

Cover: Classroom drawing by Deane G. Keller, undated, charcoal, 24 x 16. Collection the artist.

AMERICAN ARTIST

www.myamericanartist.com

OCTOBER 2003 • VOLUME 67 • ISSUE 735

October

FEATURES

12 THE NATIONAL GALLERY OF ART ARTISTS' ROUNDTABLE: THE PROPERTIES AND TECHNIQUES OF OIL PAINT

by Michael Skalka and Ross Merrill

A report on the expert advice offered at a recent conservation conference open to the public.

18 SIX MARKETING SUCCESS STORIES

by Daniel Grant

By first determining the most effective means of marketing their artwork, these six artists identified a willing group of collectors.

22 SIMPLIFY THE DRAWING PROCESS

by Phil Metzger

The best way to develop drawing skills is to set challenges that are clear and simple.

28 PREPARE TO DRAW WITH MOMENTUM

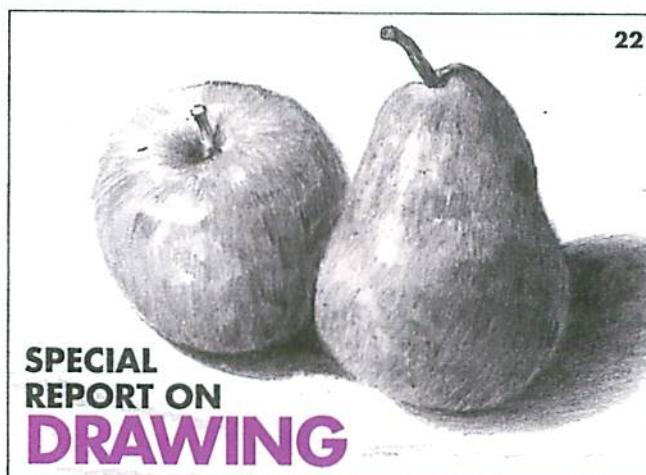
by M. Stephen Doherty

After a long career of teaching, Deane G. Keller points to his class demonstrations to explain how artists might think about drawing.

34 LIMITED ONLY BY IMAGINATION

by James A. Metcalfe

Pat Averill's inventive approach relies on combining a variety of colored-pencil techniques and media.



40 THE PASTEL PAGE: COLOR AND CONCEPT

by Christine Proskow

Elaine Juska Keeley uses her knowledge of color theory to infuse her subjects with a personal symbolism.

46 IDENTIFYING WITH THE PAST

by Lori W. Simons

A painting from the late 19th century inspired Dennis Sheehan to develop an intuitive method of working.

52 THE WATERCOLOR PAGE: LANDSCAPES AND ALL THAT JAZZ

by M. Stephen Doherty

Nancy S. Alimansky is inspired by a range of subjects, including jazz musicians, buildings, and landscapes.

NUTS & BOLTS

58 The latest art news and opportunities—plus the events and workshops at the eighth annual Art Methods & Materials Show.

DEPARTMENTS

- 4 RECENT AWARD WINNERS
- 6 LETTERS
- 8 EXHIBITIONS
- 72 ART MART
- 77 BULLETIN BOARD
- 79 INDEX TO ADVERTISERS
- 80 COMING IN NOVEMBER
- 80 RECOMMENDED BOOKS

Copyright © 2003 by VNU Business Media, all rights reserved. Title registered ® in U.S. Patent Office. The contents of this publication may not be reproduced either in whole or in part without consent of the copyright owner. American Artist (ISSN 0002-7375) is published monthly by VNU Business Media, 770 Broadway, New York, NY 10001. Subscriptions are \$29.95 per year domestic, \$39.95 Canada and foreign countries. Group subscription rates on request. American Artist is printed in the U.S.A. Periodicals postage paid at New York, NY, and additional mailing offices. POSTMASTER: Send address changes to: American Artist, P.O. Box 1944, Marion, OH 43306-1944.



Color and Concept

By Christine Proskow

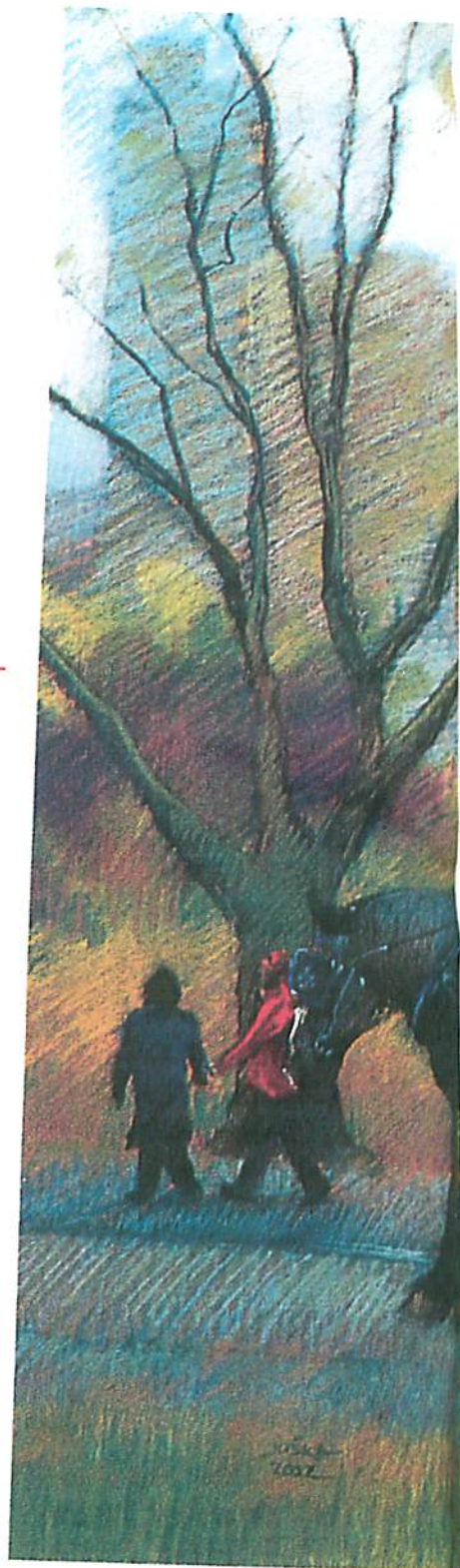
Elaine Juska Keeley, of Colchester, Connecticut, is a member of the Pastel Society of America and the Horse Artists Association, and a signature member of the Connecticut Pastel Society. A participant in numerous exhibitions, Keeley has won many awards; most recently, the Art Spirit Foundation, Dianne B. Bernhard Award, at the Connecticut Academy of Fine Arts 91st Juried Exhibition. She teaches privately in her home studio, and her work hangs in numerous corporate and private collections. She is represented by The Tack Room Gallery and Saddlery in Westport, Connecticut. Visit the artist's Web site at www.ejkstudios.net.



Elaine Juska Keeley evaluates all aspects of concept and color to compose paintings rich in symbolism. Often originating in her dreams, her compelling subjects germinate in her mind for some time, eventually turning up in her pastels after she has fleshed them out in her sketchbook. "My goal is to create paintings not only of beauty but of deeper interest," she says. "I pull from my interests in culture and spiritual tradition to come up with esoteric interpretations that are visually and conceptually dynamic."

Although Keeley determines the concept behind a piece at an early stage—in her sketchbook, for the most part—the painting itself evolves in the creative process, and the artist remains open to change. Following her intuition, Keeley applies her knowledge of color theory to infuse her subjects with a kind of personal symbolism. "I look to impart the psychological impact of individual colors to the different elements in my paintings," she explains, "thereby incorporating deeper shades of meaning."

Keeley's first step is to configure her palette. A strong proponent of color theory, she begins each work with a careful consideration of the colors and their symbolic relationship to the subject matter. "I assign





Central Park Carriage Ride V,
2003, pastel, 18 x 24. All artwork
this article collection the artist.



meaning to the various elements of my painting," she describes. "For example, in *Six Surround the Son*, I used silver and gold over much of the painting to signify the Old World wealth of Venice." With the key colors specified, she then looks to the color wheel, ascertaining how to make those symbolic colors work together visually.

To ensure unity, Keeley selects the combination of colors—or chord—that will best balance her painting while remaining true to her symbolic intentions. "I may choose a three-tone chord through a six-tone chord," the artist says. "The chords are, in effect, a more complex means of working in complementary pairs to create visual and emotional impact. Colors need to react, which is why complementary pairs work so well." Keeley describes a possible chord as consisting of yellow, yellow-orange, red, red-violet, blue, and blue-green.

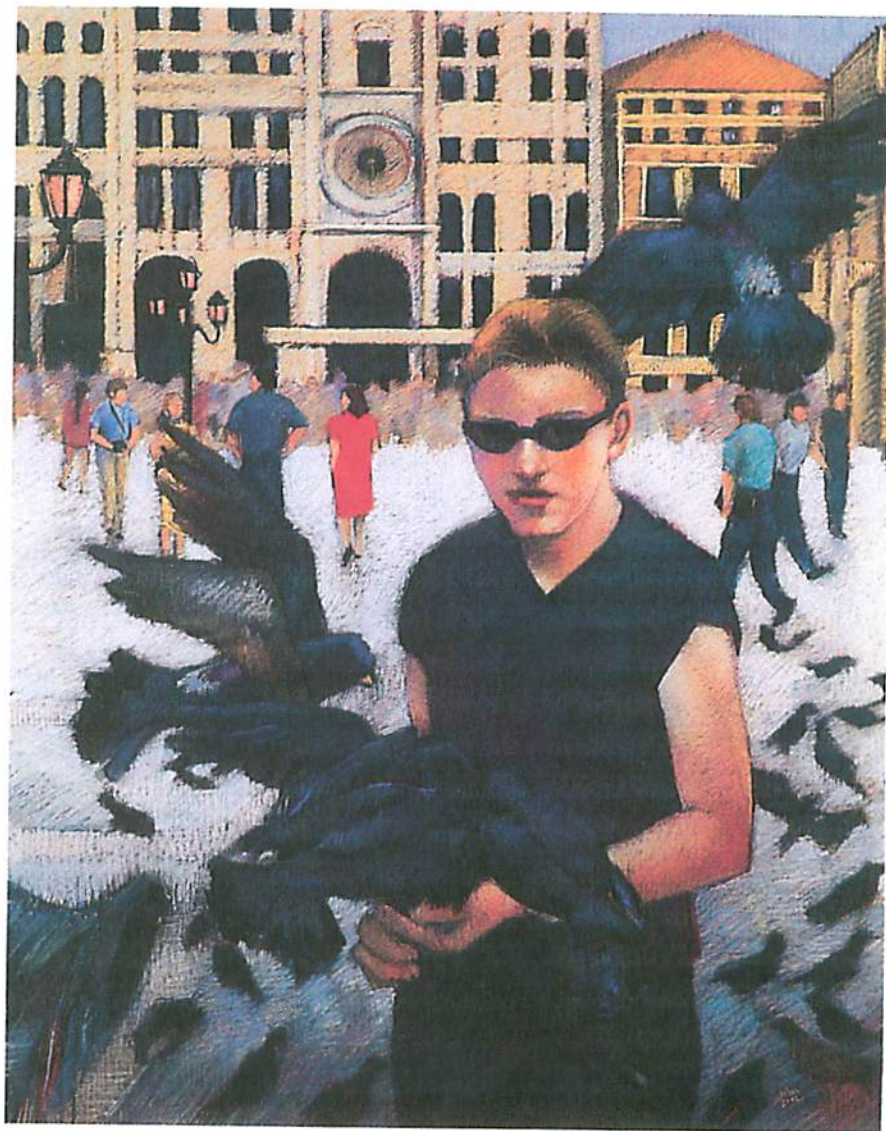
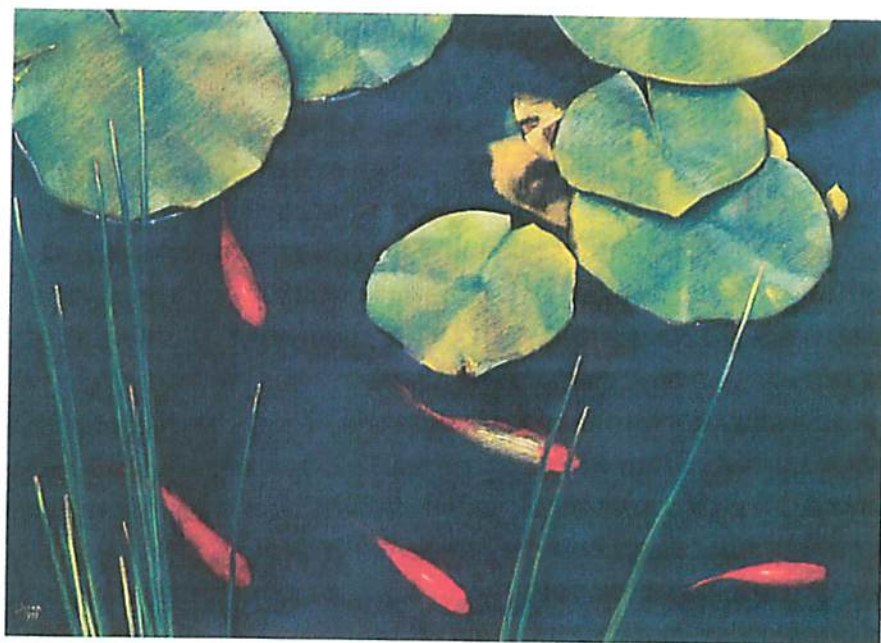
Once she decides her colors, Keeley often makes a quick representation in her sketchbook, employing either colored pencils or pastels. She also makes additional color notes. Ready to realize her concept, she turns to her final support, Kitty Wallis museum-grade paper. "With my sketches available, I loosely draw my concept onto the support with charcoal," she notes. "Usually, my sketches are somewhat undeveloped, so I can save the impact for the painting itself."

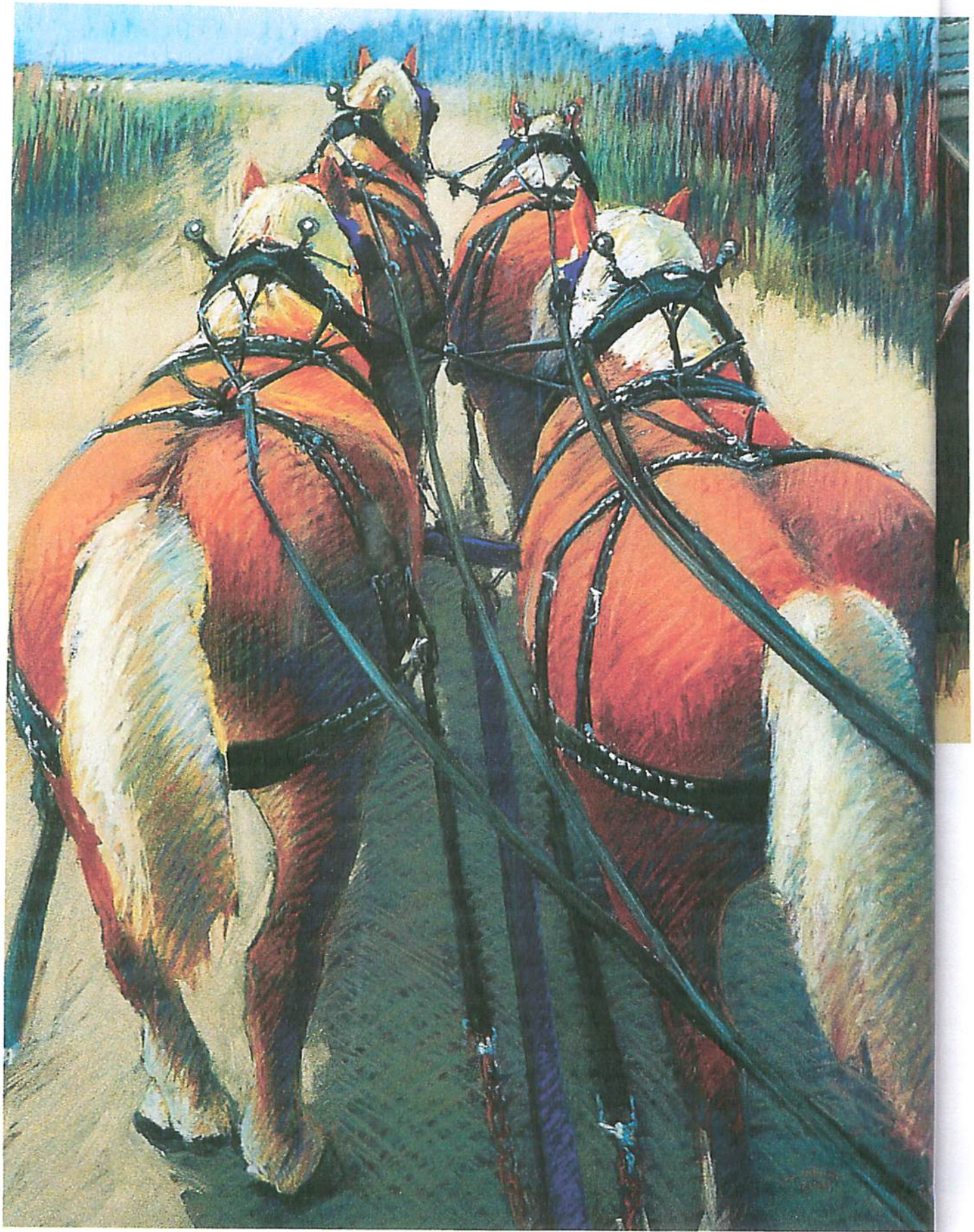
Keeley refers to additional materials such as photographs or original objects as necessary. "To keep my final drawing fresh, I allow myself a lot of bend, freely making compositional changes from my sketch," she says. An exception to that approach is when she is working on a commissioned painting, in which case she must adhere to a preliminary sketch.

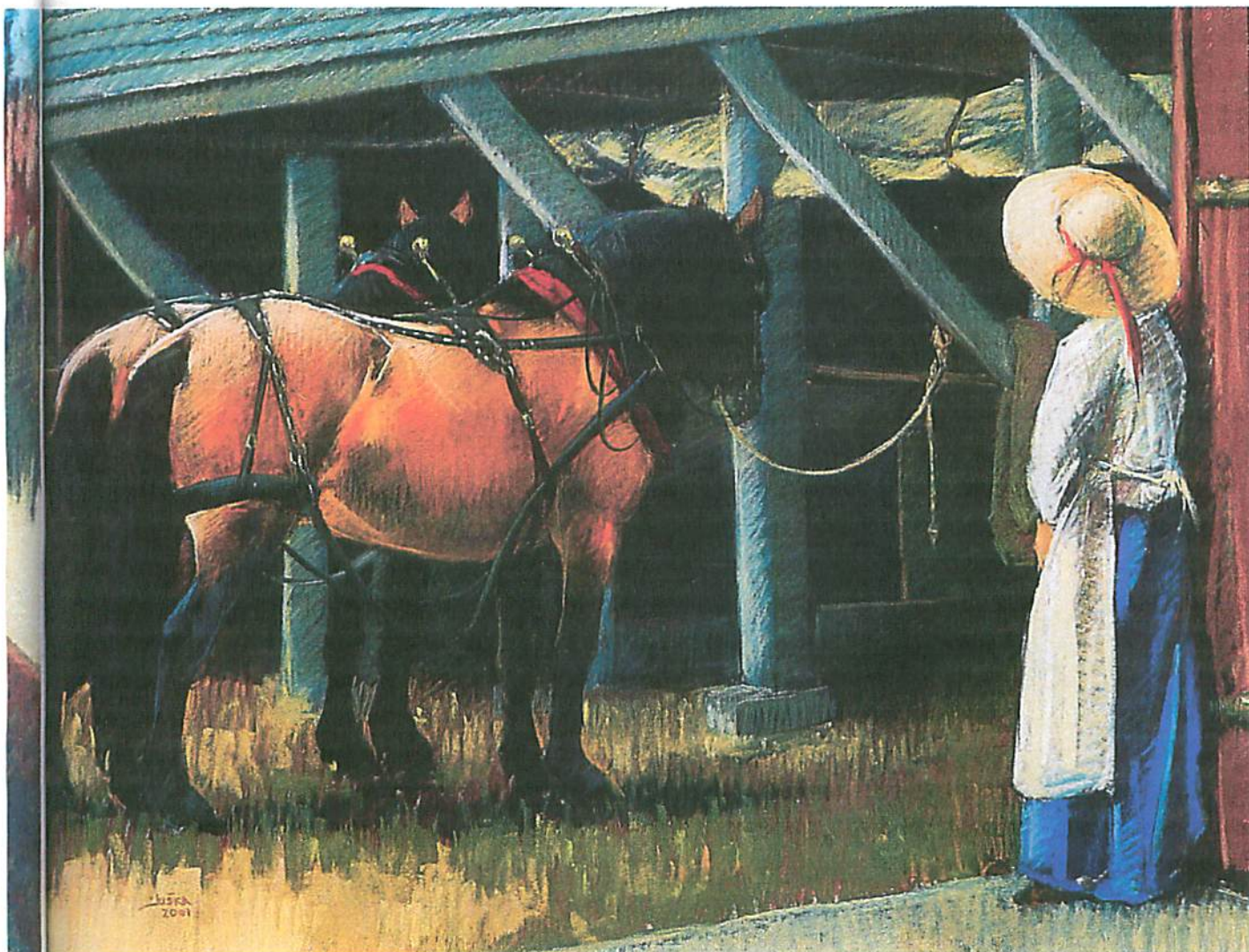
Above: *Koi*, 1999, pastel, 12 x 18.

Right: *Six Surround the Son*, 2003, pastel, 29 x 23.

Opposite page: *Angel Leaping—Seven Crows*, 2000, pastel, 25 x 19.







Continuing in charcoal, Keeley proceeds to make her outline into a strong value drawing before isolating it with fixative.

At this point, Keeley sometimes applies a watercolor or oil complementary wash over the value sketch, but more often begins directly with the pastels, first creating a monochromatic underpainting. "I use three core colors," she says in describing the underpainting, "which are primaries, blended in varying amounts to create tones from gray to black." These core colors are dark ultramarine, dark alizarin crimson, and a dark-value yellow.

She then proceeds to build the layers, working from dark to light in progressively softer brands—including Rembrandt, Unison, Sennelier, Diane Townsend, and Schmincke—

Above: *Seaport Stables*, 2001, pastel, 18 x 24.

Opposite page: *Four-up at Blue Slope*, 2002, pastel, 24 x 18.

as her painting progresses and color intensity increases. "I work up the painting in a crosshatching technique to magnify optical effects," the artist remarks. Ever concerned with achieving the most vibrant results, she optically blends primaries to create her secondary colors. Ultimately, she introduces lush, local color. "I will incorporate a beautiful green or violet, but generally I leave those until the final stages when infusions of strong, bold, local color will produce exceptional contrast," she adds.

In defining her forms, Keeley favors a painterly approach, emphasizing the qualities of her strokes and

color over the depiction of the objects themselves. "Rather than working up to a shape, I will work adjoining shapes one into the other, thereby softening the edges to a certain degree. Because of the color choices, or because of the value choices, it is obvious that they are separate objects," she maintains. Keeley may further refine her strokes depending on what she wishes to achieve and where she wants to direct attention. "In rendering a face, I might place a bold stroke of color on the nose to bring it forward. To make it recede into the face, I would use smaller, softer strokes to suggest less about the stroke and more about the shape," she explains.

As she develops her painting, Keeley notices the way her values

Continued on page 75

LIMITED ONLY BY IMAGINATION

Continued from page 39

In mist or fog, they play with my emotions."

Averill is attracted to natural subjects because "nature is mesmerizing, and well it should be," she emphasizes. "No one's imagination can equal the dazzle and amazement that nature supplies. Water droplets, for example, are really water diamonds but with a distinct advantage—they can't be bought or stolen, just admired."

For Averill, if a subject projects intrigue, she is drawn to it. "If there is any part of a subject left to the viewer's imagination, I like it," she acknowledges. "Imagine the stories trees could tell if they could talk. I often wonder what they are saying with their expressive branches reaching toward the sky. Might they be gossiping about us? As much emphasis as I put on subject matter, it is not nearly as important to me as the drama of the color combinations and the light-play of the values. I want to feel emotional impact."

Averill's hope is to draw people into her work and share the visions of beauty and emotional comfort that she sees in ordinary places. "I mostly use dynamic compositions that lead the viewer into the heart of my work," she says. "I attempt to use colors that feel real—mostly thinking in terms of red, yellow, and blue—and I look at the landscape for guidance instead of relying on pre-mixed colors. Rather than looking at individual components in the landscape, I try to see them as an entire shape with slight variations." While the artist says that she has been accused of being heavy-handed, she enjoys the look of substantial layering rather than tints produced by too many white holes left on the surface of a colored-pencil work.

"I do mix media often, combining small amounts of water-soluble graphite with regular colored pencils or small amounts of graphite with water-soluble colored pencils and

regular colored pencils," Averill says. "One way I make thumbnails is to use wax crayons for the basic colors, then add regular colored pencils for details. I also stumbled onto using colorless wax crayons with regular colored pencils. I put the colorless wax where I want to save light values, then work some colored pencil around and into the wax for an impressionistic look. The results are different and exciting. I've tried a number of other mixtures—colored pencil and acrylic, colored pencil and watercolor, colored pencil and pastel—and they all offer opportunities. But I have a difficult time tearing myself away from the colored pencil itself." ■

James A. Metcalfe is a freelance writer residing in West Warwick, Rhode Island. He has taught English, speech, and theater for 30 years.

COLOR AND CONCEPT

Continued from page 45

interact and makes any needed shifts to give her work depth. She uses value as well to help move the eye in and around her painting. "The strong values in my work add significant drama, and I pay attention to how those value contrasts work together. Are they creating an important contrast, or is a contrast too subtle to notice? Overall, I wish to establish a significant dynamic," she says.

To help stabilize the pastel, the artist applies workable fixative in isolated areas during her painting's development. The coating enables her to continue painting when the surface has otherwise become oversaturated with pastel. A final spray of the completed painting, with the more permanent Lascaux fixative, usually takes up to five coats. "I find that the fixative does not compromise the dark or light values at all," the artist asserts.

Keeley tends to work in a series. Her children appear in her Occidental Elements series, such as

Art Education

SCHOOLS, COLLEGES, UNIVERSITIES

NORTH CAROLINA

MIMS ♦ STUDIOS
A SCHOOL OF FINE ART



www.mimsstudios.com

ARIZONA

ARIZONA SONORA DESERT MUSEUM
ART INSTITUTE

Specializing in interpreting
the natural world
through the arts.

Classes are taught by nationally
and internationally known artists.

For our Fall Schedule call 520-883-3024
or log onto: www.desertmuseum.org

CONNECTICUT

LymeAcademy
College of Fine Arts



Representational painting, sculpture and drawing is taught at this fully accredited, independent fine art college for students seeking a foundation in the figurative tradition. We offer a Bachelor of Fine Arts degree, a three-year Certificate and a post-Baccalaureate program. Summer classes for adults and pre-college programs for high school students are available.

84 Lyme Street Old Lyme, CT 06371

860-434-5232

Fax: 860-434-8725

admissions@lymeacademy.edu

www.lymeacademy.edu

in *Angel Leaping, Seven Crows*, which features her daughter. Horses are another favorite subject, and it's no surprise why: She is a co-owner of a horse-and-carriage business. Keeley believes that equine imagery will only become more prominent in her work. "I am an artist and I am also a horsewoman, and I'm very dedicated to both. I feel that in some way those two aspects of my life will eventually gel in my paintings."

Whether from dreams or other sources, Keeley's subjects continually stretch her artistic boundaries, which can only, she believes, lead to greater fulfillment. "I am not afraid to use past experience, yet I am a strong believer in moving on, both artistically and in life," she says. "In no way am I a static soul." ■

Christine Proskow, a former newspaper correspondent, is a freelance writer living in California. She works in watercolor and pastel in her free time.

IDENTIFYING WITH THE PAST

Continued from page 51

Weisberg (Harry N. Abrams, New York, New York), shows how these artists photographed models for reference, then added figures to their landscapes. In addition to photos, the naturalists employed sketches and studies from life to construct a finished studio painting. "The photos that were taken by 19th-century artists in the Barbizon forest show how much these photos look like paintings," Sheehan shares. "I think these artists were some of the best early photographers, even though they were using photography as a reference for paintings."

Sheehan attended the Montserrat College of Art in Beverly, Massachusetts, and the Vesper George School of Art in Boston. He later studied individually with Robert Cormier, who is a past presi-

dent of the Guild of Boston Artists, and with portrait and landscape painter Richard Whitney. He is a member of the Guild of Boston Artists, which held a solo exhibition of Sheehan's paintings in 2002, and his work is included in many prestigious private and corporate collections, including the White House. Visit Sheehan's Web site: www.dennisheehan.com. ■

Lori W. Simons received her B.F.A. degree in art education from the University of Arizona in Tucson. She is a full-time artist and arts writer based in New Hampshire.

The exhibition "George Inness and the Visionary Landscape," featuring some of the images and ideas that inspired Dennis Sheehan, is on view through December 28 at the National Academy of Design in New York City. Forty Inness landscapes are included in the show. For more information, visit www.nationalacademy.org.



The Florence Academy of Art
Training for the Professional Realist Artist

Director: Daniel Graves

**Learn Realistic Drawing,
Painting and Sculpture
in Florence, Italy**

Academic year programs
& Summer Workshops

Summer session also includes Landscape
& Fresco Painting

www.mediusuicio-fi.com



The Florence Academy of Art is a branch of the International Academy of Fine Art. The Academy admits students of any race, color and national or ethnic origin.

For more information:

The Florence Academy of Art
Via delle Casine, 21/r - 50122 Florence, Italy
Tel. +39 055.245444 - Fax +39 055.2343701
e-mail: florenceacademy@dada.it - www.florenceacademyofart.com

An oasis for connoisseurs of fine travel.



"... top 15 destinations for wine lovers"

Wine Spectator Magazine

"... top U.S. hotels, resorts, and spas"

Zagat Survey



The Emerson
inn & spa

Two Hours From Manhattan In Mount Tremper, New York
For Reservations and Free Brochure Call (845) 688-7900
Visit our web site at www.theemerson.com