



# A DAY IN THE ARTS

## Making art accessible to all

June 5, 2009 ADA0063 [www adayinthearts.com](http://www adayinthearts.com)

### DVD REVIEW

## SEEREY-LESTER ON THE EASEL “CAMPFIRE SHADOWS”

John Seerey-Lester is considered by many to be a master wildlife painter. . . and you can have him visit you in your own home and have him teach you how to paint! Ok, maybe he won't actually come to your house in person, but, in this DVD, it's as if he's brought his easel and brushes and started painting in in your living room!

The program begins with John sitting in front of a large, blank canvas. John explains why he chose the canvas size, shows you his rough sketch, and begins to draw in the wolves

that will be an important part of the painting. He initially thought he would have six wolves but

while sketching realizes that an odd number would make for a better composition.

After quickly sketching the wolves, John shows his palette and the colors he will be using. This painting will be done in Acrylics on a grey-



ish primed canvas. Why grey? John explains that it helps to establish the middle values. He can add light values later but using the grey back ground

helps him quickly establish the dark and middle values. From here, John uses the brush to raw the rest of the picture.

### WORD OF THE DAY

#### Jan van Goyen

Dutch painter, Goyen also spelled Goijen. Full name: Jan Josephszoon van Goyen

Born Jan. 13, 1596, Leiden, Neth. died April 27, 1656, The Hague

Painter and etcher, one of the most gifted landscapists in the Netherlands during the early 17th century.

Source: [www.britannica.com](http://www.britannica.com)

“The beautiful is in nature, and it is encountered under the most diverse forms of reality. Once it is found it belongs to art, or rather to the artist who discovers it.”

- Gustave Courbet

## ART AEROBICS

Practice you drawing skills

Use colored pencils to draw a jackalope by a sagebrush. (reference photo available on-line!). Twenty minutes. ✎

Now that the painting is in progress, the viewer is able to look over the artist's shoulder as he lays in each brush stroke. John mentions that the lower right corner is where he envisioned the campfire to be and that he has to be careful not to get the wolves too close to the fire. Also, will the fire be unattended? Should there be signs of human habitation, such as a coffee can or back pack? What sorts of debris should be scattered about? Leaves and rocks and sticks? Should he leave the second log or does it leave the eye astray, making the picture weaker? John speaks throughout the painting, mentioning why he may leave an element in or why it should be taken out. Or how to make the composition stronger. There is so much to learn from him in this two DVD set.

### OVERALL THOUGHTS

I enjoyed the program and found it quite entertaining to watch a famous artist, whose work I admire, create and finish a painting. It is interesting to see how he takes his rough sketch and refines it while painting, how and what he chooses to include (or leave out) and to hear his thoughts, in his own voice, on the painting.

That being said, if you are watching the program to learn how to do very specific things, you may be disappointed. For instance, the fire is one of the most interesting parts of the painting. We are able to watch John put the first bit of color of the fire down but then the film stops and resumes again after the fire is completed. It would have been wonderful to see all of the steps needed to complete the fire and the smoke surrounding it.

Nonetheless, the program is considerably less expensive than attending a workshop in person. Plus it allows you watch the demonstration whenever you desire a bit of creative inspiration.

To learn more about the videos and books available, visit John's website: [www.seerey-lester.com](http://www.seerey-lester.com). There you will also find work by him and his artist wife, along with her book that was previously reviewed in A Day In The Arts. ✎

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## ART NEWS

### ASW OFFERING SPECIAL DEAL ON MAIMERIBLU WATERCOLORS

**STERLING EDWARDS**  
Big Brush Palette

- Accommodates brushes up to 2" wide!
- Allows quick transitions between pre-mixed glazing colors
- Allows pre-mixing of up to 8 glazing washes plus 14 colors
- Large slanting wells allow the color mix to retain longer life than when mixing on a flat surface

If you order before June 15th, you can receive a free STERLING EDWARDS BIG BRUSH PALETTE (seen above) when you purchase \$30 worth of MAIMERIBLU WATERCOLORS. Learn more here: <http://tinyurl.com/l5p27x>

### STRATHMORE ARTIST PAPERS NEWSLETTER

The summer issue of the Strathmore Artist Newsletter is now available to download. Artist George Max writes about his journey into the art world, his inspiration and tips for a successful drawing project. Questions from their web site are also answered.



**James Jacques Joseph Tissot** (Nantes 1836-1902 Doubs), "The Japanese Scroll", signed 'J. J. Tissot.' (lower right), oil on panel, 15¼ x 22½ in. Sold for \$722,500

Well worth the time to download and read.  
<http://tinyurl.com/rbsm5f>

### **OLD MASTERS AND 19TH CENTURY ART SALE AT CHRISTIE'S**

The Old Masters and 19th Century Art sale realized \$6,486,150 at Christie's and was 86% sold by value and 72% sold by lot. The top price of \$722,500 was achieved for two

works: "The Japanese Scroll" by James Jacques Joseph Tissot (1836-1902) and "La Leçon Difficile" by William Adolphe Bouguereau (1825-1905).

Ben Hall, Head of Department, and James Hastie, Specialist, Old Masters and 19th Century Art, comment: "As the inaugural sale for the newly amalgamated Old Masters and 19th Century Art Department, today's

results present a solid first step for our new sales strategy. We witnessed cross-over buying between clients of Old Masters and 19th Century art which yielded very encouraging sell-through rates of 72% by lot and 86% by value.

American, British and French buyers were particularly active, and we were delighted to welcome a number of new collectors into this broader collecting field. Among the top results, we are especially pleased with *Le Miroir de Scey-en-Varais* by Gustave Courbet, and *A gentleman in his study*, attributed to the Circle of Quentin Massys, both of which soared beyond their pre-sale estimates. We now look forward to our London sale in July and our flagship New York sale in January."

### **NEW GRAND SALON INSTALLATION**

A new installation of 70 paintings from the

**Smithsonian American Art Museum's** collection will be on view indefinitely in the Grand Salon of the museum's branch, the Renwick Gallery. The installation features landscapes, portraits and allegorical works by 51 American artists from the 1840s to the 1930s. Many of these paintings have not been exhibited in a number of years.

Notable works in the installation include



“View of the Temple of Peace in the Roman Forum”, 1864, **George Loring Brown**, oil on canvas, 20 1/8 x 36 in. (51.1 x 91.4 cm)  
Smithsonian American Art Museum, Museum purchase 1974.24.1

***From the Smithsonian website:** George Loring Brown spent almost a year in Rome in the 1840s and created many sketches and paintings. He painted this piece twenty years later, while living in Boston with his family. He tried to establish himself as a painter of American landscapes, but found that his patrons far preferred his Italian scenes (Landscapes of Europe and America 1834-1880, George Loring Brown, Robert Hull Fleming Museum, 1973). This painting shows the ruins of the Temple of Peace, near the Coliseum in Rome, with St. Peter's Basilica rising in the distance.*

**Edmund Tarbell's** commanding equestrian portrait of Marshal Ferdinand Foch (1920) and **Frederick Waugh's** epic canvas “The Knight of the Holy Grail” (1912) based on Tennyson's

“Idylls of the King.” Other works displaying literary, mythological, biblical and allegorical subjects are “Circe” (1910) by **Frederick Stuart Church** and “Fishermen at Sea” (about

1913) by **Henry Ossawa Tanner**. The power of reading to unleash the imagination is evident in “Book of Pictures” (1910-1917) by **Kenyon Cox** and “Mother and Child (Lady

Shannon and Kitty)” (about 1900-1910) by **James Jebusa Shannon**.

The installation features portraits of several of the artists whose paintings are on display, including an undated portrait by Nicholas R. Brewer of William Henry Holmes, first director of the museum and noted geologist and painter. A number of self-portraits are on view, including the haunting “Self-Portrait” (1923) by Brooks, “Self-Portrait with Palette” (about 1906) by Alice Pike Barney and “In My Studio” (1931) by Leopold Seyffert.

The Renwick Gallery of the Smithsonian American Art Museum is open from 10 a.m. to 5:30 p.m. daily, except Dec. 25. Admission is free. Smithsonian Information: (202) 633-1000; (202) 633-5285 (TTY). Museum information (recorded): (202) 633-7970. Web site: [americanart.si.edu](http://americanart.si.edu).

### **JAN VAN GOYEN PAINTING’S NEW HOME**

**Kresge Art Museum** announced a major new acquisition of a marinescape by **Jan van Goyen**, one of the greatest 17th century Dutch landscape painters. “An Estuary with Row and Sail Boats”, from the late 1640s, was called a “connoisseur’s gem” by writer Souren Melikian in the International Herald Tribune.

Jan van Goyen, one of the greatest 17th century Dutch landscape painters, became an outstanding master at rendering his native sea and sky in various weather conditions. By the 1640s as seen here, he preferred to represent foul weather with choppy seas and roiling clouds. Like other contemporary painters, his palette became almost monochrome. Yet with this tonal way of painting restricted to brown, grey and umber with a few highlights of white, he conveys the mois-

ture-laden atmosphere. This is a quintessential Dutch view. The audacious low horizon, flat land, and vast sky makes it feel modern and was to influence 19th century French and British painters who “rediscovered” him.

The viewpoint is as if the artist and viewer are drifting inside a boat. Van Goyen often made drawings as he traversed the rivers and lakes of the Dutch Republic in a small boat. These drawings provided him with a large repertoire of motifs that he later worked up into finished compositions in his studio. Although he rarely was concerned with topographical accuracy, the tower on the left has been identified as the Bathsantoren, located near Goes in Zuid-Beveland, in the province of Zeeland. The Village of Bath was destroyed by a flood on 13 January 1552, leaving only this imposing tower, which survived for centuries. For compositional balance, van Goyen put a small row boat in the foreground of the left, with a towering sail boat further in the distance on the right. He signed his initials “VG” near the prow.



**Jan van Goyen** (Dutch, 1596-1656), “An Estuary with Row and Sail Boats”, late 1640s, oil on panel, 14 x 12-3/4 inches, Kresge Art Museum, Michigan State University, MSU purchase, funded by the Emma Grace Holmes Endowment, 2009.20

This painting was considered one of the coups of the 2009 TEFAF art fair in Maastricht, Holland, where Director Susan J. Bandes saw it. One of the finest of van Goyen’s paintings on the art market, it makes a splendid addition to Kresge’s growing Dutch collection. [www.artmuseum.msu.edu](http://www.artmuseum.msu.edu)