

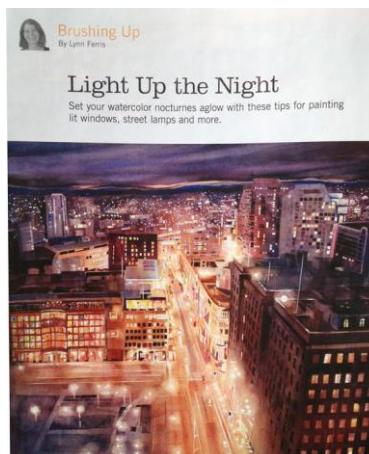
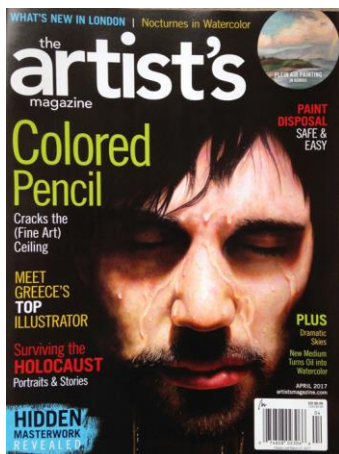
Spring 2017

Lynn Ferris AWS, NWS, FWS

❖ watercolors ❖

Upcoming 2017 Workshops & Demos

- May 24th
Valley Art Association
Hagerstown, MD
Watercolor Demo
- June 6, 7, & 8
LeMars Arts Center,
LeMars, Iowa
Workshop
- June 22- July 27
The Mansion House
Hagerstown, MD
Morning watercolor
classes
- September 11-15
Cuyahoga Valley Art
Cuyahoga Falls, OH
Workshop
- September 27, 28, & 29
Louisiana Watercolor
Society
Workshop
- October 7th
Carroll County Arts
Council, Westminster, MD
Workshop
- October 18, 19, & 20
Central Virginia
Watercolor Guild
Charlottesville, VA
Workshop
- October 27, 28, & 29
Charlotte Fine Art Gallery
Charlotte, NC
Workshop



"The Artist's
Magazine" April
2017

Hello Friends...

I recently had the honor of being asked to write instructional articles for both the current (April) issue of "The Artist's Magazine", and the August 2017 issue of "Watercolor Artist"

The first article is titled "Light up the Night" and focuses on painting night scenes. If you haven't got a subscription, it's available at Barnes & Noble, many newsstands, by calling the North Light Shop at: 1-855-842-5267,

Upcoming events...

I've got workshops coming up in some fun and interesting places this season.

First, in June, there are only a couple of spaces left for my workshop in LeMars, Iowa. Never heard of LeMars, Iowa? It's the "Ice Cream Capitol of the World". What's not to like about that?

or you can order it online: [order The Artist's Magazine](#)

The summer article will be a lesson and demo detailing my method of painting light and shadow. It should be available in June.

I always look forward to an active teaching schedule. I'm working on my calendar for 2018, so if you'd like to take a workshop and don't see one listed in your area, be sure to give your local art

group my information and website: www.LynnFerris.com

We'll see if we can make it happen!

A reminder: if you've received this newsletter, and would rather not, let me know via email and I'll gladly take you off my list.

In September I'll be in both Ohio and Louisiana, near New Orleans.

I'm often asked if I ever teach in Charlotte, NC. This year the answer is YES, in October.

Closer to home (the WV home), is Charlottesville,

VA, also in October.

I'll be in Westminster, MD on October 7th, for one day. ***This once a year workshop usually fills as soon as the Carroll County Arts Council announces it, so if you know you want to take it, let me know ASAP and I'll put you on the list.***

Upcoming 2017
Workshops & Demos

- November 8
Ocala Art Group
Ocala, FL
Watercolor Demo
- November 9 & 10
Ocala Art Group
Ocala, FL
Workshop

Checklist for Saving a Problem Painting

Sometimes you know a painting just isn't working but you don't know why.

Try asking yourself the following questions:

1. Is there a focal point?

If there is, where is it located?

Is it too targeted?

Are there competing focal points? If so, can one be downplayed or eliminated?

Are there areas that are becoming unwanted focal points because of their color, value, or placement?

2. Where is your eye led?

Is this where you want it to go?

3. What is the overall range of values from light to dark?

Is there enough contrast?

Is there too much contrast (no middle values?)

Does any area look washed out?

Is the value of any area overwhelming?

Are the values well placed and well balanced? (Do they reinforce your focal point or detract from it?)

4. Does any object have an

awkward placement?

5. Is the spacing of elements interesting?

Should some elements be added or eliminated?

6. Is there enough detail? Too much detail?

7. Does anything simply "not make sense"?

(Logically, proportionally, perspective, incorrect drawing, etc.)

Using Color and Value to Solve Design Issues

You've asked yourself the questions above, but how do you fix it?

Sometimes a layer of color can make a big difference.

If an area is too vivid, it can be toned down with a light wash of the complementary color. This will bring it closer to gray.

If it needs just a little bit of toning down, pick a clear violet. Use a red violet for warm areas or blue violet for cooler ones. Both of these can be made by combining phthalo blue and alizarin crimson.

If there is not enough contrast, find the focal point and add some dark near it.

If there is too much contrast, find a light area that can be turned into a mid-tone with an additional layer of the same color.

If an area is distracting because it has too much detail, a unifying transparent wash (of a related color) over the whole area will make the details less prominent.

If an area of background foliage is competing for attention with the subject matter in the foreground,

try a thin wash of gold made from cadmium yellow light, a bit of alizarin crimson, and lots of water.

Be sure to check my Facebook page for extra painting tips.

[Lynn Ferris Watercolors Facebook](#)

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Happy Painting!!!!