

Our opening shows for 2023

FIRST IMPRESSIONS Annual Associate Artists Show & Sale And **Congratulations**, featuring new Elected Artist Members



What a year at the Lyme Art Association! In 2022, we welcomed new faces on the staff. We exhibited over 1,800 pieces of art in nineteen shows, including collaborations with the Hudson Valley Art Association, Connecticut Pastel Society, and Catharine Lorrillard Wolfe Art Club. We expanded our educational programming to include frequent demos, art talks, and critiques, along with classes, workshops, and monitored sessions in the studio. Our Plein Air group continues to flourish, carrying on the tradition of our founding artists. We expanded opportunities for young artists and families to participate in this wonderful artistic community through the Young Artists show, Family Day, the Midsummer Festival, and Pumpkin Day. Our Palate to Palette committee once again created a fabulous event, featuring gorgeous art, live music, delicious food, and wonderful energy. We celebrated the life of David Moore at the annual Golf Party. We also gave back through contributions to the Shoreline Soup Kitchen and Operation Fuel.

What is the common thread running through this extensive list of activities? Gifts of time, creativity, and resources from you, our volunteers, artists, art enthusiasts, and our entire community of supporters. Each one of you makes us stronger and better able to meet our mission. Your generosity allows us to produce high-quality educational programs, create exhibitions throughout the year, cultivate a community of artists, and maintain our historic skylit gallery.

On that note, we have exciting news going into 2023. Planning is now underway to replace our skylights and roof this summer. This project is absolutely critical, as several rainy, windy days in December have aptly illustrated. That said, inflation has made completion of this project much more difficult. We will be making one more big fundraising push this spring and hope you can help us. We will also be in touch with the entire membership in the new year to explain what construction will entail. Although we are striving for a minimal impact to shows and classes, there will be some changes to the usual schedule.

Let's envision together what our beloved Lyme Art Association will look like coming out of this project – a secure building, safe from the elements and ready to welcome artists and art lovers for another 100 years!

Warmest regards, Elsbeth Dowd, Executive Director

CALENDAR

For complete details on exhibitions, classes, workshops, lectures and other events, visit-
www.LymeArtAssociation.org

First Impressions: 31st Annual Associate Artist Members Exhibition

January 13 – March 2, 2023

Receiving: January 7 and 8

Opening Reception: Sunday, Jan. 15, 2 - 4 pm

New Elected Artist Members Exhibition:

[Linda Boisvert DeStefanis](#), [Jessica Teti Turgoose](#), [Earl Grenville Killeen](#), [Brian McClear](#), [Nick Salerno](#), [Bill Sonstrom](#), and [Garnet Wrigley](#)

January 13 – March 2, 2023

Receiving: January 8 and 9

Opening Reception: Sunday, Jan. 15, 2 - 4 pm

Celebrating the 200th Anniversary of the Birth of Frederick Law Olmsted

Lecturer: Wendy Swain

Sunday, January 29, 2023, Time TBD

Winter Art Classes, Monitored Short and Long Pose Sessions starting January 2023

Monday Plein Air Painting Group

[Email Maura Cochran](#) for schedule.

An Exhibition in Four Acts: 1. Long and Lean, 2. Abstracted, 3. Off the Press, and 4. Stillness

March 10 – April 27, 2023

Receiving: Mar. 3, 4, 5, 10 am - 5 pm

Opening Reception, Mar. 12, 2 - 4 pm

Ship to Shore: A Marine Show

May 5 – June 15 2023

Receiving: Apr. 28, 29, 30, 10 am - 5 pm

Opening Reception, Fri., May 12, 5 - 7 pm

Expanding Visions

June 23 – TBD

Receiving: June 16, 17, 18, 10 am - 5 pm

Opening Reception, Sat., June 24, 5 - 7 pm

[Hudson Valley Art Association](#) 89th

National Exhibition

June 23 – TBD

Receiving: June 16, 17, 18, 10 am - 5 pm

Opening Reception, Fri., June 24, 5 - 7 pm



From the Board President

Wishing all of you a wonderful and healthy new year. As the new President of LAA, I am looking forward to working with all our Lyme Art Association members, staff, and the community at large. The first half of this coming year will literally be a roof raising experience. Our historic art gallery will be getting new skylights and a roof, the beginning of multi-step process to make our skylight and roofing system more effective and energy efficient.

This will be a major accomplishment that could not have been done without your financial support. I encourage each of you to help support our efforts to retain this historic building to showcase your artwork and partake in our art enrichment activities.

What a difference a year makes with Covid closures behind us. In 2023, we have wonderful plans for art exhibitions, lectures, demonstrations, and educational opportunities. As we say, it takes a village, and we have a fantastic art village of supporters.

Last year, we conducted a strategic plan to assess your needs as we move forward, and we asked for your feedback. We hope you are enjoying and taking advantage of the new suggested initiatives. Hopefully, you will be joining us. Attend wonderful lectures and demonstrations by our artists, take the time to meet other artist members at our social events or attend plein air events. I am sure that I will meet you at one of them.

*Thank you for your support,
Beverly Schirmeier*

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Over 100 LAA members, about 8% of our membership have signed up to be part of the plein air group. As it is FREE, it is one of the great perks of membership. On any given week, 8-18 show show up on non-rainy Monday mornings. We have absolute newbies to those that have won show honors. The artists paint in all mediums: oil, acrylic, pastel, pencil, watercolor and stylus on iPad. The season officially starts the first week in May and runs through October. We also did a few "Pop-Ups" when a fine day showed up in April and November. In October we hung a show in the Mile Brook Gallery at LAA and seven of the pieces sold. Several times over the summer we went out to lunch, trying out local restaurants close to where we had painted.

We sent a survey out in November and the responses were interesting. The group is equally divided geographically from East and West of the Connecticut River, which means finding locations within 5 miles of LAA would be optimal. The locations that got the highest votes were Griswold Point, The Flo Gris Museum and the Roger Tory Peterson Audubon Center (the old Bee & Thistle). In fourth place was behind the stores in Chester. The consensus was to stick with Monday mornings, but if the weather looks to be unfavorable for that day sending an email out by Saturday changing the day to meet. Also requested were more back-to-back paintouts at the same location so paintings can be finished (or started over!)

If you have an interest in joining our group, email Maura Cochran at mcochran@bartramandcochran.com.

CLASSES STARTING JANUARY 2023 - *Enroll today!*

PORTRAIT/FIGURE DRAWING AND PAINTING Instructor: Jack Montmeat.

Mondays, Jan. 9 - Feb. 13, 9 am - 12 pm. Class fee: \$225 class fee.

** \$45 model fee due to instructor at first class.

Drawing will be the emphasis of the first two weeks, while the last four will be on painting. Techniques such as placement of the subject on the page, getting a likeness, basic anatomy, as well as tips for drawing each feature of the face will be given. Jack will demonstrate his technique for drawing the subject directly on the canvas, starting the painting, and working in layers.



SPEED PAINTING SEASCAPES IN OIL & WATERCOLOR Instructors: Howard Park & Lisa Miceli. Mondays, Jan. 9 - Feb. 13, 2:00 pm - 5:00 pm. Class fee: \$325.

In this workshop learn to paint seascapes with greater freedom, looseness of brush or palette knife work, and to emphasize the quality of light, and how sky and water reflect and influence each other. Each week we will focus on a different exercise to help you abstract your seascapes and achieve a greater freedom in your painting.



PORTRAIT PAINTING Instructor: Christopher Zhang.

Tuesdays, Jan. 10 - Feb. 14 from 1:30 - 4:30 pm. Class fee: \$300.

** \$45 model fee due at first class to instructor.

Take advantage of the opportunity to create two portraits from live models. Artists will learn drawing foundations such as working with value, form, and color. The instructor will share his experience on how to capture expression and character when creating portraits. The course will include individual and group critiques and is open to all levels and all mediums.



PASTEL PAINTING Instructor: Nancy Gladwell.

Wednesdays, Jan. 11 - Feb. 15, 9:00 am - 12:00 pm, Class fee: \$450

Pastel is an ancient medium with an unsurpassed richness of color. We will examine various applications, techniques, and methods as we work from nature. There will be an emphasis on mark-making and color mixing. Students will learn from old masterworks and contemporary masters. Color theory and basic compositional design strategies will be taught. Each lesson will conclude with a critique.



WATERCOLOR SECRETS UNCOVERED Instructor: Alan James.

Thursdays, Jan. 12 - Feb. 16, 2023, 1:00 - 4:00 pm. Class fee: \$325.

Students will create a new painting each week, concentrating on landscapes, seascapes, and cityscapes. This six-week beginner/intermediate course will cover composition, perspective, and proportion; water to pigment ratios; applying washes, working wet in wet, glazing and dry brush; building a vocabulary of brushstrokes to create shapes such as figures, trees, skies, and more.

LANDSCAPE PAINTING IN OIL FOR BEGINNERS & INTERMEDIATE Instructor: Jacqueline Jones.

Tuesdays, Jan. 17 - Feb. 21 from 9:00 am - 12:00 pm. Class fee: \$325.

Make color recipes found in nature that will be referred to throughout the class. Learn about composition and values, how to choose a strong reference image are explored, the value of making small color studies of modern and historical works in a limited palette, and principles of paint application. Paint 12" x 16" or larger canvases; intermediate or repeat students are welcome to bring personal projects to class. Those working in acrylics and water soluble oils are welcome.



MONITORED IN-STUDIO SESSIONS

ART IS - SHORT POSE Monitor: Joann Ballinger

Thursdays, 9:00 am - 12:00 pm. Ongoing. Fee: \$130 for each ten weeks. \$20 for walk-ins.

To register, please contact Joann at joann@ballinger225.com.

LONG POSE FIGURE Monitors: Patrice Petricone and Cathy Puccio

Fridays, 9:00 am - 12:00 pm. Ongoing. Fee: \$20 for each session

For more information and to register, contact Patrice Petricone at psp860@icloud.com.



I was working at the front desk and had a classical music CD playing on the sound system as an older gentleman walked into the gallery. A while later, he stopped at the desk and said that he enjoyed the music playing and asked what it was. I told him it was a collection of classical compositions, Mozart, Tchaikovsky and others. We talked about music, and then he asked if I was an artist. I said yes, and he asked if I had anything in this show. I was so pleased to tell him, “Yes, my painting is right there, below the painting of the great Nelson White!” The man smiled and said, “I am Nelson White.”

After I picked my jaw off the floor, we both laughed and went to look at our paintings.

Nelson said he very much liked my work, which meant the world to me, even if he was just being gracious and kind. I have talked to him a few times since then and conversations with Nelson are a gift of history, stories, art and laughter. At age ninety, he is sharp as ever and travels to Italy in the off season to paint, spending his summers in Waterford, Connecticut where he grew up.

Nelson Holbrook White was born in July 1932 surrounded by art. His early instruction came from his grandfather, Henry Cooke White, and from his father, Nelson Cooke White, both important American artists. His parents lived at the Florence Griswold house where he met some of the most influential artists of the day - Childe Hassam, William Howe Foote and Harry Hoffman.

Nelson Holbrook White studied at Mitchell College but left to study violin, musical theory and composition. By 1955, young Nelson devoted himself to a career as a painter and traveled to Florence, Italy to apprentice with [Pietro Annigoni](#), the world-renowned Florentine master. Within two years Nelson had won two awards for his work. While in Florence he also studied with the great teacher [Nerina Simi](#). Nelson is still actively involved with the Florence Academy of Art and the Lyme Art Association. Much more can be seen at www.TheWhitesOfWaterford.com.

Nelson and I talked this past June while I arranged for a couple to go to his house to purchase an original painting from Nelson's collection. We discussed Old Lyme history and he told me a story about [Edward Rook](#), who stopped painting when he was 45, preferring to being driven around in one of his fancy cars. The entrance to Rook's house was a garage that housed his beloved automobiles. Rook was very involved with the Lyme Art Association from 1904 until his death in 1960.

I look forward to talking to Nelson again when he returns from Italy. He hardly ever answers his phone while he is there. He is too busy painting and being immersed in the art, countryside and culture of his beloved Italy. Until then I will enjoy seeing and hanging his paintings at the Lyme Art Association.

Images: Nelson Holbrook White, *The Red Umbrellas*, oil. Nelson Holbrook White, *Haven*, oil.



Unlike the other members of the great Connecticut dynasties of painters- the Weirs, Wigginses, Flaggs, and Moores, Nelson Holbrook White has ventured much farther afield and divides his time between Waterford, Connecticut, Shelter Island, New York, and Florence, Italy. For over 40 years, he has studied, painted, and lived in the Tuscan capital, and thus has been inspired by close proximity to the treasures of the Uffizi and the Palazzo Pitti. Nelson's appreciation for the great Italian masters of the past has been leavened with his admiration of Pietro Annigoni (1910-1988). Thus, his style represents an amalgamation of traditional training with the more intense, more innovative realism of Annigoni, and he is far more cosmopolitan and international.

– Douglas K.S. Hyland, Retired Director of New Britain Museum of American Art

Three generations of White family artists have been active in the Lyme Art Association, starting with Henry Cooke White who showed in the opening exhibition of the Association's new gallery in 1921, followed by his son Nelson Cooke White, and grandson Nelson Holbrook White.

Born in Hartford, **HENRY COOKE WHITE** (1861–1952) passed up his father's career in the legal profession for a career as a noted painter, writer and art teacher. White's principal mentor was [Dwight Tryon](#) with whom he began studying at age fourteen and whose authorized biography he completed in 1930.

From age thirty until his death more than sixty years later, White lived and painted at least part of the year in Waterford, Connecticut. He was an original member of the art colony at Old Lyme from 1903 to 1907, where he met and made friends with many of the leading American Impressionists.

"During the years from 1928 to 1938 my interests and activities were mostly concerned with our domestic life at Waterford in addition to our acquisition and use of the yawl and the building of a new house at Shelter Island. My three grandsons were born during that decade... From their earliest years their father and I have educated them in the practice and enjoyment of our sports and recreation in the summer, of sailing and fishing..."

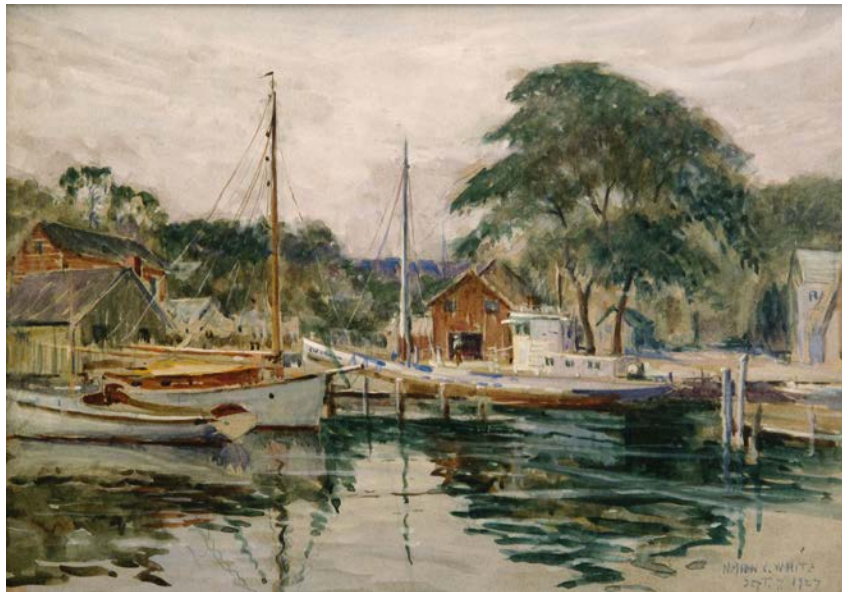
Connecticut painter, art historian, and collector, **NELSON COOKE WHITE** (1900–1989) was born in Waterford, Connecticut, to artist Henry C. and Grace Holbrook White. From the age of three, he was surrounded by art and artists and spent time with his parents at the home of Florence Griswold in Old Lyme.

His early training as an artist was with his father. During 1920 through 1924, he studied at the National Academy of Design in New York City and Yale University. During this time, he continued to study with his father and became acquainted with [Dwight Tryon](#), his father's mentor. He also met [Thomas Dewing](#), an important American figure painter. It was shortly after that he began to devote himself to landscape and marine painting.

In 1929, he married Aida Rovetti and they established their home in Waterford. The influence of American artists he met with his father was of great value to him, artists Childe Hassam, Will Howe Foote and Harry Hoffman, among others.

Nelson Cooke White was an active exhibiting member of the Lyme Art Association from 1950 to 1985. He exhibited at the American Watercolor Society, the Art Institute of Chicago, and the National Academy of Design.

His work can be found in the collections of the Florence Griswold Museum, Lyme Historical Society, Lyman Allyn Museum, New Britain Museum of American Art, Mattatuck Museum of the Mattatuck Historical Society, and the Wadsworth Athenaeum Museum of Art.



References: www.AskArt.com. www.TheWhitesOfWaterford.com. Memoirs of Henry C. White, privately printed.

Images: Henry Cooke White, *Clearing After Storm, New London*, oil, 1903. Nelson Cooke White, *Basin Sterling Creek, Long Island*, watercolor, 1927.



FINDING INSPIRATION – Sarah Stifler Lucas



Artists are often asked where they get their ideas. I presented this question to some of our Elected Artist members, and here are their answers.

“The beauty of cool light streaming through my north facing windows on a simple still life, or the complexity of arranging the composition of a large portrait painting are what inspire me as an artist. So often, living in this land of the Old Lyme Art Colony, Florence Griswold’s home is still the first place a landscape painter sets up an easel to capture the changing tones over the Lieutenant River. This painter finds inspiration in the thought of entering these works in the next Lyme Art association show, happy regardless of which of the gallery walls the pieces hang, as light falls equally and perfectly through the skylights of Charles A. Platt’s 1920 design.” [Jack Montmeat](#)

“The inspiration for my paintings comes from the coastal marshes that I experience every day. The never-ending daily changes in light, weather and the tides as well as the seasonal variations in the colors and textures of the grasses and vegetation have provided me with countless vistas to paint over the years.” [Donna Gilberto](#)

“Both where I live and where I come from influence my work. As an abstract expressionist artist, I try to create a story by looking at nature around me using its power, energy and harmony. My wonderful childhood memories from Bangladesh are an endless source of inspiration.” [Sunil Howlader](#)

“It’s the light! Always the light. The drama of the tonal difference and the mysteriousness of the Old Masters such as Rembrandt and Caravaggio are magical to me. I also find the dramatic play of light in the landscapes at dawn and twilight to be inspiring.” [Randie Kahrl](#)

“What inspires me is often how we interact with nature. If I paint a clam digger, I am equally inspired by the interaction of the light, water and sand on the tidal flats, and the worn textures of the clammer’s old clothes and gesture. I am inspired by life in a situation, a wave breaking on the beach enhanced by an egret flying low, a grey seal or a cockle shell with barnacles under the water. When painting a boat or a structure, I am inspired by its use; a well-worn piece of wood is more of an inspiration than a pristine one.” [Del-Bourree Bach](#)


“In my landscape painting, the pattern of light and shadow is the principal thing that draws me to the subject; the relationship of elements, quality of light, and color harmonies create a visual poetry that I seek to express on canvas. Still life painting is a bit different. I view still lifes as quiet meditations, silent conversations between the objects, each object reflecting light off another, subtly altering the other to create visual unity.” [Katherine Simmons](#)

“Since shifting from representational to abstract painting over the last twelve years my inspiration comes from opening myself up to new ideas and experimentation, playing with paint, using different materials and tools, approaching the canvas without a plan, working from my intuition and finding my own voice. That said, however, some of my latest work involves mixed media that takes me back to my advertising days working with typesetting, linotype and mechanical boards, resulting in more structure and storytelling. My inspiration comes from a lifetime of working as an artist in some capacity. I feel like it’s coming full circle, yet I’m still prepared to go off on completely new adventures.” [Dennis Serrine](#)

It can be an interesting challenge to put words to what we do instinctively, i.e., making art. I hope that hearing from these artists will give the reader fresh insights and deeper appreciation.



Images, top left, clockwise: Jack Montmeat, Donna Gilberto, Sunil Howlader, Randie Kahrl, Del-Bourree Bach, Dennis Serrine, Katherine Simmons.



CURIOUS ABOUT COLD WAX? – Kathleen DeMeo, Associate Artist Member

Cold wax is an artistic medium that is gaining in popularity. Cold wax is an oil painting medium composed mainly of beeswax, with a small amount of solvent added to soften it along with other ingredients to aid in drying time. It has a soft, paste-like consistency at room temperature and dries to a matte surface. Most artists use it in combination with oil paints, but it can be tinted directly with pigments, used on its own, or combined with particles like sand for textural applications.

Perhaps surprisingly, the medium is not “new.” Some form of cold wax medium was likely used in ancient times along with the earliest known use of encaustic or heated wax. A survey of modern use is difficult because many artists have long used cold wax without particularly calling attention to it in describing their work—it is simply a medium added to their paint. “Modern” cold wax medium made with solvent was developed alongside the turpentine industry in the late 19th century.

The current attraction of cold wax medium may be related to the past decade’s surge of interest in encaustic painting. The advantage of cold wax over encaustic is it does not require heat for fusing or special ventilation. The medium extends and adds body to oil paint, aids in drying time, and allows the build up textural effects and layers.

LAA Associate Artist Diane Brown is an LAA member best known for exploring oil and cold wax and can offer some insight on the medium. Seven years ago, she was engrossed in “traditional oil painting of representational subjects, everything from fruit in a bowl, to flowers and seascapes.”

In November 2015, everything changed when Diane attended [Art of the Carolinas](#), a national trade show and conference organized by Jerry’s Artarama in Raleigh, North Carolina. On the final day, she signed up for an afternoon oil and cold wax workshop with artist [Lisa Boardwine](#), having no idea what the medium was. Those three hours were transformational. “When I left that class, I knew I’d found what I was looking for. Something clicked, and I never looked back.”

Her work turned more abstract, and she suddenly began receiving positive recognition from jurors and receiving awards. “I was not someone who ever considered doing abstract art, but this medium made the difference. There is something very freeing about working with it. You can put your entire body into it.”

Artists typically mix cold wax medium 50/50 with oil paint. Many process-oriented artists use cold wax medium for abstract work, painting with palette knives, squeegees, and flexible silicone blades and wedges known as catalyst tools. The thick, tacky paint surface holds textures and marks and is very receptive to transfer techniques. That said, many representational artists are using cold wax medium to achieve a more textural surface in their paintings.

“I’m excited by the design elements I can achieve when using tools other than brushes as well as the depth one can reveal by applying layers of oil and cold wax to paper or onto a cradled panel,” says Diane. “In this process I’m enjoying the strength of movement and satisfying rhythms achieved. Outcomes can be surprising, but are never dull.” Her process is organic and playful, and she has embraced what she describes as a new found ability to experiment and explore the realm of contemporary abstract art.

Interested in learning more about the medium? [Coldwaxacademy.com](#) provides a wealth of online information. Developed by Rebecca Crowell and Jerry McLaughlin, the website offers video workshop sessions, critiques, mentoring, and live demonstrations. Their book, [Cold Wax Medium—Techniques, Concepts and Conversations](#), is considered the subject’s most comprehensive resource. For hands-on in-person instruction, Diane Brown conducts workshops at her studio in Pawcatuck, and at various locations in Connecticut and Rhode island, with all supplies provided. Contact her at dbrownart1@comcast.net. You can see more of her work at www.dianebrownct.com. *Happy painting!*

Images, top left, clockwise: Diane Brown, *To The Point* (detail), oil & cold wax, Diane Brown, *Stormy Weather*, oil & cold wax.



MEET SCULPTOR SERENA BATES – Debra Paulson, Associate Artist

The first thing one notices about LAA Elected Artist [Serena Bates](#) is her energy. She talks fast and exudes a force field of motivational assurance. She is a self-made woman, taking on the challenges of business school, night classes at Lyme Art Academy, running a deli with her ex-husband, and raising a child. Never one to say no or to take no for answer, Bates, early in her learning days at Lyme Art Academy, was invited to join a group of sculptors on a trip to Italy. She had one month to come up with the money, get a passport, arrange the flight, and get to Europe on her own. She did it, of course.

When she got there she realized how august the group she was with really was. A small moment of self-doubt ensued, but this was quickly put away as the group got together to work and she began to create a sculpture out of clay—a sculpture that was admired by the rest.

When asked about her goals as an artist, Bates explains that at first, coming to professional art relatively late (in her mid-twenties) and without

the support of family (her widowed mother wanted her to be able to make a living), she wanted to be part of the core group of artists that she admired—to be accepted as an artist. And now that she is a solid member of well-known artists, she wants to see how far she can go. Her awards are voluminous; since 2000, Bates has received more than seventy awards, and in the last five years, more than twenty major awards.

Bates says she rarely relaxes, dashing from appointments to meetings to work. Her days are organized and she is highly motivated. Creating her sculptures is her solace, she says, and she gets lost in it. She works in various materials—bronze, plasticine, stone, and lately, clay fired Raku. Bates is intrigued with Raku because, “you don’t know what you’ll end up with after the firing.”

When asked how she creates pieces that appear so grounded and authentic, she gives credit to the Lyme Art Academy’s focus on anatomy. Being so thoroughly trained in anatomy allows Bates to understand the give and take of the muscles and bones—and it is this expertise that give her work such visual weight.

Her process is to mull over a particular idea for a while until it gels, and then to gather resource material, whether it be photos, live models, or something else, and then to begin. Always respectful of her process and material, Bates says that however much she prepares, ultimately it is the universe that will determine the final outcome of the piece.

A regular church-goer (she alternates between her Catholic church and her boyfriend’s Baptist church) Serena is sustained by a faith beyond the corporeal and it shows in the spirit that is so evident in her works.

Art, top left, clockwise: *Emancipation*, hydrocal plaster; *Charlie Horse*, bronze; *Survivor*, ceramic.



PLEIN AIR PAINTING EQUIPMENT REVIEW – Maura Cochran, Associate Artist

At our LAA Plein Air paint outs, one of the most frequent things discussed is equipment. We have sketchers using pads or a tablet, oil and acrylic painters, watercolorists, and pastelists. A walk around can become a quick survey of what is out there. My first observation is that plein air artists either travel light so they can hike into their site and paint small (12 x 16 or smaller), or bring a lot of stuff, paint larger, and need to be close to their vehicle. I fall into the bring stuff and paint larger. The other major difference is that artists either sit or stand – makes no difference if they have a pencil in hand or a paintbrush.

EASELS: It all starts with an easel and it's nice to know that there are alternatives to the “love it or leave it” [Jullian French Box](#) easel. My pick is the [Siena by Richeson](#) because it gives me a lot of flexibility, and as I don't plan to hike in, the weight of the components was a plus. My setup has three parts, the box, panel holder, and tripod, all of which can fit into its backpack. Their tripod is a bit pricey (\$350) so I shopped around and found one on Amazon that I could adapt to my setup.

One hack I found is that I use the [Masterson](#) palette box to store my glass palette in the studio. By placing it on my [Easel Butler](#), I now no longer use the 5.5 lb “Box” if it is a calm day and can use my studio palette outdoors. I then just carry my paints in a separate plastic box. The Easel Butler is a great addition to any studio even if you are not a plein air painter.

The Siena is one of many versions of what is essentially a pochade box that mounts on a tripod. The [Open M Box](#) is another setup like the Siena that comes with its own carrying case and wet panel carriers. Then, there is the high-tech [Edge](#), handmade in three sizes in a variety of finishes. They offer lots of accessories like side tables, a light for painting in low light conditions, turp jar, tripod, brush holder, towel holder, cell phone holder, tripod, etc. A cool factor is that the Edge easel and accessories are magnetized to ensure that everything stays put. The Edge is a great option for those wanting to travel light and where price is no object.

Then, there is the [Take It Easel](#), an updated version of the Gloucester Easel made popular by Emile Gruppé and the Gloucester School of Painting as the answer to their need for a stable easel for painting in windy conditions along the uneven rocky New England coast. When I saw Harley Bartlett set up his Take It, I was in awe. This is a serious easel, an heirloom with no dinky parts. It weighs about 8 lbs and sets up in under a minute. Holds everything from a 4” x 6” canvas to a 50” tall canvas. Its wide stance makes it very stable, barely shudders in a breeze.

BACKPACK, BAG, OR ROLLING CART: Most plein air easel companies sell a backpack or carrier as part of the accessory package, so check out their websites for those options. As I am not hiking in, I favor the rolling “Dock Cart” from West Marine for \$29.99. I throw in a thin sheet of hardboard to place on top of the cart opening that serves as a table while painting.

UMBRELLAS: There is not always shade where you choose to paint so you may want to consider an umbrella. I've tried the umbrellas that attach to the easel, but have not found one that I'm happy with, so I'm still looking for a solution. For sites without shade, I can use a patio umbrella I bought at Ocean State, it is 6'6” wide x 7' high, has wind vents and the shaft tilts. The stand is heavy (26 lbs.), so it's good if I'm near the car.

Some swear by [Guerrilla Painter's](#) Shadebuddy, a vented upbrella designed specifically for painters, with a reflective silver exterior and black interior lining to prevent glare on your work and to keep your colors true. There are two versions of the umbrella, one that has a stand that pokes into the ground or a smaller version that clamps to your easel. Just remember that when you attach an umbrella to your easel whether it is the Shadebuddy or the many other options out there, you have attached a sail to your setup. ShadeBuddy offers its own tie down kit or you can jerry rig your own means to keep everything earthbound.

More Tips from Beverly Schirmeier: When working in pastels, I like the boxes offered by [Heilman Designs](#) that are specifically designed for the pastel painting in the field. I have the Original Medium box with the separate palette tray to keep the “working palette” of pastels and tools close at hand. I also have the smaller backpack box, and the sketchbox single. These boxes attach to a heavy duty tripod with a quick release clip and its own carrying bag. You do not want a light weight tripod, the weight of the pastels and wooden box would make your setup unstable.

If I am going a distance from the car I use a beach carrier with larger wheels. The carrier collapses for storage in the trunk. To avoid smudges to my work, I mount the pastel paper to gatorboard or heavy mat board and cover the work with glassine while in transit.



Siena



French Box Easel



Take It

For oil painting, I have 4 set ups but ended up liking my old French Box Easel the best. My other sets are the [Strada Easel](#), the Open M Box and a small pochade box, all of which require a tripod, an extra bag for brushes, paint, turps, etc. and a wet painting carrier. With the French Box, I can carry my brushes, oil paint and wet canvas all in one unit. I have a plastic box made for watercolors but I put my oil palette in to store in the freezer over night.

More Tips from Kathy Simmons: My plein air set up is built for portability, producing paintings no larger than 12 x 16. In this way, I pick my spot to paint without regard to distance from my vehicle and retain my sense of humor in the field. I can use the same setup whether working in oil or oil pastels.

My gear consists of an Open M Box Easel. The over-the-shoulder easel case also holds a wet paint carrier for my Raphael canvas panels or sanded paper panels, a custom cut easel that can be laid over my pastels, a medium duty tripod, Home Depot Workman's Bag (for my paint, turp and medium and a screw-dog tie down if needed to remain earthbound), roll of paper towels, and brush carrier. I use a bungee cord to secure the whole business to my "big wheels" luggage carrier, purchased at Wal-Mart. Stay away from carriers with little wheels.

When I have the luxury of painting next to my vehicle – don't count on it – I drape a lightweight drop-cloth over the open back hatch and secure with spring clamps. Instant cover for me and my work.

A really scaled down setup I use for small works in pastels (up to 9" x 12") consists of a folding back-pack/camp stool. I picked up my backpack at Jerry's years ago but I haven't seen it there recently. Check out camping or hunting websites that usually offer a backpack that converts to a stool. With a quick google search, I found a [backpack on Amazon](#) that might fit the bill if you want this option. My backpack has a large interior pocket with three smaller external side pockets that hold everything I need: small drawing board, box of pastels, solvent, brushes, sketch book, pastel boards with glassine 'separaters' bound between gatorboard with binder clips, cell phone, etc. I can hike in when needed, have a seat, and get to work.

You've never painted 'en plein air' and would like to give it a go? Here are some additional tips for capturing the moment on site:

Personal comfort: Wear a hat and sturdy comfortable shoes. Pack bug repellent and sun-block lotion. Dress in layers that you can adjust to suit the weather.

Clean up: Bring a trash bag so that you will leave the painting site as tidy as you found it. It seems inevitable that the color that you have the hardest time mixing is the one that you end up wearing. For these disasters, pack Kiss-Off, a stain remover in stick form.

Sketchbook: One of the joys of plein air painting is the ever-changing possibilities. Conversely, the challenge is staying focused as the light changes over the course of your painting session. Make quick thumbnail sketches using a Sharpie felt marker to "lock" in the composition and shadow patterns. Increasingly, artists use apps on their tablets as a sketch books. A camera is also helpful for touchups back in the studio.

Dress Rehearsal: If you are planning your first plein air painting trip or have just gotten new equipment, set up your gear in the backyard and work on a small painting. Check for gaps in equipment and transportation issues that need to be addressed.

As you can see, there are many equipment options for the artist who wants to get out there and capture the moment on site. The following websites are just a few of the resources available to the plein air painter.

www.YourArtSupplies.com; www.DickBlick.com, www.Richeson.com, www.Jullian.net, www.EaselButler.com;
www.MastersonArt.com; www.GuerrillaPainter.com; www.OpenBoxM.com; www.EdgeProGear; www.HeilmanDesigns.com;
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Plein air painting setups are as varied and innovative as the painters who use them. Top left, clockwise: Beverly Schirmeier, Ken Shuey, Nancy Schroeder, Alexander Anisimov, Joan Carew, and Liz Egan.



Dock Cart



Heilman Medium Box

MARINE PAINTER CARL G. EVERS – *Jim Laurino, Elected Artist Member*

As a high school student, I had the opportunity to bring my portfolio of work to Carl G. Evers for his feedback and insight. His studio was on the smaller side, organized and tidy. He worked seated, behind a large adjustable drawing table, adjacent to a window. Affixed to that modestly tilted table were drawings of the most exceptional caliber, waiting on their color notes, and eventual awards.

Carl came to the United States in 1947. Although born in Germany, he was a British citizen, and was an honor student at the Slade School of Fine Arts in London. He worked as a Marine and Civil engineer for a spell, before pursuing work in Sweden as a commercial artist. That work eventually turned to a more compelling desire to produce fine art, which led him the West coast of the United States. However, he cultivated a client base largely concentrated on the East coast and ended up moving to Southbury, Connecticut working from the modest studio described above.

As a noted painter of Maritime scenes, Carl produced an expansive body of work for the US Naval institute. His intuitive renderings of seas, calm or in turmoil, and his exacting, technical understanding of the ships that sailed them, make him one of the most revered 20th century Marine artists. He was an exceptional illustrator of city and seaport scenes as well, and his work appeared on the cover of the Readers Digest 19 times.

Mr. Evers was generous with his time, and able to gauge skill level to best tailor his guidance. It has been more than forty years, and I still don't paint a sky without recalling his counsel "The blue is fine, but there is significantly more color in that sky than you think!"

Evers offered valuable painting tips to the studio artist in a couple of rare interviews, one from *American Artist* magazine, July, 1977 and the other from Walter Foster's book *How to Paint from Your Color Slides and Photographs*, 1965.

1. I see the painting complete in my mind before I put pencil to paper. If I couldn't see the picture in my mind, I couldn't draw it!

2. If the painting is for a client, I first offer a thumbnail sketch for approval. I then redraw it half the size of the final composition to work out the perspective and all the details to full size.

3. I make a complete pencil drawing, including the design of the waves and the details of the ship. Even the sky shading is indicated. I finally trace it down on the watercolor board for completion.

4. The camera is a valuable research tool for me and is by no means a competitor. Painting permits portrayal of the essence of an event or scene without the distracting details invariably caught by the camera.

5. The water surface cannot be copied from photos since the composition, as always, is my own, and waves and reflections must be designed to fit the pattern.

References: AskArt.com; <https://www.fulltable.com/vts/aoi/e/evers/e.htm>; <http://gurneyjourney.blogspot.com/2015/03/five-tips-from-carl-evers.html>



Carl G. Evers, *Harbor Tug, On the Ready*, Hudson River, watercolor.



Carl G. Evers, *Shrimper Heading Out*, watercolor

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| Harley Bartlett | Patricia Corbett | Debbi Goodman | Layne Marholin | Richard Raicik | Susan Termyn |
| Serena Bates | Jane Critchett | Ellen Gregory | Connie McCartney | Janine Robertson | Patricia Trapp |
| Mike Berlinski | Teddi Curtiss | Melissa Imossi | Joan McPherson | Nick Salerno | Susan Trombly |
| Phyllis Bevington | Margaret Dean | Karen Israel | Melissa Meredith | Beverly Schirmeier | Yena Turco |
| Kay Brigante | Ken Dorros | Randie Kahrl | Phyllis Meyer | Blanche Serban | Claudia Van Nes |
| Jack Broderick | Marilyn Dunphy | Sarah Kentoffio | Lisa Miceli | Patricia Shoemaker | Susan Van Winkle |
| Robert Buda | Eileen Eder | Richard Kohlbrecher | Greg Murry | Lucia Shau-Wen Sokol | Lorraine Yurkewicz |
| Mary Byrnes | Carole Erdman | Mike Laiuppa | Jeanne O'Brien | Bill Sonstrom | Christopher Zhang |
| Joan Carew | Lorraine Ficara | Isabel Lane | Howard Park | Cheryl Sorensen | Susan Zilke |
| Michael Centrella | Carol Frieswick | Lois Lawrence | Robert Perkowski | Marla Speer | Vivian Zoe |
| | Ted Genard | Stephen Linde | Judy Perry | | |

Finally, join with us as we thank our fabulous, talented, and generous volunteers!

| | | | | |
|-------------------|---------------------|---------------------|--------------------|----------------------|
| Del-Bourree Bach | Donna Gilberto | Barbara Maiser | Luisa Raby | Amanda Surveski |
| Billy Barry | Nancy Gladwell | Brian McClear | Barbara Resnick | Len and Barbara Swec |
| Harley Bartlett | Debbi Goodman | Lisa Miceli | Nina Ritson | Tula Telfair |
| John Beatty | Michael Greene | Stephen Mizerek | Janine Robertson | Patricia Trapp |
| Michael Centrella | Hilary Griffin | Mary Mellot | Steven Ross | John Traynor |
| Roger Clements | Melissa Imossi | Jack Montmeat | Nick Salerno | Fran Violante |
| Maura Cochran | Randie Kahrl | Leif Nilsson | Kim Sapia | Joan Wallace |
| Patricia Corbett | Jim Laurino | Jeanne O'Brien | Marek Sarba | Caroline Walters |
| Rick Daskam | Lois Lawrence | Howard Park | Erin Schaaf | Lorraine Yurkewitz |
| Lisa DeFilippo | Judy Leeds | Sharon Regeron Rege | Beverly Schirmeier | Jocelyn Zallinger |
| MJ DeRisio | Al Lochiatto | Judy Perry | Matthew Schwager | Christopher Zhang |
| Mike Eagle | Paul Loescher | Bob Potter | Paul Sellier | Jane Zisk |
| Todd Field | Sarah Stifler Lucas | | Shauna Shane | David Zuckerbraun |
| Carol Frieswick | Barbara Lussier | | Katherine Simmons | Susan Termyn |



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