

Tom Francesconi news, tusa

Watercolor Impressions



Bessin Harbor

NEWS!!

I was recently asked to be interviewed by Creative Catalyst Productions and they have since posted the interview on their Blog site. To read my interview, go to ccpvideos.com and click on *Blog* at the upper left of the home page. Then go to *Older Blog Entries* and select *May, 2012*. After making the selection, scroll down to find my interview and click on it. Or, you can copy this link into your search bar and go directly to the interview: <http://bit.ly/FrancesconiInt>

MORE NEWS!!

My painting *Meilleurs Amis, Honfleur* was selected to be in the Missouri Watercolor Society National Exhibition. You can view the exhibition by going to www.mowsart.com

More Paintings from France and Belgium



Arles Plaza

With such historic architecture in the city of Arles, it was difficult to decide just where to settle in and paint. I, along with some of my students, ended up off the beaten path where we painted street scenes representing the local flavor. As we strolled through the charming center plaza on our way back to the bus, I remember wishing we had spent the day painting there.



Afternoon Delight

I enjoy places where people gather so cafes are hard for me to resist. Here are two in Bruges, one awash in afternoon sunlight and the other in dappled, morning light.



Morning Coffee



A Quiet Street, Brugge

After a night out among the bustling cafes of Market Square, it was fun just exploring the quieter side of Brugge. There were so many little discoveries to be made.



Hotel Adornes, Brugge

Keeping an Open Palette



Adrift

In my last column, I talked about the importance of the preliminary drawing or, as I like to refer to it, the value study. One of the reasons I like the term value study is that the word *value* is contained in its name, which represents one of the most important aspects of the drawing. Let's take a closer look at what it is and the role it plays for the painter. Perhaps a good place to begin would be to clarify what it is not. It is not intended to be a refined drawing. In fact, if you labor over the drawing, attending to every detail, it is very likely your mentality will carry over to the painting, risking a rigid, over-worked effort. If the preliminary drawing becomes a busy compilation of things, burdened by too much information and too many value changes, it will be difficult to interpret and it will be of little help. At this point, you are like a shipwrecked sailor, adrift without direction and at the mercy of the elements (or, in our case, the reference).

The purpose of the value study is to help the artist stay reasonably on course while painting, with a loosely defined plan that allows for creative exploration. To perform at its best, it should be simply executed, providing the essential features without the details. It should exhibit such things as the large, important shapes, a simply designed value pattern and a consideration for a focal area. It also is a good idea to create connections between some of your shapes as a means to help

unify your design. Smaller notes of interest can be effective as long as you remember to keep them to a minimum.

Try to refrain from putting unnecessary marks into your white (or light value) shapes, as their clarity can be compromised. If you clog them up, it just becomes confusing. Remember that you are creating this study so you can refer to it during the painting process. If you cannot make sense of it, who can? By keeping it simple and considering only those things that are most important, you will be better prepared to create a successful painting while leaving the door open for creative expression. Preparing a value study does not guarantee success but it is the best thing I know to lend a helping hand at getting there. If you are thoughtful and put your effort toward these considerations, you will be rewarded. Otherwise, prepare to break out the paddle!



Adrift

Join award-winning artist
Tom Francesconi, nws, twsa
for a unique opportunity to paint on the beautiful island of
Korcula, Croatia!
Deadline for Registration is July 1, 2012!



Sponsored by:
SLIKAMILINA
Painting Tours

Accompany Tom Sept. 1-10, 2012, for a 10-day, plein air painting tour.

Upon our arrival in Dubrovnik, we will be met by our host, Lynda Milina. After an overnight in Cavtat, we travel up the Peljesac Peninsula and ferry to the island of Korcula. Korcula is rich in vineyards and olive trees and its southern shore is dotted with picturesque coves and beaches. Red-roofed coastal settlements with their quiet harbors and small, hillside villages are just a part of the island splendor that awaits the painter. Every morning we will gather for breakfast before departing for a new painting destination. Each day, Tom will demonstrate a watercolor on location and remain on site to provide helpful instruction for the student. The day ends with dinner and a joyful review of our painting adventure. At the completion of the workshop, we will return to Old Dubrovnik, a World Heritage Site, to tour the city and enjoy our final dinner together. This truly will be a painting trip to remember! For more information about accommodations and itinerary, please go to the Slikamilina web site.

SLIKAMILINA PAINTING & PHOTOGRAPHY TOURS

Tel: 613-241-9631 www.Slikamilina.ca

2012 Workshops

- **September 1-10, 2012** Island of Korcula, Croatia
- **October 10-12, 2012** Southwestern Watercolor Society, Dallas, Texas
- **October 23-25, 2012** L'Atelier Art Studio, Janesville, WI.
Claudiadair Fitzgerald at cfitzartist@gmail.com or call (608) 754-3358

2013 Workshops

- **March 4-8, 2013** Kansas City, MO
- Manhattan Art Group, Manhattan, KS Dates TBA
- Ellison Bay, WI. Dates TBA
- **September 23-27, 2013** Beach Art Group, Panama City, FL.
Helen Ferrell at beachartgroup@att.net or call (850) 265-0460.7940

2012 Classes

- Summer classes in Chicago begin June 23. For more information, go to: www.oldtowntriangle.com or call Leslie Wolfe at: 312.337.1938
- Fall dates TBA