



Skylight Project, It's finally happening!

After years of planning, and thanks to tremendous support from our generous donors, the Lyme Art Association's Skylight Project is getting underway. The skylights bring natural light to our galleries, illuminating our members' art and creating an ideal environment for viewing fine art.

However, the skylight and roof system in our one-hundred-year-old building is showing its age. With every large rain and wind storm we inevitably have to pull out the buckets and towels. Look at the water stains on the laylights (the translucent panels on each gallery's ceiling that transmit light from the skylights above). Even the studio skylights started to fail last year.

Our new double-pane skylights will address the deficiencies of our single-pane skylights that provide no insulative value at all, contributing to heat loss in the winter and heat retention in the summer. Our new roof and skylights are an essential step to stop the leaks and improve energy efficiency.

(Continued on page 3.)



Upcoming Exhibitions and Events

Wet Paint Plein Air Event

Saturday, July 8 from Dawn to 4 pm

Raise the Roof! Cocktail Party & Fundraiser

Saturday, July 8, 5 to 7 pm

Expanding Visions: Traditional & Beyond

June 23 – July 15, 2023

Opening Reception: Sat., June 24, 5 – 7 pm

Hudson Valley Art Association's 90th Annual National Juried Show

June 23 – August 10, 2023

Opening Reception: Sat., June 24, 5 – 7 pm

The Beauty Within: Young Artists Exhibition

June 24 – July 16, 2023

Award Ceremony: July 15 at 11 am

Family Day

Saturday, July 15 from 10 am – 1 pm

Midsummer Festival

Saturday, July 29

August 22, Elected Artist Applications and portfolios are due.

New England Landscape

September 29 – November 9, 2023

Opening Reception: Fri., October 6, 5 – 7 pm

Bon Appetit!

September 29 – November 9, 2023

Opening Reception: Fri., October 6, 5 – 7 pm

Lyme Art Association Annual Membership Meeting, Wed., October 11, 2023, 5:30 pm

Palate to Palette, a delicious and art-filled fundraiser and party

Thursday, October 19, 2023, 6 – 9 pm

Deck the Walls

November 17 – December 31, 2023

Opening Reception: Sun., Nov. 19, 2 – 4 pm

Visit www.LymeArtAssociation.org for details on exhibitions and events.

From the Board President

For over 102 years, architect Charles Platt's innovative skylight-lit exhibition gallery has provided Lyme Art Association artists with a wonderful venue to display their work. We are thrilled that the next phase of our Second Century Campaign work will begin this summer.

The anticipated improvement costs skyrocketed to one million dollars due to inflation. As good financial stewards for LAA, we decided to move forward and implement the restoration improvements based on current available funds that we have raised from the generous donations from artist members, community members, corporate partners, and foundation grants.

We won't have to wait long before our top priority project, replacing our leaking roof and skylight, starts in July. We will continue to raise the necessary funds needed to meet other critical improvements as we move into the future. I am sure Charles Platt would be pleased that we are restoring the historical integrity of the gallery, a restoration that will provide an artistic showcase for future artists.

We are reaching out to meet our members' requests for more educational opportunities. I hope you are taking advantage of our workshops, critiques, demonstrations, and classes at LAA. Many thanks to our wonderful community of artists, art enthusiasts, patrons, and community supporters.

Beverly Schirmeier



Board of Directors

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RAISE THE ROOF!

Cocktail Party and Fundraiser

Saturday, July 8, 2023, 5–7 pm

Join us for a summer party before construction begins on the Skylight Project!

Live Music, Wine, and Hors D'Oeuvres



Wet Paint Sale, artworks created on the day of the party.

Reserve your place at the party.

Construction begins July 17 and is scheduled to run through September 20. Enterprise Construction will manage the project, with close oversight by the Capital Projects Committee, led by Board Member and Associate Artist Paul Loescher. Committee members also include Beverly Schirmeier (President), Paul Sellier (Treasurer), Caroline Walters (Board Member), and Elsbeth Dowd (Executive Director).

Executive Director Elsbeth Dowd and Gallery Manager Paul Michael will be in close contact throughout the project with the Project Superintendent, Peter Friel (right). Pete will oversee the subcontractors and ensure the safety of the staff and visitors to LAA. Work will primarily take place during weekdays, depending on the weather. Visitors can only park in the front lot, and the back entrance will be closed. We urge everyone to use the utmost caution and to respect directional signage.

Work will start in the Cole, Goodman, and Elected Artist Galleries, progressing to the Caddell and Cooper-Ferry Galleries, and finishing with the Art Studio. The Caddell and Cooper-Ferry Galleries, along with the Mile Brook Gallery in the lower level, will remain open through August 10. After that time, all galleries will be closed to the general public until the project is complete. Classes and exhibitions will resume on September 20.

During the gallery closures, we are organizing outdoor art sales every weekend with full staff and sales support. The Elected Artist selection process will continue as usual, with work by candidates displayed in the lower level. In the interest of safety, we ask that all Elected Artists visit on weekends or schedule a time to view the work and cast their votes for Elected Artist Applicants.

October will mark our grand reopening with the New England Landscape, Bon Appetit, and Plein Air Group shows, stimulating education programs, Pumpkin Day, and Palette to Palette. None of this would have been possible without the generous support shown by our member artists, community members, business partners, and foundations. Thank you!

What's next? The Capital Project Committee has prioritized upcoming projects based on need and feasibility. Top priorities include adding insulation to the attic, upgrading the electrical wiring, and enhancing accessibility, especially at the front entranceway.

We are committed to ensuring the building's structural integrity, sustainability, and providing a safe and accessible space for all of our artists and visitors. ***Here's to a bright future for the Lyme Art Association!***

– Elsbeth Dowd, Executive Director



Peter Friel, Project Superintendent



The Skylight Project team, including Enterprise Construction and Point One Architects, meets to plan the Skylight Project.





FROM THE ARCHIVES – Katherine Simmons, Elected Artist

On July 18, 1914, President Walter Chadwick Noyes called the first meeting of the Lyme Art Association to order at the Florence Griswold House. The action item on the agenda was “‘Proposed new building’ & purchase site–Griswold site north of Brook.” The five men who were now proposing the construction of the Lyme Art Association Gallery included LAA President Walter C. Noyes, Frank A. Bicknell, William S. Robinson, Lewis Cohen, and Joseph S. Huntington. Bicknell, Robinson, and Cohen were all artists who exhibited often with the Lyme Art Colony. But who were these other two men who were so instrumental at the launch of this initiative?

Walter Chadwick Noyes (1865–1926) was a highly respected jurist with strong familial ties to the town of Old Lyme. Although he lived for many years in New York City, he maintained his ancestral home in Old Lyme.

Following his admission to the bar, Noyes practiced law in New London at the firm of Brandegee, Noyes & Brandegee. In 1895, Noyes became judge of the court of common pleas of New London County, a post which he held for twelve years. In 1904 he became president of the New London Northern Railroad Company. In 1907 he was appointed by President Roosevelt as United States circuit judge of the second judicial circuit. This made him a member ex-officio of the United States circuit court of appeals in New York.

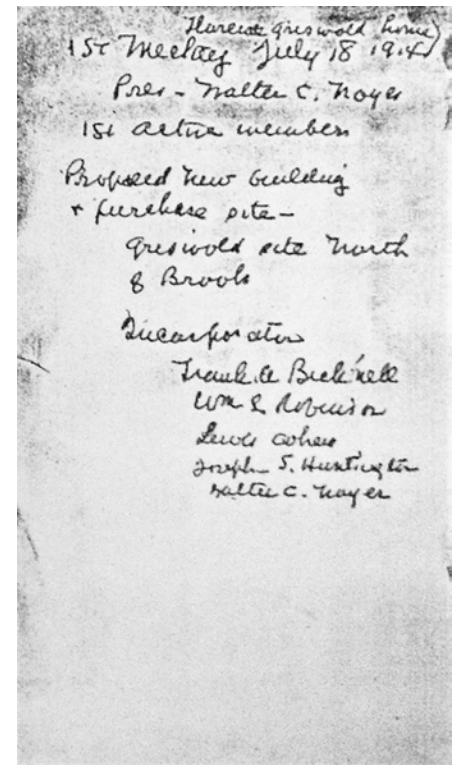
Noyes resumed private practice in 1913 in New York City and was regarded as an authority on railroad and maritime law. His practice was largely corporate in character and included business that brought him before the U.S. Supreme Court. He served as chairman of the Connecticut corporation which operated the street and interurban railways of the state from 1914 until they were returned to the New York, New Haven & Hartford Railroad in 1925.

In 1909-10 he served as a representative of the United States at the third international conference on maritime law at Brussels. He published two legal works: *A Treatise on the Law of Intercompany Relations* (1902, 1909) and *American Railroad Rates* (1905).

Walter Noyes signed the Lyme Art Association Articles of Incorporation in 1914 and served as President of the Lyme Art Association until 1921. Following the Association's Incorporation, he provided financial and legal advice to acquire the property, develop plans, and construct the Lyme Art Association Gallery that opened in 1921.

Walter Chadwick Noyes was born on 8 August 1865 in Old Lyme, Connecticut, the son of Richard and Catherine DeWolf (Chadwick) Noyes. He was a descendant of the Reverend Moses Noyes, a fellow of Yale University and for sixty-four years a clergyman of the First Congregational Church of Old Lyme. Catherine Chadwick was the daughter of Captain Daniel Chadwick whose ancestry dates to colonial Watertown, Massachusetts. No familial connection has been found between Catherine Chadwick and Lyme Art Colony artist William Chadwick. Phoebe Griffin (Lord) Noyes, namesake of the Old Lyme Library, is a distant cousin of Walter Noyes.

Walter Chadwick Noyes married Luella Armstrong on 29 October 1895 in New London, Connecticut. Luella was born on 26 January 1873 in New London, Connecticut, the daughter of Benjamin and Louisa (Smith) Armstrong. Walter Noyes died on 12 June



1926 in New York City. His wife Luella died on 13 September 1969 in Old Lyme. Walter and Luella are buried in Duck River Cemetery, Old Lyme.

Joseph Selden Huntington (1865–1926) also had strong familial ties to Old Lyme. He represented Old Lyme in the Connecticut Legislature in 1901 and in the Constitutional Convention in 1902. In 1904 he was elected judge of probate for the district of Old Lyme. Although offered renomination by both parties, his ill health forced his retirement at the conclusion of one term in office.

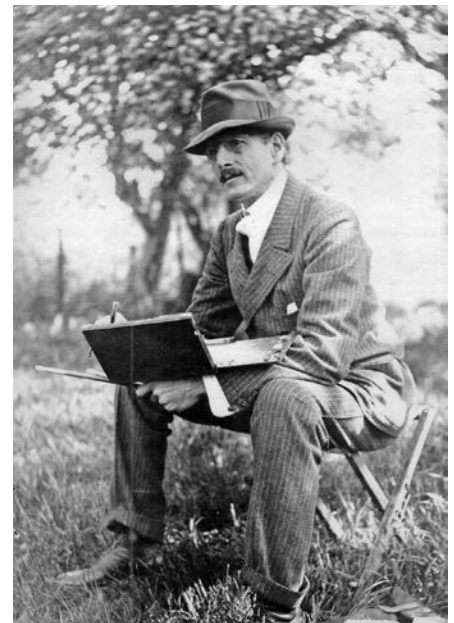
As a young man, Huntington attended Yale from 1885 to 1889, leaving college at the end of his Junior year to work as a journalist. He was a reporter for the *Florida Times-Union* 1889-1890, the *New York Sun* 1891-1892, and the *New York Herald* 1892-1893. He served as United States deputy marshal in North Dakota, Minnesota, and Montana during the railroad strike of 1894. He was engaged for some time in the newspaper advertising business with E. N. Blanke in New York City.

Joseph Selden Huntington signed the Lyme Art Association Articles of Incorporation in 1914 and went on to serve as Treasurer and Vice President of the Association.

Joseph Selden Huntington was born on 19 November 1867 in Old Lyme, the son of Joseph and Sarah (Curtis) Huntington. He was a descendant of Thomas Selden and Richard Church, Hartford, Connecticut founders. His family has deep roots in Old Lyme, Haddam, Lebanon, and Norwich, Connecticut.

At the age of 53, Joseph Selden Huntington married the widow Grace (Wiggins) Oram on 3 March 1921 in Old Lyme. Grace was born on 19 September 1874 in New York City, the daughter of Lyme Art Colony artist John Carlton Wiggins and his wife Mary Ann Clucas. Joseph Huntington died on 8 December 1929 in Old Lyme. His wife Grace died on June 12, 1962 in Old Lyme. Joseph and Grace are buried in Duck River Cemetery, Old Lyme.

Sources: Archive.org. CT Church Record Abstracts, Ancestry.org. FindAGrave.com. U.S. Federal Census records. Newspapers.com. Genealogy of the Descendants of Jasper Griffing, Ancestry.com. Hyde Genealogy, or, The Descendants, in the Female as Well as in the Male Lines, From William Hyde, Ancestry.com. Connecticut, U.S., Hale Collection of Cemetery Inscriptions and Newspaper Notices, 1629-1934, Ancestry.com. The Barbour Collection of Connecticut Town Vital Records. Vol. 1-55. National Archives and Records Administration (NARA), Passport Applications, Ancestry.com. A Genealogical Memoir of the Huntington family, Ancestry.com.



Images, top right and counter clockwise: Judge Walter Noyes, Noyes-Ely Family Collection, Lyme Historical Society Archives (LHSA) at the Florence Griswold Museum. Joseph S. Huntington, oil portrait by Will Howe Foote, Archive.org. Lewis Cohen, Archive.org; William S. Robinson, Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012. Frank Bicknell, FloGris.org.



HUDSON VALLEY ART ASSOCIATION, 90TH Annual Exhibition
 — Rick Daskam and Jackie Lorieo, HVAA Co-Presidents

The Hudson Valley Art Association (HVAA) has had the privilege of showcasing their Annual National Juried Exhibition at the Lyme Art Association for several years. This year marks our 90th Annual Exhibition which will be on display at the Lyme Art Association in the Cooper Ferry and Foster Caddell Galleries.

Historically Old Lyme has been supportive of the arts since the turn of the century thus establishing the Lyme Art Association in 1914. The Hudson Valley Art Association was founded in 1928 in the studio of Jasper Cropsey (1823-1900) in Hastings, NY. He was one of the most celebrated American landscape painters, and known as member of the, 'Hudson River School' along with Frederic Church and Albert Bierstadt. The mission of HVAA has been to support and promote traditional realism in paintings and sculpture.

HVAA receives about 500 submissions each year for its annual exhibition from all over the United States. The submissions are reviewed by HVAA Board members who select approximately 120 pieces in the categories of oil, watercolor, pastel, and graphics to hang on the walls. In addition, up to 20 sculptures are chosen for display throughout the two gallery spaces.

This year, we will honor the artists with more than \$17,500 in awards including a 'Gold Medal of Honor' award selected by the majority of Board members.

Membership in HVAA is by invitation. First, an artist must be accepted into three of our juried annual exhibitions and then voted in by the Board of Directors. Once an artist is accepted and chooses to join the HVAA, the artist is sent a membership certificate. We invite all to come and enjoy the show. You won't be disappointed.



Left to right at the piano: Rick Daskam, HVAA Co-President and LAA Elected Artist; Lisa Fatone, HVAA Awards Calligrapher; Thomas Adkins, HVAA Board Member and LAA Elected Artist; Jackie Lorieo, HVAA Co-President.
 Background from left: Philip Likes and Susan Weintraub, HVAA Board Members.

Jurors for the 90th Annual National Juried Exhibition, June 23 – August 10, 2023

Oil: Todd M. Casey

Watercolor: Irena Roman

Pastel: Claudia Post

Sculpture/Graphics: Fred X. Brownstein



A PRACTICAL GUIDE TO HANGING ART – Paul Michael, LAA Gallery Manager

We've all dealt with the frustration of hanging artwork that looks too low, too high, or is no longer level. While this can be a simple fix when hanging a painting or two, it can become a real headache when installing a large exhibition if one does not have a system. Here is an approach that I use when installing exhibitions. Perhaps these tricks may help you when installing your own work.

A majority of our exhibitions here at LAA are hung with a central artwork on each wall. This could be a single piece or a cluster of paintings that complement each other. Each wall may have its own unique challenges, but in most cases, it makes sense to distribute paintings with equal negative space between them. To do this, we measure the total distance of the wall, then subtract the total dimensions of all the artworks along the wall. Finally, we divide this number by the number of paintings plus 1. For example, if we have 180 inches of wall space and 5 artworks totaling 156 inches, that would leave 24 inches of negative space. Divide this by 6, and that leaves 4 inches of negative space between each piece.

After the horizontal placement of the paintings has been established, we center the artworks vertically around a centerline. Most galleries, including LAA, center their artworks at 60 inches. In smaller areas with lower ceilings, artworks might be centered at 58 inches. One trick that the previous gallery manager, Jocelyn Zallinger, used was to secure a horizontal line of painter's tape along the gallery wall to notate where the center line is. This makes installing easier, especially when there are multiple people working in the same space.

Once the centerline is in place, we are ready to hang your artwork. To do this, we measure the distance from the top of the frame to the top of the wire along the back. This is called the drop. Now, we take the height of the artwork and divide it by 2 and, then, subtract the drop from this number. This gives us the distance from the centerline where we should place the nail for that piece of artwork.

Taking the time to measure artwork spacing within an exhibition can make a world of difference. What's the saying? Measure twice and cut once. The staff and volunteers here at LAA make our one-week turnarounds between exhibitions possible, a feat that shouldn't be understated.

Thank you to all who make our exhibitions a success!



Hannah Smith and Paul Michael begin hanging the art.



TOP 10 TIPS FOR A GOOD PAINTING – Eileen Eder, Elected Artist

1. Practice and play often. Focus on one lesson at a time; composition, edges, color in shadow, color in light. Try to paint everyday whether it's just a few sketches or cloud or tree studies or a small still life. Practice not performance.
2. Start your paintings with a clear PLAN. Allow yourself to quietly look, breathe, and say or write down what it is that you love about what you are looking at. Develop a composition with 3 values. It takes 3 to 5 thumbnail sketches to achieve this. Keep in mind the rule of thirds, 30/70 or even 20/80 for a focal point location, location of horizon or land mass and quantity of values.
3. SQUINT, SQUINT, SQUINT to eliminate details and see value relationships more clearly.
4. Find your color/value relationships. Mix your palette in advance to find the largest color/value relationships. That way you will be able to see one right next to each other. Each color will need a shadow and light version. What is your darkest dark and lightest light? Put it on the canvas so you know your parameters.
5. Mix up enough paint so you're not skimping. Darks can be somewhat thin but lights want to be thick.
6. Use BIG brushes to roughly block in your large simple shapes, get them right. You can break into smaller shapes later.
7. Establish integrity of brush strokes. Put paint on your canvas like you mean it, with individual confident strokes. No one has ever said they wanted to be tighter ...or make mud.
8. Edges shouldn't be all soft or all hard. They should have variety. Forms get sharper and more detailed only at the very end and only what is close to you.
9. Detail is best left to about 5% People look at the details and highest contrast if they are few.
10. Practice patience and smart painting. Develop the habit of stepping back frequently to see what you are doing and wipe out something immediately if it isn't right.

Elected Artist Eileen Eder works almost exclusively from life. Her harmonious paintings show her affection for light and shadow as well as color and shapes both in nature and in simple objects.

She attended the New York Academy of Art, graduating with an MFA degree. Following graduate school, Eileen began her full time professional career painting and teaching, being grateful to enjoy the challenge, joy, and fulfillment of painting. Eileen considers New England as the perfect location for her triple life: working on still lifes in the studio in nasty weather; moving outdoors for plein air painting once the weather warms; and, always sharing her knowledge with her many beloved students.



Images: Eileen Eder, *Blue Skies*, oil; Eileen in the studio; Eileen Eder, *Reflections at Night*, oil.

THE ART OF THE CRITIQUE – Sara Drought Nebel, Elected Artist and Gallery Associate

I recently had two paintings critiqued by Elected Artist, Bernie McTigue in advance of his critique session at LAA on June 3rd. His sensitive and thoughtful advice helped me tremendously! I cannot wait to do it again.

I became an Elected Artist in 2021. It was my third try, having been knocked out twice in the screening phase. After the first try, in about 2006, I quietly licked my wounds, and just kept going. Painting, entering shows, and even winning awards. The second time I tried, was in about 2011 or 2012. This was a pivotal time in my art career and thinking, not because I got to be an Elected Artist, but because I did NOT get through the screening.

After the second try and receiving another disappointing notice that I again did not make it through the screening phase, I wrote a letter to the committee. I thanked them for considering me and asked if one of them could give me a critique, just some advice about what I could do going forward, to advance my artmaking.

Elected Artist Hollis Dunlap, one of the committee members, contacted me immediately. We arranged to meet at LAA in the following days. Hollis is a fantastic teacher and a master painter. He teaches at the Academy now and does workshops in Rome. I hope to have him do a lecture about this soon. He has done several demos at LAA and has said he will do more in the fall, and possibly teach classes again here too. Look for alerts on our website.

When I arrived for our meeting, Hollis was already there. We walked around the gallery looking at the current show and paintings in the Elected Artist Gallery. I had 2 paintings in the show, the New England Landscape Exhibition, and we looked at those too. Hollis talked about color, composition, palettes, temperature, brushwork, subject matter, and so many other things while we walked around the gallery. We talked about what worked, and what might be improved or added in the works we saw including his. We talked about master painters, Rembrandt and others. All of these things were so important to me.... but there was one thing in particular that stood out in my thinking after that day, and still does. “Self-Jurying.”

At the end of the hour of our meeting, Hollis said one last thing. Maybe he could sense that I was overwhelmed, but the last thing he said was, “You will be an Elected Artist, Sara. Don’t give up! Keep trying.” This last thing of course meant the world to me at the time and gave me homework to do. It would be about 10 years until I tried again, and happily, I made it this time, in 2021.

After that day with Hollis, I grew as an artist. It became less important for me to get into shows, though I kept painting and entering many juried shows. Because of my financial and family situation I could not do workshops or classes, but I continued to work at the desk at Lyme Art Association and serve on art group committees and study as much as I could from other artists and on my own. I learned that it was so important to be my own juror. I remembered the words of distinguished artist Everett Raymond Kinstler who once said, “I never take my failures or successes too seriously.” I learned that the only thing worse than NOT getting my not-my-best-work into an exhibit, is GETTING INTO an exhibit with my not-my-best-work.

Every time we enter shows it should be with our best work. The most valuable education we can have is in self jurying. Knowing what works and what doesn’t and growing as artists. Our artist peers are the best mirrors to put our works in front of to help us see our strengths and where we can grow, to keep learning from each other. This is the value in the art of the critique. This is what I am so proud to be doing at Lyme Art Association now, scheduling critiques, demos, lectures, workshops, and classes for our membership with Gallery Manager, Paul Michael. LAA is a place where art lives and grows and blossoms.

The art of the critique is alive and well at LAA.



Bernie McTigue



Hollis Dunlap

Take your art to the next level with these informal studio sessions!

ART IS - For the past twenty five years, Joann Ballinger has offered, ART IS, monitored in-studio sessions where artists can hone their skills in our art studio. As the light flows into the studio from north-facing skylights and falls over a live model and classical music plays in the background, a dedicated group of artists strive to capture the gesture and grace of the human form. The artists warm up with a few short poses and then move on to 20 minute and 40 minute poses.

Monitor: [Joann Ballinger](#)

To register, please contact Joann at joann@ballinger225.com. Thursdays, 9:00 am - 12:00 pm. Ongoing. Fee: \$140 for each ten week session. \$20 for walk-ins.



FRIDAY LONG POSE - Many artists believe that drawing and painting from life is at the heart of a successful body of work. Like musicians who diligently and repeatedly practice their scales, so too do artists consistently hone their craft.

This conviction led to the Long Pose Group that is currently held every Friday morning in Lyme Art Association's beautifully art studio and is monitored by LAA artists Patrice Petricone and Cathy Puccio.

The Friday Long Pose sessions feature innovative three week poses employing a variety of models, offering a chance to work on composition, draftsmanship challenges, color, value, and temperature elements, and more. Take the time to experiment and potentially bring a piece to completion.

Artmaking can be a solitary endeavor, so it can be helpful to come together weekly as a group. Bounce ideas off one another, problem solve, discover new materials, and share new and classic art books.

Painting together allows you to draw inspiration from others and ultimately, this creative exchange leads to your growth as an artist.

Monitors: [Patrice Petricone](#) and [Cathy Puccio](#)

Fridays from 9 a.m. – 12 p.m. Fee: \$20.

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



All Things Great and Small – Catherine Puccio, Associate Artist

As an observer of all things around me, I paint what inspires me whether still life, landscape, interiors, figure, or animal portraiture. Consistency of subject matter has never been my objective.

Using a limited prismatic palette helps me unify the flow of light into shadow allowing for a dramatic narrative. Through a compelling composition, accurate draftsmanship and a simple arrangement of shapes and value, I try to tell a story that evokes feeling, transforming the ordinary into something beautiful.

Hopefully, my paintings amuse, surprise, conjure curiosity and inspire joy in the viewer, no matter the subject. Most of all, I'd like to be known not as an artist of any genre, but as a good painter of all things great and small.



Palate to Palette

A DELICIOUS & ART-FILLED FUNDRAISER FOR LYME ART ASSOCIATION

Thursday, October 19, 6:00 to 9:00 p.m.

Featuring sumptuous fine food from top regional restaurants and caterers, live music performed by Flying Fish Jazz Duo, a silent auction of new artwork specially created by our member artists, and a live auction of works by some of our most recognized artists.



90 Lyme Street
Old Lyme, CT 06371

lymeartassociation.org

Len Swec, *Morning Burn Off*, acrylic



PLEIN AIR PAINTING INTERVIEW OF BEVERLY SCHIRMEIER - Maura Cochran, Associate Artist

Tell us about yourself. I earned my Bachelor of Fine Arts degree at Wayne State University and worked towards a Master of Fine Arts in Italy. I am an alumnus of the Lyme Art Academy and have continued taking advanced workshops and classes at the Lyme Art Association. Workshops and classes with renowned artists such as Kathy Anderson, John Stobart, Laurel Friedman, Joann Ballinger, Chris Ivers, Karen Winslow, Aline Ordman, Richard McKinley, Don Dermers, Frank Federicio, Dianne Aeschliman, Lou Bonamarte, and many more, have further honed my artistic skills.

I hold Elected Artist memberships in the Guilford Art League, Essex Art Association, Lyme Art Association, Connecticut Pastel Society, Academic Artists, Madison and Clinton Art Societies. I am a former President of the Madison Art Society a position I held for twelve years. Currently, I am the President of the Lyme Art Association. My oil paintings and pastels are inspired by the color and light used by the Lyme Impressionists. They include New England landscapes and still-life artwork. Most of the landscapes are done “en plein air” outdoors on location. I earned first prize in the Clinton Art Society and Estuary Council of Seniors Calendar Juried Competition, plus I have won juror awards at the Madison Art Society, Milford Art Society, Connecticut Pastel Society, Essex and the Clinton Art Society Juried Shows.

My artwork has been exhibited in galleries, public buildings, and in collaboration with other artists and in one-person shows. My work resides in numerous collections and can be seen in regional art club shows and various other artistic venues along the shoreline.

What excites you about plein air painting? Painting outdoors is like a meditation. I can get lost in the changing light and textures. I look closely at a scene and determine what inspires me. If it is the shadow pattern, a cloud formation, or a unique tree shape, the first thing I do is make sure I capture the “why” of my inspiration, the details can come later. I prefer painting landscapes outdoors versus from photos. That said, I usually take photos of the location so I can refer to them in the studio. I am so in tune with the scene that I have a keen sense of the time of day and atmosphere from these references. And, of course, I enjoy the social aspect of painting with other artists. It is inspirational seeing other artists’ impressions of a scene and how they handled their compositions.

How do you find locations? There are locations that have caught my eye as I travel around by car. I am known to stop my car on the side of the road to capture a scene and I will revisit these places during different seasons. I paint with various plein air groups and they introduce me to good painting locations. We have vacationed at the same places in Florida and at Cape Cod over the years where I have joined plein air groups or ventured forth on my own.

What is your process? I usually walk around to investigate a site and determine what inspires me. Then, I develop the composition with its values massed in first. If the shadows change, my goal is to retain my original inspiration and, of course, the light. I take photos with my iPhone and check out the large mid-tone, dark, and light shapes and crop it to make it stronger.

It can be easy to be overwhelmed with a plein air site, trying to capture everything or continuing to paint the shifting light and shadows which usually results in an overworked painting with muddy colors.

Many artists don't want to take the time to learn to draw and work on the details. They want to jump right into painting. Taking art classes over the years, I have focused on observational drawing like still life and life drawing. You cannot fudge an arm or hand movement like you can a tree branch. You need to closely observe the shapes. These drawing exercises have helped me with my landscape paintings.

How do you handle the shifting light and clouds? As I develop my composition, I use my camera to take a series of photos so if I have lost the shadows, I can emphasize them again. Sometimes the entry of clouds into the scene is exactly what captures my imagination and completes the painting. I may turn around to check out a better cloud pattern. The clouds may cast shadows that I can work into the painting. In short, the shifting light can be an obstacle and an opportunity.

What is in your kit if working close to your vehicle? I have a travel size pochard pastel box, a sturdy tripod and sun umbrella if it is sunny. Normally, I paint plein air on sizes 9" x 12" up to 12" x 18". I mount my sanded Uart 400 pastel paper onto a sturdy mat board with drafting tape and bring glassine paper to protect the painting during travel. My canvas bag holds a few supplies like a T-square, paper towels, pencils, sketchpad, and iPhone. If I have a distance to go, I have a beach buggy to carry my supplies. Whether I am close to my vehicle or not, I always bring water, bug spray, and a sun hat. If windy, I bring a bungee cord and 5-pound weight. It is good to have a sweatshirt in the trunk in case it gets cool and windy.

Do you have some words of wisdom for getting started with plein air painting? Take the time to learn to draw before trying to paint. Do value studies and work out compositional concepts before diving into paint. Look at the work of other plein air painters that you admire and ask yourself why it inspires you. Periodically, step away from the easel to assess the work in progress. Take a few days rest from your finished painting, look at it again objectively, and make corrections as necessary.

www.BeverlySchirmeierFineArt.com



Join Lyme Art Association's Plein Air Group, capturing the moment on site!

Members are invited to join our paintouts!

Just before the start of COVID, Board of Directors member Maura Cochran started the Association's Plein Air Group. What could be better than to paint with fellow member artists in the great outdoors? In just 5 years, the group has grown to 100 members. If you are interested in joining us, the list of wonderful diverse [plein air venues and dates are on the LAA website](#). We usually go out on Monday mornings 9 a.m. to 12 p.m.

The first venture this year took place in May at the Roger Tory Peterson Estuary Center, just up the road from LAA. If you have an interest in joining our group, email Maura Cochran at mcochran@bartramandcochran.com.



Maura Cochran



MONHEGAN, THE ARTISTS' ISLAND — Rick Daskam, Elected Artist

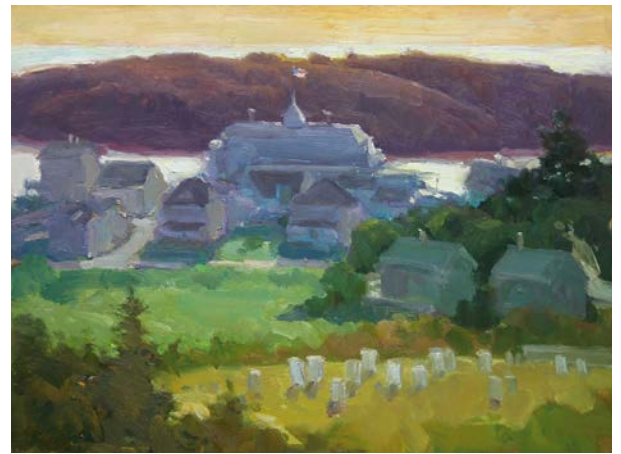
Located 12 miles off the coast of Maine, Monhegan has attracted artists since the mid-1800s, artists such as Robert Henri, Rockwell Kent, George Bellows, Edward Hopper, Edward Redfield, as well as N.C., Andrew, and Jamie Wyeth. Jamie owns the cottage on Lobster Cove built by Rockwell Kent for his mother in 1908. The island is approximately 1½ miles long by ½ mile wide and boasts the highest cliffs on the eastern seaboard.

There are approximately 60 “year-rounders” that reside on Monhegan but by summertime the population swells to several hundred, drawing visitors who want to take in 17 miles of hiking trails with beautiful scenic views and a simple lifestyle. The only vehicles on the island are the 2 dozen or so trucks owned by cottage residents.

I was introduced to Monhegan in 2002 by my high school art teacher, Richard Montross. I remember that first trip, walking up to the lighthouse with a panoramic view of the village below, then walking towards the cliffs known as “The Backside” to look out at the magnificent rocky coast of Maine. I felt the magic of the place on this first visit and I was hooked. I have come back to paint every year since. You just turn your head for the inspiration of your next painting. At the end of the day, you may be blessed with a spectacular sunset by looking west over Manana, the island that protects the harbor and is one of my favorite subjects to paint. Monhegan has a power that draws artists together with its beauty and serenity, and makes my heart smile.

I’ve met many artists who, like me, have felt the draw of Monhegan. [Frank Bruckmann](#) was one of them. He had been visiting the island a few years before me with his family in a cottage known as Treetops. He thought about staying an additional week and invited a group of artists to share the rental cost. Thus, the core group of six known as “The Treetops Crew” was formed, including Frank, George Manning, [Ed Magnotti](#), [Tom Adkins](#), [Cathy Liontas](#) and me, all from Connecticut.

Over the last 10 years several other artist guests have come to stay with us including [Jim Laurino](#), [Bob Noreika](#), Ralph Schwartz, and [Sue Nally](#), all from Connecticut as well. When we head out painting, sometimes we paint in a group but many times we don’t. Once the end of the day comes around, which is notoriously after sunset as not a bit of sunlight for painting is lost, we share a dinner prepared by the Artist Chef of the Day. It is such a good time as conversation and camaraderie go hand in hand. There is always more than enough food to share with our islander friends, to whom we extend invitations and have guests most every night. Our islander friends have been known to say, “It was the best time I have had on the island” and we must say the Treetops Crew would have to agree.



Images at right from top: [Rick Daskam](#), *Wyeth House in the Fog*, oil. Rick Daskam, *Monhegan Village at Sunset*, oil. Tree Tops Crew at the Monhegan Dock, from left: Rick Daskam, Jim Laurino, Frank Bruckmann, Ed Magnotti, Cathy Liontas; missing from photo are George Manning and Tom Adkins.

IN MEMORY OF SANDY GARVIN (1950–2023) – Sara Drought Nebel, Elected Artist

Look at that! A hummingbird hovered outside the glass door, near our historic blue doors at Lyme Art Association. On that same door, hangs a beautiful stained-glass hummingbird given to us by one of our workshop artists, Putney Painter, Tatiana Yanovskaya-Sink. I had never seen a live hummingbird here before, and certainly not hovering outside the door! But I am sure I will, because longtime patron, Board Member, artist and “flower fairy” Debbi Goodman just brought more beautiful climbing flowers for our entrance.

As I walked along the road leading to the Memorial Service for beloved Elected Artist Sandy Garvin, I followed the signs with hummingbirds on them and thought about these hummingbird experiences. When I asked one of Sandy’s best friends and “Sisters of the Soul” LAA artist, Anne Haviland, about hummingbirds on the signs, she said, “We think Sandy will appear as a hummingbird...” and she smiled as I told her what I had seen at LAA just days before.

Sandy Garvin grew up in Old Lyme. Her DNA goes back to when our gallery began. In 1895, Charles Garvin purchased waterfront property and built a log cabin in Old Lyme for his family, and a few bungalows for his friends. This community came to be known as [Hawk’s Nest Beach](#). “I grew up just knowing I would have a paintbrush in my hand...” said Sandy.

Sandy Garvin was deeply connected to the landscape in Old Lyme. Places like Mile Creek Beach and her family’s beach area, so it was a natural and personal expression for her to paint big skies and reflecting water and sunsets with blinking lights on the horizon. Sandy had an enduring attraction to these sunsets, that came up again and again in the tearful remembrances of her family and friends at the Memorial Service.

Her sister Julie Garvin Riggs said that Sandy was a “connector” and a healer, a great listener. Her children, Jenny, Patrick and Doug and daughter in law Ally, also of Old Lyme, spoke of Sandy in such loving personal ways. Even her young grandchildren were up at the podium. I could relate to their words. When I talked to her, Sandy listened intently. We talked about so many things, art, healing, and the magic of kindness. Warmth radiated from her presence and her smile. She was and is a force of connective energy.

When Ally brought three paintings of Sandy’s for our 2023 Elected Artist Exhibit, on loan from their collection, she broke down in tears, remembering the many times she had been at LAA with Sandy. Our Elected Artist/Ship to Shore reception and award ceremony was serendipitously on Sandy’s birthday, May 12th. Judy Perry, who won The Sandy Garvin Award, felt a very touching connection to Sandy that night. Sandy Garvin became an Elected Artist in 1998 with Judy Chapman, one of her “Sisters of the Soul”. They were co-Gallery Managers and hung shows together, hosted the Plein Air Painters of America (who got to stay at Hawk’s Nest Beach). Sandy was involved in almost all parts of gallery operations, and especially loved receptions.



Sandy Garvin’s last painting on the easel. All of her paintings are in the collections of her children.



Sandy studied with Charles Sovek, Greg Kreutz, Sherrie McGraw and Joan Potter, among others. She worked with the Plein Air Painters of America, the Scottsdale Arizona Arts School and the Lyme Academy of Fine Arts. “But in the end,” she said, “you just settle down, get to work, and most importantly, observe.”

Quiet moments inspired Sandy to paint in a simpler way, capturing atmosphere, mood, and color. She created an emotional connection with the viewer, a connection I’ve seen firsthand at LAA with collectors who purchased Sandy’s work.

We will miss her beautiful spirit but we will forever see her through her art. Her loving family and friends will carry her legacy forward. And we will look for hummingbirds and sunsets and acts of kindness and see her there.

Sisters of the Soul artists Kim Muller-Thym, Patricia Shippee and Judy Chapman are working with us at Lyme Art Association to install a bench in remembrance of Sandy at our studio/back door. A place where artists will congregate to talk about art and everything else.

Sandy will love that.

Your Association wants your help - Volunteer today!

If you enjoy the arts and meeting new people, please consider becoming a Volunteer at the Lyme Art Association. There are many ways that your talents and love of art can help support our many exhibition, gallery, education and special program activities.

Volunteer Positions – Call (860) 434-7802 or email Paul Michael: paul@lymeartassociation.org for more information.

Receiving: Receive paintings for upcoming exhibitions.

Hospitality: Decorate, greet and play music at opening receptions.

Refreshments: Arrange and manage opening receptions, coordinate food, donate food for events and openings and bartend.

Set-up & Clean-up: Set-up & clean-up of opening receptions and events.

Artful Gardeners: Beautify the LAA gardens and landscapes by participating in Spring & Fall clean-ups as well as year-round gardening and flower arranging for opening receptions.

Interns: The Lyme Art Association offers internship opportunities and valuable experience for high school and college students interested in art, museum and gallery management, non-profit membership organizations, and docent support.

