

Tom Francesconi news, tusa, wvu

Watercolor Impressions



Honfleur Harbor Market

NEWS!!

- Tom's painting "Honfleur Harbor Market" was awarded the *Brown, Hay and Stephens Award* at the **Skip Watts Memorial Exhibition** in Springfield, Illinois.
- Tom also had paintings accepted into the **American Watercolor Society International Exhibition** and the **Adirondacks Exhibition of American Watercolors**. Tom's painting "Andrew" won the *Soft Edged Expressionism Award* at the Adirondacks exhibition.
- Tom will be co-featured in an article in the October, 2013 issue of **Watercolor Artist** magazine, on newsstands now!

Workshop News

In March, I returned to Kansas City for the third time to conduct a workshop. The last remnants of heavy snows were melting under warm and sunny skies. I am fortunate to have been asked to return to such a lovely city where I have made so many painter friends. I have become so spoiled that I not only look forward to a great workshop but also to a lunch date with my students at the Rozzelle Court restaurant in the Nelson-Atkins Museum of Art. How very special!! Thank you to everyone who attended for helping to make this workshop so memorable.

My May workshop in Ellison Bay, Wisconsin, is always a treat because I have such a fondness for the Door County Peninsula and I am allowed the opportunity to share that with my students. Although the weather was on the cool side, it did not prevent us from having a very enjoyable and productive week. Our days were filled with painting, while the evenings presented us the opportunity to unwind and enjoy the pleasure of being together. I am grateful to all my students for their dedication and hard work and for sharing time with me in Door County. It was such a great week!

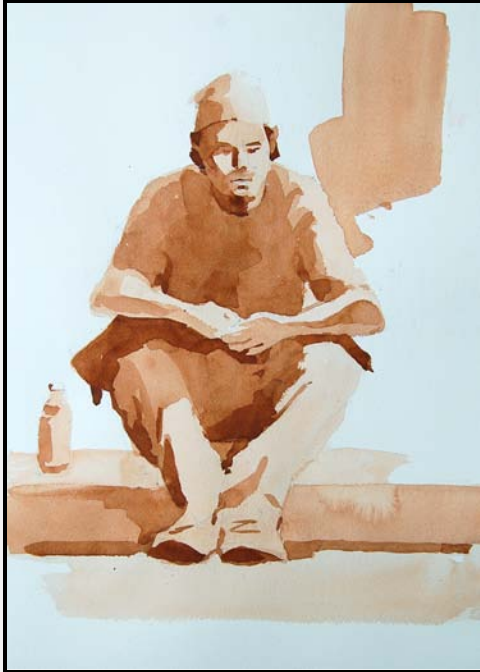


Keeping an Open Palette

Life on the “Edge”

Boredom is part of the human condition. It is almost impossible to escape. In a similar sense, a painting can suffer the same malady. Therefore, the idea that “variety is the spice of life” is hard to argue. To introduce some type of change into our routine is to become happier, more energized, and more fulfilled in our daily lives. The need to introduce variety or change into a painting is equally important to the artist as a means to help create and sustain interest. This variety is manifested through a creative use of design elements such as shape, value, color, etc. To this end, I watch my edges. The interplay between edges that are defined and those that are not (often referred to as Lost and Found) can play a pivotal role in a painting. When an edge shifts from one quality to another, the change visually asserts itself and triggers interest. The lost and found edge creates a sense of mystery and evokes a feeling of wonder. In this manner, the changing edge helps to prevent the painting from being static and encourages viewer involvement.

Take a look at the first example, below. In this particular study, I have made no attempt to alter any edges. I waited for each wash to dry before proceeding to the next. In so doing, all the edges are the same. I feel it looks predictable. There are no surprises. In the second example, I have painted the same subject but I have made sure to provide variety along the edges. Some edges are clean and defined, some are less distinct and some are altogether lost, while still others are rough and textural. Although one approach is not necessarily more right than another, I prefer the look that is found in the second example. I like to think that it provides more “bang for your buck”, more visual stimulation.



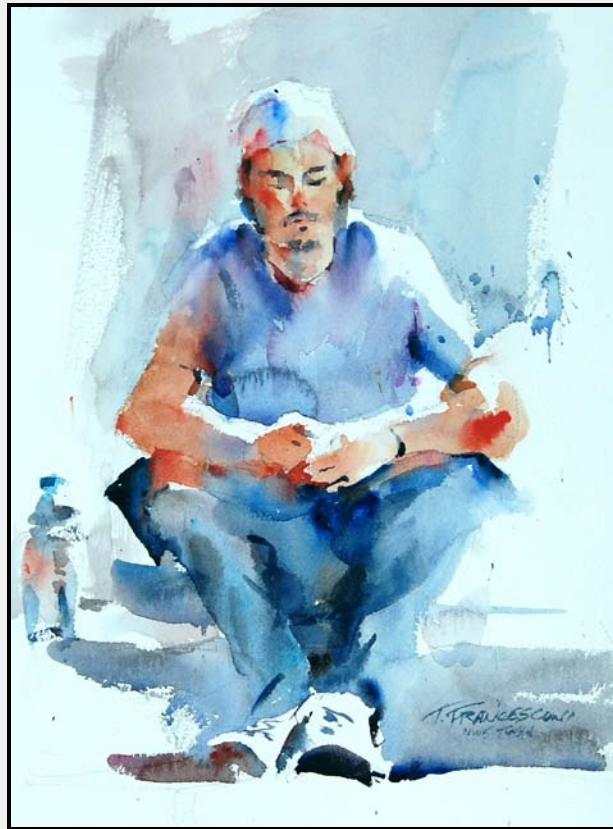
Example 1



Example 2

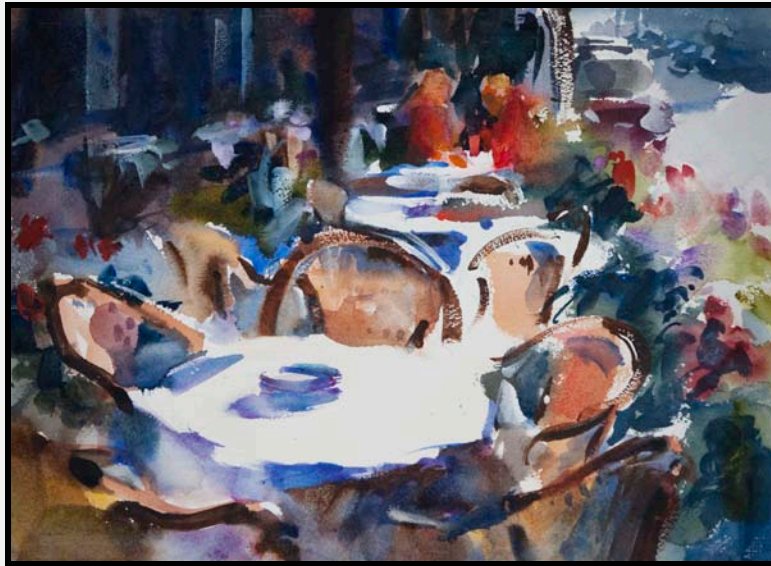
To achieve this end, I paint with little regard to the degree of moisture on the paper. In other words, as I paint, I do not necessarily wait for areas to dry. Instead, I forge ahead. My loaded brush often touches areas from wet to dry and everything in between. I may not always know exactly what will happen but I am almost assured that it will be interesting and that my edges will exhibit change. That's what I am after! I enjoy this way of applying paint. Drips, runbacks and the like are often a byproduct of my approach. I am, for the most part, accepting of them as I think they impart a certain charm to the painting. Inevitably, there are times when I have to go back into dry areas to make adjustments to certain edges although it does not seem to give me the same fresh and spontaneous look that my direct approach provides. Additionally, it takes more work. But I will do whatever is necessary to achieve my desired results. There are times when I do not want a brush stroke to be compromised by wet or damp paper. Here, I have a choice. I can either wait to assure the paper is dry before I proceed or I can load my brush with pigment and very little water and dive right in. More often than not, I choose the latter.

In the previous examples, I chose to use only one color as a means to keep distractions to a minimum while demonstrating my point. In the third example, although I have opened my palette to introduce color, nothing else has really changed. My approach remains the same.



Example 3

I always have believed the real art of a painting is in the process. Thinking more creatively while developing edges can be a rewarding part of that process. As for the viewing experience, changing edges performs double duty. Not only do those edges help to entertain the eye but they invite the viewer to return! It is hard to say when it occurred that I first became enamored with edges, but now there is no going back for me. I'm having too much fun living life on the "edge"!



2013 Workshops

- **REAL SOON! July 13, 2013** One day figure workshop Chicago, IL. For information about this workshop and the location, please go to www.oldtowntriangle.com
- **SOON! August 5-9, 2013** The Art Barn, Valparaiso, IN
This workshop is conducted in a restored country barn that rests on 69 acres of pastoral land--a truly wonderful setting. www.artbarnin.com
Contact Janey at artbarnin@aol.com or (219) 462-9009
- **SOON! August 23-25, 2013** *Painting the Figure* LaGrange Art League, LaGrange, IL. www.lagrangeartleague.org Contact Sarah Rehmer at info@lagrangeartleague.org or (708) 352-3101.
The LaGrange Art League is situated in beautiful downtown LaGrange, IL . With a gallery downstairs and classroom space above, it is a wonderful place for creative inspiration and education.
- **September 23-27, 2013** Beach Art Group, Panama City Beach, FL
Contact Helen Ferrell at beachartgroup@att.net (850) 265-0460.
Panama City Beach rests on the Gulf of Mexico coast. It long has been a popular vacation destination due to its unique sugar-white sandy beaches. This will be my 1st visit to Panama City Beach and I am looking forward to it.

Just Added!

- **October 7-9, 2013** Manhattan Arts Center, Manhattan, KS
Contact Emmalee Tredway at emmatredway@netscape.net
(785) 341-8772

For specific information about any of these workshops including availability, description, registration, tuition, location, accommodations, etc., please use the contact information provided. Otherwise, please contact Tom at: info@tomfrancesconi.com.

Old Town **2013** Classes



Fall session begins August 31!

Tom teaches a Saturday morning class at the Old Town Triangle Center in Chicago. Classes are generally 10-week sessions that run winter, spring, summer and fall. The Art Center is located in a charming, historical neighborhood, just 2 blocks from the acclaimed Lincoln Park area and the Lake Michigan lakefront. The Center is easily accessible and the neighborhood parking is free! More information about this class can be found by going to:

www.oldtowntriangle.com Scroll along the red headers to **Art and Fitness Classes**. A drop down menu will appear. Click on **Art Classes**. Scroll down to the bottom to find more information about Tom's classes and any upcoming workshops.