapes, Celtic ruins, Cornish Pasties (tasty meat pies), and the TV series, Poldark. But nothing compares to Cornwall's gardens! Paint in a different garden each day with floral art instructor Pat Fiorello and return at day's end to a beautiful hotel by the sea. All mediums, all levels. Contact: Nan Dawkins, 954/663-7250 www.ceruleanbluetrips.com

FRANCE

Art by Wietzie

Provence was designed for painting en plein air with an easel in front of you, a glass of rosé balancing on a rock nearby and a sunhat perched on your head. Come paint the seasons with me in luxury at Bastide La Belle in the French countryside. €2550 pp sharing all inclusive, non-participating partner €1850. Single supplement €780. Art vacations are limited to 6 persons.

5/12-5/19/18, Provence. 6/9-6/16/18, Provence. 7/7-7/14/18. Provence. 9/8-9/15/18, Provence.

Contact: www.wietzie.com/art-vacations-in-provence

Cerulean Blue Trips

6/2-6/11/18, Looking for some magic in your life and/or art? You don't have to be an artist to join us on this tour of Black Madonnas, the cave of Mary Magdalene, Chartres Cathedral, prehistoric caves, shrines to Roman goddesses, and more! Join Linda Richichi for a unique opportunity to travel, reflect, and create a unique and unforgettable

6/30-7/9/18, Join a small group of women in France next summer to share ideas, build community, and create art around the topic of Women and Power. As we live and paint together in a lovely old French chateau, we'll talk about types of power, what power means in today's world, how women have collectively built it and lost it through the ages, the long list of powerful French women who changed the course of history...and more. Art will be displayed in an online show following this very special event.

7/15-7/24/18, Spend 9 magical nights in quiet, unspoiled Brittany in a lovely chateau by the sea! You'll learn techniques for painting skies, seas and landscapes from acclaimed oil and pastel artist, Susan Nicholas Gephart. Susan is on the faculty at the Plein Air Convention and is well known for her dramatic skies. All mediums and levels welcome!

Contact: Nan Dawkins, 954/663-7250 www.ceruleanbluetrips.com

Château de la Voûte Spring Painting Holiday

5/26-6/2/18, Workshop with landscape artist Tom Hughes. Accommodations in picturesque Loire Valley chateau. Participants will be coached at each person's individual skill level, from experienced outdoor painter to outright beginner

Contact: 415/922-5872, www.PleinAirFrance.com

Château de la Voûte Fall Painting Holiday

9/22-9/29/18, Workshop with landscape artist Tom Hughes. Accommodations in picturesque Loire Valley chateau. Participants will be coached at each person's individual skill level, from experienced outdoor painter to outright beginner.

Contact: 415/922-5872. www.PleinAirFrance.com

Paint Away: Art Classes Abroad!

A Coastal Maine Art Workshop Program.

Non-painters welcome!

5/5-5/15/18. Le Vieux Couvent. Mike Bailey AWS. WC. 10/12-10/22/18, Provence. Tony van Hasselt AWS, WC. Check our website for details!

Contact: Lyn Donovan, 207/594-4813

info@cmaworkshops.com or www.cmaworkshops.com

Workshops in France **Art Retreats**

Chateau art retreat in Provence. Distraction-free paradise for artists. Friendly, fabulous food, wine, accommodation in the Château and transportation to beautiful painting locations. All-inclusive retreat except airfare.

5/6-5/15/18, Provence. 10 days. Poppies to the Mediterranean. All media -paint and sketch side-by-side with artists.

9/16-9/25/18, Provencal villages, vineyards and Cézanne. All media. Sketch side-by-side with artists. Instructed Workshops.

Paint with exceptional master painters in France. Perfectly-balanced painting workshops with instruction and total immersion in French life. All-inclusive: instruction, food, wine, accommodation at the Chateau, except air-fare.

7/4-7/13/18, Carol Marine Instructor Painting Provence-10 days painting experience in southern France with Daily Painting pioneer.

9/3-9/12/18, Tim Horn Instructor Paints Provence - 10 days painting plein air at château workshop with award winning artist in France.

Contact: Julie Snyder, 818/621-2523

GUATEMALA

Flying Colors Art Workshops

February 2018, Antigua and Panajachel. Kathleen Conover, WC. All levels of instruction. Contact: Cris Weatherby, 858/518-0949 FlyingColorsArt@me.com or www.flyingcolorsart.com

IRELAND

Arts + Cultural Travel

5/21-5/26/18, Lesley Riley, Art + Awe in Ireland. With the River Moy and Ballina, County Mayo as our starting point, and a driver and van available round the clock, we will gather awe while exploring the breathtaking Atlantic coast of Ireland and Ceathrú Thaidhg, home to over 5000 years of civilization and a profusion of cliffs, crags, caves, chasms and islands along the remote North Mayo Coast.

8/26-8/31/18, Jacqueline Sullivan, Mixed-Media Artist, Painting the Textures of Ireland. "Come with me on a fabulous painting excursion in the west of Ireland, as we focus our artists' eyes on the stunningly beautiful countryside and rugged coastline for creative inspiration. This is an abstract painting class, although students' work could be semi-realistic.

9/10-9/15/18, Angela Fehr, Paint Ireland. What could be more of a dream come true for an artist than to paint the world? Join watercolor artist Angela Fehr for a destination workshop focused on growing your watercolor skills while exploring the scenery and villages of Ireland. Contact: 800/919-5904

info@artsandculturaltravel.com.or artsandculturaltravel.com

Arts + Cultural Travel

5/5-5/11/18. Anne Kullaf, Watercolor Sketching, A watercolor sketch can say so much with a few properly placed strokes in just the right color and value. In this workshop, we will concentrate on identifying and capturing the essential elements of the places we visitthe things that evoke the unique feelings we experience during our travels that we will want to remember most when we return home.

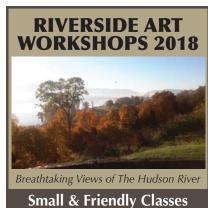
Contact: 800/919-5904 info@artsandculturaltravel.com or artsandculturaltravel.com

Larisa Aukon

8/18-9/1/18, Umbria. Oil and Gouache - Plein Air in Umbria. La Romita School of Art. Contact: 855/476-6482, Iaromita.org







Frank Eber 5/8-5/11 **Vlad Yeliseyev** 5/23-5/25 **Tim Saternow** 6/12-6/14 Pasqualino Fracasso 7/17-7/20 Fabio Cembranelli 7/31-8/2 George Van Hook 8/7-8/8 Giuliano Boscaini 9/25-9/28 **lain Stewart** 10/22-10/25

Peggi Habets, Jean Pederson & Andy Evansen

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2018 Workshops

Sicily, May 9-19 **Mary Garrish**

Tuscany, June 2-9 **Gene Costanza**

Lake Como, Sept. 5-12 **Jon Budicin**

Amalfi Coast, Oct. 13-20 **Larry Moore**

OPEN ONLY TO 8 STUDENTS

www.openairitaly.com okiegirl 54@gmail.com 1.321.626.2717





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9/23-10/3/18, Get intense personal instruction from the artist behind the wildly popular PBS show, The Grand View. Join Stefan Baumann for 10 nights of intensive painting instruction focusing on both the landscape of Tuscany and the architecture of its capital city, Florence! All mediums, all levels (beginners love Stefan so don't be intimidated!)

Contact: Nan Dawkins, 954/663-7250

www.ceruleanbluetrips.com

William Jameson

10/20-10/26/18 (4 painting days) and 10/27-11/2/18 (4 painting days), Montisi, Tuscany. Montisi is situated in the Province of Siena, about half way between Rome and Florence, in southern Tuscany. Montisi has ancient roots: in fact it arose in the Middle Ages and is home to diverse and highly talented professional artists and artisans so we want to join them at least for a little while!

You have the choice of two 4 day workshops or you can stay for both. We will take maximum advantage of the beautiful scenery not to mention the food and wine! Our accommodations are delightful and the owners are most gracious and welcoming. As always, this workshop will include demonstrations, critiques, and one to one instruction in oil, acrylic, or watercolor or your choice of medium. We expect to fill up quickly so please contact Bill Jameson at billj@williamjameson.com or visit his website www.williamjameson.com.

Open Air Italy

5/9-5/19/18, Mary Garrish, Plein Air in Sicily. Oil, Acrylic, & Pastel - All Levels. 9 days ~ 2 locations. Open to a maximum of 8 students.

6/2-6/9/18, Gene Costanza, Plein Air in Tuscany's Val D'Orcia. Oil, Acrylic, & Gouache. All Levels. Open to a maximum of 8 students.

9/5-9/12/18, Jon Budicin, Plein Air on the Shores of Lake Como. Oil. All Levels. Open to a maximum of 8

10/13-10/20/18, Larry Moore, Amalfi Coast in Plein Air. All Mediums ~ All Levels. Open to a maximum of 8

Contact: 321/626-2717, okiegirl54@gmail.com or for full workshop information www.openairitaly.com

Paint Away: Art Classes Abroad!

A Coastal Maine Art Workshop Program. Non-painters welcome!

10/2-10/12/18, Venice. Ken DeWaard Oils. Check our website for details!

Contact: Lyn Donovan, 207/594-4813

info@cmaworkshops.com or www.cmaworkshops.com

Michael Workman

3/18-3/24/18, Painting In Tuscany. Contact: Lynn Connolly, 940/704-3783 Ltcpasq@sbcglobal.net

MEXICO

Robert Burridge

1/20-1/27/18, Abstract Acrylic Painting & Collage in Mexico. Casa de Los Artistas. Boca de Tomatlan, 10 miles South of Puerto Vallarta.

Contact: Robert Masla, 413/625-8382 www.ArtWorkshopVacations.com

Flying Colors Art Workshops

3/4-3/10/18, San Miguel De Allende. Judy Morris, WC. All levels welcome

3/11-3/17/18, San Miguel De Allende. Betty Carr, WC. All levels welcome.

10/21-10/27/18, San Miguel De Allende. Don Andrews. All levels welcome.

Contact: Cris Weatherby, 858/518-0949

FlyingColorsArt@me.com or www.FlyingColorsArt.com

NEW ZEALAND

Art In The Mountains

1/31-2/10/18, New Zealand Cruise/workshop and 2/10-2/12/18 plein air in Sydney, Australia with David Taylor. "Strength and Flow of Watercolor" Contact: Tracy Culbertson, 503/930-4572 info@artinthemountains.com or www.artinthemountains.com

Mike Southern

3/15-3/29/18, New Zealand Art Tours. Painting and drawing tour across the top of the South Island of New Zealand. All accommodations and most meals included. Alternative activities available for the non-artist in your party.

Contact: mike@mikesouthern.com or www.newzealandarttours.com

YOUR MAGAZINE, YOUR WAY

You can subscribe to The Artist's Magazine in digital format as well as in print!



NORWAY

Arts + Cultural Travel

9/23-9/29/18, India Flint, Being (t)here Exploring the "Poetics of Place". 'Being (t)here' is an intensive site-specific masterclass that looks at the poetics of place through immersion in the local landscape. Each class is tailored to exploring its particular locality, but also covers the fundamentals of bundle dyeing on both textiles and

Contact: 800/919-5904 info@artsandculturaltravel.com or artsandculturaltravel.com

SCOTI AND

Workshops in Scotland

Join Scotland's art retreat in the Highlands and coastal Scotland. Magnificent glens, countryside and the best of Scotland. Comfortable accommodations, all meals, wine, and transportation included with exception of airfare. Includes 3-day art and culture tour-Edinburgh & Glasgow. 6/16-6/29/18, 2 full weeks. Art Retreat. Scotland. All media. Paint and sketch side-by-side with artists. Contact: Julie Snyder, 818/621-2523

Flying Colors Art Workshops

June 2018, Lauterbrunnen. Mel Stabin, WC. All levels. Contact: Cris Weatherby, 858/518-0949 FlyingColorsArt@me.com or www.FlyingColorsArt.com

Mel Stabin, AWS

6/17-6/27/18, Lauterbrunnen. Watercolor: Simple, Fast, and Focused. Sponsored by Flying Colors Art Workshops.

Contact: Cris Weatherby, 858/518-0949 flyingcolorsworkshops@gmail.com or www.flyingcolorsart.com

ONLINE

Kara Bullock

11/1/17, Pixelated Portraits. A self-study course that focuses on creating a series, using a limited palette, and mixing colors.

Contact: karabullockart@gmail.com or https://karabullockart.com/product/pplp 1/1-12/31/18, Let's Face It 2018. A year long course devoted to portraiture and figurative art lessons. 22

Artists, 48 lessons. Contact: karabullockart@gmail.com or https://karabullockart.com/product/lfi18
2018, Charcoal Like Mad. Self-Study – Ongoing. This course offers several lessons that focus on using a variety

of charcoal on an array of substrates.

Contact: karabullockart@gmail.com or https://karabullockart.com/product/charcoal-like-mad-2

2018, Collaged Reflections. Self-Study - Ongoing. A course with Lauren Rudolph. In this course, Lauren will show you how she has been able to find her own voice in her artwork by gaining inspiration from her personal reflections on her unique life experiences. Contact: karabullockart@gmail.com or

https://karabullockart.com/product/cr

2018, Urban Landscapes. Self-Study - Ongoing. A course with Stephanie Shütze. In this course, Stephanie will share her approach of selective perception and combine abstract painting with more realistic sketches. With your intuitive choice of abstract techniques, paper collage and mark makings and the choice of photos and sketching you will come to your own version of the world. I hope to see you in class!

Contact: karabullockart@gmail.com or https://karabullockart.com/product/urban-landscapes

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Camille Przewodek

Mondays with Camille. LDL (Long Distance Learning) is a continuation program for further developing a new way of seeing and painting color. Online instruction/critiques are scheduled on Monday afternoons, from 2 to 5 pm (Pacific Time) for painters who have taken one of my 5-day workshops, but are unable to come and continue their studies at my regular Monday morning classes in Petaluma CA. Plein-air still life, landscape, head & figure. Please see website for updated schedule and details. Contact: Camille Przewodek, 707/762-4125 fineart@sonic.net or www.przewodek.com

The next Workshop Section will appear in The Artist's Magazine's March 2018 issue Space Reservation is by November 14, 2017 Newsstand Date for March is January 23, 2018









Nov 10 - 12 Raleigh, NC Nov 14 - 17 Quincy, FL Dec 11 - 14 Palm Beach, FL Sanibel Island, FL Jan 5 - 7Jan 18 – 21 Daytona Beach, FL Jan 26 - 28 Lakeland, FL Feb 14 - 17 Punta Gorda, Fl. Feb 26 - 28 N. Myrtle Beach, SC Mar 13 – 15 Tequesta, FL Plein Air Apr 9 – 12 Dallas, TX Apr 30 - May 4 Fredericksburg, VA May 15 - 18 Manahawkin, NJ July 13 – 16 Conception Bay, Canada July 18 – 22 Conception Bay, Canada Available For Workshop Sept 6 – 9 New Braunfels, TX

Tomlynch@msn.com

Clarkston, WA

Sept 25 – 28

MEL STABIN. AWS 2018 Watercolor Workshops

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New York NY - Apr 29 Greenville NY - Aug 6-10

Island Hts, NJ - May 4-6 Boone, NC - Aug 20-24

Perry, IA - May 15-17

LAUTERBRUNNEN, SWITZERLAND - June 17-27

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ART WORKSHOPS 2018 MEXICO-San Miguel de Allende Judy Morris, Betty Carr, Don Andrews **SWITZERLAND June 2018** Mel Stabin-WC SANTA BARBARA April 2018 Brenda Swenson-WC BALI-Ken Goldman August 2018 FlyingColorsArt.com 858-518-0949

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Website: www.newzealandarttours.com





The Prayer (above left) by Barbara Berry, and Smudge (above right) by Rexanne Chadwick, from Strokes of Genius 9

The Best of Drawing



Strokes of Genius 9 Creative Discoveries

EDITED BY RACHEL RUBIN WOLF

Powerful creative discoveries can give you new energy and direction. They can often come from something practical, like a new material or technique, or they may be the result of your connection with a certain teacher or friend. Perhaps something occurred in your life circumstances that changed your attitude toward art or sent you in a new direction. All of the above, and much more, are revealed by the artists within these pages.

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CALL FOR ENTRIES

DEADLINE: JANUARY 14, 2018

Northwest Watercolor Society's 78th Annual International Open Exhibition. Exhibit dates: April 16 - June 1, 2018. Awards up to \$10,000 - 1st \$2,000, 2nd \$1,250, 3rd \$750. Juror Mark E. Mehaffey. Digital entry/prospectus available Nov. 12, 2017 at www.nwws.org



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (required by Act of August 12, 1970: Section 3685, Title 39, United States Code). 1. The Artist's Magazine 2. (ISSN: 0741-3351) 3. Filing date: 10/11/17. 4. Issue frequency: 10 issues annually. 5. Number of issues published annually: 10. 6. The annual subscription price is \$22.96. 7. Complete mailing address of known office of publication: F+W Media, Inc., 10151 Carver Rd., Suite #200, Blue Ash, 0H 45242. Contact person. Kolin Rankin. 8. Complete mailing address of headquarters or general business office of publisher. F+W Media, Inc., 10151 Carver Rd. Suite #200, Blue Ash, 0H 45242. 9. Full names and complete mailing address of publisher. Gention, and the state of the complete mailing address of publisher. Brown of the complete mailing address of publisher diffton, office work, 1970. precedict of more of total amount of bloods, mortgages or other securities. None. 12. Bax salaus, this Not Changed During Preceding. If Morths. 12. Post activations that Changed During Preceding. If Morths. 12. Post activation is the Changed During Preceding. If Morths. 12. Post activation is the Changed During Preceding. If Morths. 12. Post activation is the Changed During Developed Changed Cha

Call for Entries the Transparent Watercolor Society of America 42nd Annual **LEXHIBITION** May to August 2018

Kenosha Public Museum, WI OVER \$20,000 in CASH AWARDS

Entry Deadline January 31, 2018

online entries only at CaFE www.CallForEntry.org or through TWSA at watercolors.org



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The Artist's Magazine Annual Art Competition 2016 Finalist

COMPETITION SPOTLIGHT



ABOVE: Pattern and Illusion 14 (watercolor on paper, 18½x27)

Brittney Tough

Calgary, Alberta • brittneytough.com

WHILE WALKING THROUGH A FLEA MARKET near Dublin. Ireland, this patchwork quilt paired with vintage pillows caught my eye. With multiple colors and patterns, I was instantly excited about the potential to bring these worn and discarded textiles to life through the luminous glow of watercolor. As I began painting this in my studio, it

myriad of unknown stories, which stirred up curiosity of their origin. I caught myself pondering possible narratives, and I found that these

objects reminded me of a patchwork quilt my great grandmother once made. I enjoy discovering objects like these in my daily travels. I use my camera to compose

Enter competitions. It's important to put yourself out there. You never know what opportunities might present themselves!

an image, and I take photos without rearranging the subjects. Back in my studio, I crop and fine tune the composition of the photograph on my computer, then plan my limited palette. After drawing the image on paper, I begin painting from the photo,

focusing on small sections at a time—like the tiny abstracted shapes of color. For Pattern and Illusion 14, I worked on Arches 140-lb paper with transparent watercolors. I also used masking fluid to preserve the highlights.

The person who taught me watercolor said that a good watercolor painting looks effortless, an illusion that takes years of work to achieve. I've learned that in order to control watercolor, you have to let go. ■

provoked a



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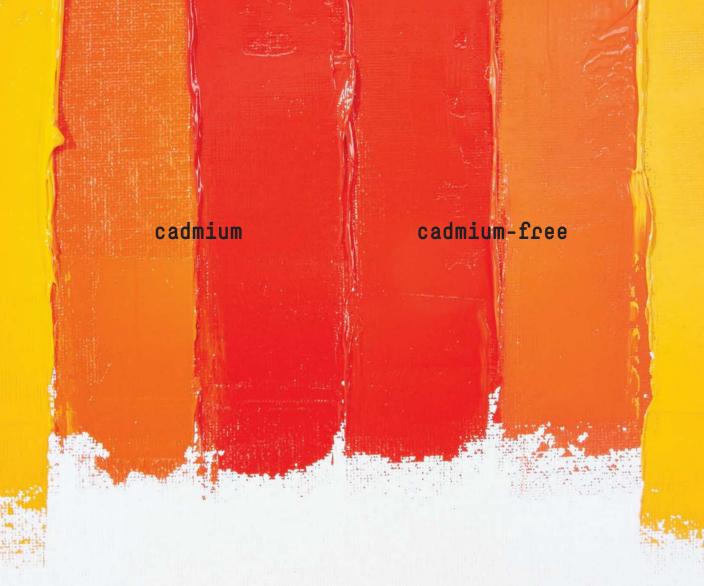
Winners will be featured in an issue of *Artist's Magazine*. Student winners will be featured in a separate issue.

May 2017 Artist of the Month | Wildlife Artist Beatrice Bork by Michael Invadues (May 1, 2017) The Committee of the Month | Wildlife Artist Beatrice Bork Through this Shaak invascular and graunts, (1,6,2%) by Recent Reck

YOUR WORK ONLINE

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