

Living The Artistic Life

May 2011

www.ArtLessonsWithJamie.com

Newsletter

Hello Everybody... How is the weather where you live?

Everything has turned into a tapestry of green here in Northeast Texas.

The mixture of rain and sun has set up a greenhouse effect and it is really something to see. Going Green is the theme for this month's newsletter.



Painting greens, being "green" with envy at amazing works by the Hudson River Painters ... and how to help you overcome feeling kind of "green" when it comes to showing, selling, and pricing your art work.

I can remember when the kids were little there was a song that Kermit the Frog used to sing... to his love Miss Piggy... I can't remember all the words... but I can remember the line : "it ain't easy being green"... and painting the color green sure seems to go with Kermit's lament. For many folks..."It ain't easy painting green ! "

Unless you learn to control them, the colors of green can get garish and monotonous really quick! This month's complimentary free lesson is going to explain a little about how to mix and use greens in a landscape. Also I have information about some new shows you might want to go see... or even enter ... I also have a few Eco "green" friendly tips and tools for you to use in your studio. Hope you will enjoy this month's offering... and please be sure and e mail me with any questions you might have about materials or anything artistic... jamiemcarteram@yahoo.com

Trying to go "Green", **Jamie Carter**

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Tools of The Trade: How To Go Green With Tips for an Eco Friendly Studio.....

Tip 1... For Oil Painters... Instead of rinsing your brushes with mineral spirits or turpentine, use baby oil instead.

Just wipe out the excess oil paint then dip and wipe with the baby oil until most of the paint is removed... then go to the sink and wash the baby oil out with hand soap and water. This not only saves your brushes ...but will condition them at the same time.

Tip 2... If you use a glass or wooden palette, you can save a lot of dirty hands and paper towels by using alcohol. Pour the alcohol on the palette and then rub with the towel. It breaks the

paint up instead of melting it and saves having to dispose of solvent soaked towels.

Tip 3: Replace those paper towels and oily rags with an old bath towel laying under your palette. Just rub the brush back and forth on the towel to clean off the paint when changing colors. The nubby fibers will pull the paint off and that keeps you from pulling on the brush hairs while cleaning. [This is a common reason a brush will suddenly begin to shed hairs.] Keeps your hands free from paint too!

[for a few more tips and tools...this article is continued on the next page]

More eco friendly tools of the trade...

Tip 3: Here is a handy brush and water-__ holder; Recycle a square or round rigid plastic tub.. the kind you might get at the hotel for ice or an old hospital kit...Take a piece of plastic foam pipe insulation and cut it to the length that will fit the sides of the tub. Then cut a slit down the middle and slip it on the edge... after that, make several other slits on the round side ...but not all the way through. While painting, just put your brush into the slits.. This handy tool holds your brushes up so that only the tips are in the water....not down in the water... The handles do

not swell up with water and it keeps the ferrules from getting loose... a common reason the heads of the brushes loosen and fall off.



My Thanks to the "tolemember" friend who shared this tip with me.

Making Art Fairs More Profitable...

Tips for the New "Greenhorn" Exhibitor

For many years John and I sold my artwork on the Art Fair circuit... It is one of the best ways to put your self and your artwork out there for the world to see... it is hard work and you have to have a lot of perseverance to hang in there. Many are profitable for you...but because Mother Nature is not always in agreement with your plan ...rain outs and thunderstorms can and will wreak havoc...so that is my top tip about shows... be willing to realize that you will win some...lose some... and some will get rained out! Don't gamble all your marbles on just one show a year.

Tip 2... Go to as many local and good art fairs you can afford.. Go to the local shows so your neighbors can see you are serious about what you do. It is always a good thing to support a community or small town show ... they who might become one of the biggest hosts for an amazing show a few years later...ever heard of Edom, Texas? Or Eureka Springs in Arkansas? If you are with them from the start your customer list will grow right along with the show. I am listing some good local shows in this newsletter that are coming up. [See page 4](#)

Tip 3... How do I price my work? This came up just recently so I thought I would address it here. First, realize that you have spent a good bit of money and time to learn and improve your work. It has a value that is equal to what the market will bear. Art is personal to you and/or your customer. They buy what they like... and they are looking for a painting that is priced to reflect skill and expertise along with beauty. As I told my student... .. if you don't think it is worth much....why in the world would you think any one else would? It is relative...they are looking to "get" a painting...not a bargain. Make your price practical...but not cheap. I mean after all...what art collector wants to admit they only paid a few bucks for a beautiful painting? That makes them look like they aren't very "art" savvy. Think about it.

Ask yourself, what would I pay for this if I really wanted it?

Learning From The Masters: The Hudson River School Painters



Niagara Falls



Heade- April Showers

Looking For Inspiration without having to spend a lot of "green"? Go to the [Amon Carter Museum](#) of Art in Ft. Worth Texas and visit the exhibit from [the Hudson River School](#) artists on display ...Hurry ...it ends in June..... You will go away amazed and beholden to the artists of the past who have recorded America for us forever .To learn more type in the words [Hudson River School](#) and you can see slideshows, painting tips, all the art and the artists of that group.

The Hudson River School: Nature and the American Vision

on display at the [Amon Carter Museum](#) until mid June..

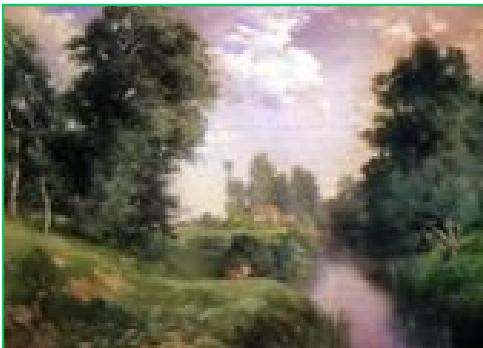
Don't miss the unique opportunity to see forty-five nineteenth-century landscape paintings from the New-York Historical Society (New York, New York) in the exhibition The Hudson River School: Nature and the American Vision.

Beginning in the 1820s, the American landscape became a significant theme for artists, who traveled up the Hudson River from New York City to sketch the rugged mountains and tranquil valleys along its banks. With the noted landscape painter Thomas Cole as their inspirational leader, these artists gave impetus to the first self-consciously "American" vision for landscape painting, a movement that would become known as the Hudson River School.

Today, a major repository of Hudson River School painting is housed at The New-York Historical Society (New York, New York), which is presently undergoing a comprehensive renovation. On this unusual occasion, the esteemed institution is sending forty-five of its treasured landscapes on a journey across the nation in 2011, and the first stop is Fort Worth's Amon Carter Museum of American Art.

Leading figures of the Hudson River School are represented, including Cole, Frederic Edwin Church, Asher B. Durand, John Frederick Kensett, Jasper Francis Cropsey, and George Inness, among others. Arranged thematically, the exhibition illuminates the sites that artists depicted as resources for spiritual renewal, as well as potent symbols embodying powerful ideas about nature, culture, and history.

The exhibition follows a Grand Tour, originating with classic views of the Catskill Mountains before moving farther afield with paintings of the Adirondacks and White Mountains of New Hampshire. The final rooms of the exhibition feature a medley of paintings of remarkable scenes of the Ecuadorian Andes, the grand panoramas of the American West and the Arcadian visions of Italy.



Long Island

Artist Tip:

Look closely and compare the differing temperatures of the greens in these two paintings...the sky colors/and temperature establishes the cool or warm tone of the greens.



Easthampton

Places to Sell, Show, and Learn : Expand and Grow

KIAMICHI
OWA-CHITO
ART SHOW
June 9-19
2011



Open to all residents of Oklahoma
Arkansas, Texas and Louisiana

ELEVEN ENTRY CATEGORIES

\$6000.00
IN PURCHASE PRIZES AND AWARDS

Forest Heritage Center
Beavers Bend
State Park
Broken Bow, Oklahoma

For more information contact Forest heritage Center 580
494-6497 or e mail fhc@beaversbend.com

Clarksville Fine Arts Festival

Saturday, May 28

On The Square

Clarksville, Texas

www.clarksvilleartfest.com



Featured Artist :
Deborah Paris

Deborah Paris will be in attendance at the Friday night show in Square Corner Art Gallery which will focus on her etchings of scenes from around Red River County. She will also be presenting a printmaking demonstrations during the festival Saturday in the gallery. Be sure and come and see! See more about Deborah on the website above.

CLOUDCROFT ART WORKSHOPS, Summer Art Workshops June 13 - August 12, 2011

Escape to the Lincoln National Forest during the heat of the summer for an artistic experience you won't soon forget. A week or two nestled in the cool, peaceful mountains and forests of Southern New Mexico will spark your creativity and artistic talent. The Village of Cloudcroft has been host to Summer Art Workshops for over 50 years. Again this year the Cloudcroft Summer Art Workshops features artists from all over the country offering art instruction in many different Techniques and Mediums. Please come and join the fun at the Cloudcroft Summer Art Workshops!

The first week of workshops begins on June 13, 2011. The final week of workshops begins on August 4, 2011. Each workshop is five days in length. Please view the Class Schedules page for a complete listing of workshops.

for more on this go to their website This is the ultimate in workshops for artists who want to combine learning with a beautiful vacation. { *Thanks Sue Mitchell ... for providing such a wonderful art school. How I appreciate folks like you who work so hard for us. }



Painting By Workshop Instructor/
Artist Ken Hosmer

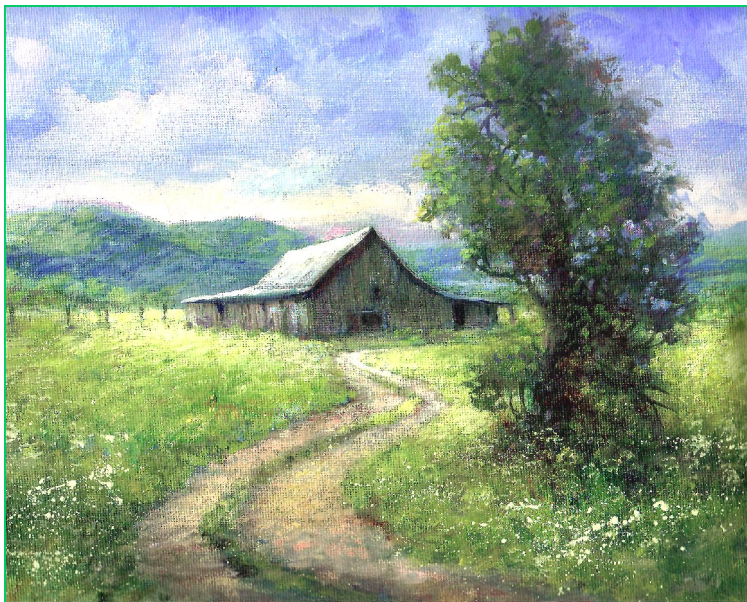
Art Lesson For The Sunday Painter: How to Learn To See "Green" and be Glad About it.

My years of teaching have taught me to watch for problems and help students avoid mistakes [and bad habits] if I can. But... one of the problems that always crops up sooner or later is the "out of control" greens. Greens can be hard to mix and can become monotonous and garish... Trees begin to look like the monsters that that ate Manhattan ;or Manchester where I live..., lacking depth and dimension. Hopefully this short lesson will help us all find our way out of the "crazy Kudzu" jungle.

- The easiest way to start is to remember that the blue and yellow mixtures that make up greens can be controlled by the blues... try to companion different blues and make different greens. Below is a sampling of greens I made by companioning warm and cool blues.
- Let me explain... Cerulean Blue is a cool blue that already has a little white in it. It will turn to grey quickly with the addition of a warmer - red color { mix it and Burnt Sienna and white and see what I mean} ...it has a wonderful atmospheric quality innate in it... so use it often to show distance, or foggy weather effects. Mixes well with Lemon Yellow or Cadmium Yellow Light... but as soon as you use a yellow that has an orange cast [like Cadmium Yellow Medium or Deep} it is going to turn brownish...[which can be useful in late Summer or Early Fall scenes.] Companion it with warmer Pthalo Blue ..Cerulean in the distant planes/Pthalo mixed with yellow in the middle and front areas.



Cerulean Blue in the sky, mountains, and distant grass...PB in the foreground trees and front grass. I used a scarlet toned ground canvas before I started to paint the greens and let it dry. A toned ground will help you to see truer color than painting on a white canvas.



Ultramarine Blue + Yellows make the greens in this country barn scene

- Ultramarine is a blue that has just a touch of red in it... and it makes the clear purples.. when mixed with yellows it will immediately have an Olive Green appearance... remember red/blue/yellow mixed make a neutral... like brown... so you aren't ever going to have a bright lime green with this one. But you can get a wonderful range of Summer greens and Evergreen type colors. Very natural looking in landscapes... but balance it out by alternating it with some other green mixtures made with a companion blue... like Cobalt. Cobalt is what I mixed with yellow+ white for the green color closest to the barn on the grass. The ultramarine would have been too drab looking to use in that area. Browns were made using Alizarin Crimson, Yellow and Ultramarine Blue plus white for lighter tones.

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Art Lessons For the Sunday Painter: Continued



*The previous page showed two paintings using oils. If you paint with acrylics.. the same principles apply. Acrylic painters should get in the habit of using a toned ground. The acrylics dry darker than they look when wet. You will be able to see and adjust the values if working against a colored ground.

My last example is the use of a single water color blue Indigo... but in theory Indigo Blue is a Pthalo Blue mixed with Ivory Black... so you might say a blue is companioned with black for the different greens in the distant and foreground.

This watercolor painting uses a limited palette of Yellow, Red and Indigo Blue.



Limited palette of Cadmium Yellow, Indigo Blue, and Scarlet Red

If you enjoyed this lesson and like to learn more go to the website www.ArtLessonsWithJamie.com and check out the programs for sale ...several workshops/lessons explain how to paint landscapes plus... each lesson has step by step pictures and supporting information for each step...plus an overview that explains the principles and color combinations involved for creating successful paintings. Three good workshop/lessons that explain more about using greens in the landscape are Summer Stream , Anlys Barn, and Garret's Hayfield Road.

Art Lessons For The Sunday Painter

Garret's Hayfield Road
An Oil Painting Workshop with Jamie Carter

Working in a series is a good way to get familiar with a subject. Come paint along with me while we work together on an oil painting from the hay meadow.

Summer Stream

Learn To Create and Paint A "Sense of Place" into your summer scenes... A workshop on how to use rich color and filtered light to set the mood.
Suitable for Oils and Acrylics

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Fine Art Lessons for the Sunday Painter

The Power of a Creative Plan

Anlys Barn

A Step By Step Oil Painting Workshop

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All programs are a direct download to your computer... click and save ..and paint them from your screen, or run them off for future reference. Easy PayPal check out.