

# John MacDonald

November–December, 2021



## Manage Mistakes—Learn From Failure

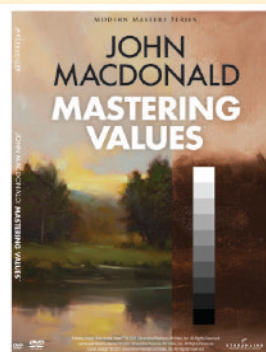
*“I'm in a foul mood as I'm making stupid mistakes... This morning I lost beyond repair a painting with which I had been happy, having done about twenty sessions on it; it had to be thoroughly scraped away... what a rage I was in!” – Claude Monet*

One of the most common misconceptions beginner painters have regarding experienced painters is that, for the better painters, painting is easy and mistake-free. Nothing could be further from the truth. Painting never becomes easy nor do the mistakes ever stop occurring. No matter what road you take as you travel from beginner to experienced painter, it will be filled with wrong decisions and littered with the wreckage of failed paintings, from beginning to end. Failing is unavoidable.

In addressing this issue, it's helpful to make a distinction between a mistake and a failure. A mistake is the result of a single, specific choice made while working on a painting—a choice of

value, color, shape, etc. It occurs during the *process* of painting. A failure is a judgement applied to a finished painting after the process has ended. If recognized, most mistakes can be corrected. The majority of my most successful paintings are full of corrected mistakes. But depending on the cause, a failed painting may be irreparably lost. Avoiding and dealing with mistakes and failures—both in paint and in our heads—requires slightly different approaches.

In this text-heavy (sorry!) newsletter, we'll look at mistakes and failures: what they are, how to minimize them, and how to prevent them from diminishing our joy of painting.



### ***New Streamline Video Available***

The newest Streamline video, *“Mastering Values”* is now available. Unlike the previous two videos, this is not about me, my technique, or the materials I use. Instead, this is about a single component of painting—arguably the most important component: **Values**. It was a labor of love and, thanks to the skill and professionalism of the Streamline staff, the result couldn't be better. Interested? Click [HERE](#).

# MISTAKES ~ Choices Made While Painting

*“Anyone who has never made a mistake has never tried anything new.” – Albert Einstein*

## Examples of Mistakes Leading to Failures:

A mistake is the result of a specific decision made while working on a painting. Almost all mistakes can be assigned to one of the five components of a painting: mistakes in composition, values, color, edges, and details. Below are three examples from the 200+ failed paintings currently sitting in my studio. It’s no accident that two of the three were plein air paintings. My failure rate is about 50% when painting outdoors, much higher than studio work.



In this plein air painting there are several flaws, two of which were fatal. Compositionally, the horizontal bands of sky, distant hills, and far trees are all nearly of equal size on the canvas. The equal shapes flatten the illusion of space and make it impossible to say which area is most important. Secondly, each area of the canvas is covered with similar amounts of detail, a uniform handling of edges, and equal sized brushstrokes. Most of the contrasts in the painting (in value, color, edges, and detail) are similar. Where’s the focal point? What’s the message? I fell in love with each area of the painting and painted them with equal emphasis. There were *two* paintings in this scene: one focusing on the distant hills and sky, the other calling attention to the pattern of grasses, snow, and trees in the fore and mid ground. I put equal emphasis on both in a single painting, guaranteeing the painting would fail.

Another plein air painting, this was painted while standing in direct sunlight. Failing to take into account the brilliant sunlight shining on the canvas, the values were thrown off completely, becoming far too dark. This might have become a decent low-key painting if the value relations of the foundation values had worked. But other than the sky, the values are far too compressed. The colors are too muted and the composition, although not a complete disaster, could have been better. Pushing the horizon towards the top of the canvas puts an emphasis on the water, but there's little happening there. Two of the trees kiss the edge of the canvas. Would this have been better if I had zoomed in? I didn't do a tonal sketch. . .



A painting *must* have either strong value contrasts and/or strong color contrasts. This painting has neither, leading to a painting that is – well, *boring*. The value and color contrasts could easily be enhanced by a little re-painting and could result in a slightly better painting. But what dooms this painting is the composition. The sky and the middle band of hills, tree, and hillside are nearly of equal size on the canvas. The

two prominent trees are dead center. The eye is swept down the hill and allowed to move off the right edge of the canvas. The foreground snow meets the hill in a straight line that is parallel to the bottom edge of the canvas. There are too many problems with the composition to warrant spending valuable painting time trying to save this canvas. It's better to move on.

# Mistakes and Mind Games

*“We don’t make mistakes, just happy little accidents.” – Bob Ross*

## MISTAKES AND MIND GAMES

There’s nothing wrong with painting from our strengths: painting a subject matter, creating a composition, mixing colors, using techniques, etc., that we’ve mastered and are comfortable using. But painting from our strengths, day after day, leads to formulaic, monotonous work. It’s a brutal fact of art making that the more we paint from our comfort zone—cranking out one pretty picture after another—the more likely our paintings will become lifeless.

Countintuitively, mistakes are *good*. When we’re making mistakes, it’s a clear sign we’ve moved beyond our comfort zone and are at the limit of our abilities—*exactly the place we need to be in order to learn and improve our skills*. Unfortunately, for many of us, making a mistake often triggers a cascade of emotional angst and self criticism that shuts down our objectivity and prevents us from learning from the mistake. It’s a cliché but true: a mistake only remains a mistake if we don’t learn from it, yet learning is impossible if our heads are filled with irrelevant, negative stories about ourselves or the painting or both. Below is a simple process for dealing with the mental side of making mistakes:

### **Take a break.**

If the frustration or anger caused by making mistakes triggers a storm of internal criticism, recognize and acknowledge what’s happening, then take a deep breath and a short break. Get away from the painting for a few minutes. Have a cup of tea while the thoughts subside and the body calms down. If you’re upset you’ll be unable to take the next step.

### **Dis-identify from the work.**

Too often we see a mistake as a judgement on our overall artistic ability rather than the result of having made a specific decision. In order to prevent overly-subjective, emotional reactions from killing the possibility of our learning from our mistakes, we need to dis-identify from the work and to remind ourselves that our paintings are not us.

Dis-identifying from the work isn’t easy. Our best paintings arise from the deepest part of us. They’re meaningful to us precisely because they’re so personal. And yet we must be able to separate our sense of self—and self-worth—from every painting. A mistake is simply an event that occurs in this particular painting at this particular time as a result of this particular decision. Why should a single mistake be taken as a blanket condemnation of ourselves or of the totality of our abilities? A flaw in the painting isn’t a flaw in ourselves. When we’ve truly separated our sense of self from our paintings, when the negative mind chatter abates and the emotional storm subsides, we can create a quiet center from which we can see our work with fresh eyes, judge it objectively, and learn from it.

For those of you who suffer from a lack of self-confidence, here are two wonderful books which were recommended in a previous newsletter. Both were written by Eric Maisel, a psychotherapist who is credited with founding creativity coaching.

***Fearless Creating*** ~ ISBN 9780874778052

***Coaching the Artist Within*** ~ ISBN 978-157731464

### **Reframe the mistakes as beneficial.**

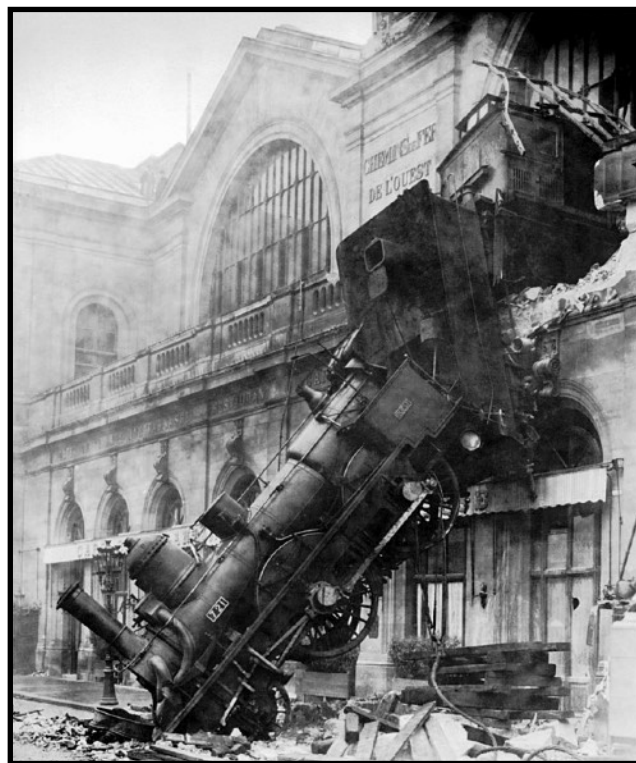
Remind yourself that mistakes are *good*. They tell us we're exactly where we need to be in order to learn. Mistakes are not only unavoidable, they're advantageous. They present us with clear lessons and potential opportunities.

Nearly all of what I consider my best paintings over the last 40 years have been survivors of painful train wrecks, paintings that went through an ugly phase, paintings that I would step back to judge and think, "I don't know what the hell I'm doing here!" I can still feel frustration and even occasional anger when I make a series of mistakes in a painting but I've learned to catch those reactions early and allow them to quickly pass. The snide internal comments and negative stories no longer distract me nor stop me from working on the painting.

### **Identify the mistake and learn from it.**

Use the list of questions on page 12 to help identify the cause of a mistake. Make a mental note of the cause(s) and pay attention when similar decisions are made. A mistake that leads to artistic growth is not a mistake, it's a teacher.

If a dear friend and fellow painter asked you for feedback on a failed painting, would you respond with harsh, hurtful comments? Would you trash her as an artist? Or wouldn't you be more inclined to offer her kind support and give her specific information about the painting? Treat yourself in a similar manner when judging your work.



## Tips for Avoiding Mistakes: Do the Prep!

*“A painting is a series of corrected mistakes.” – Robert Bissett*

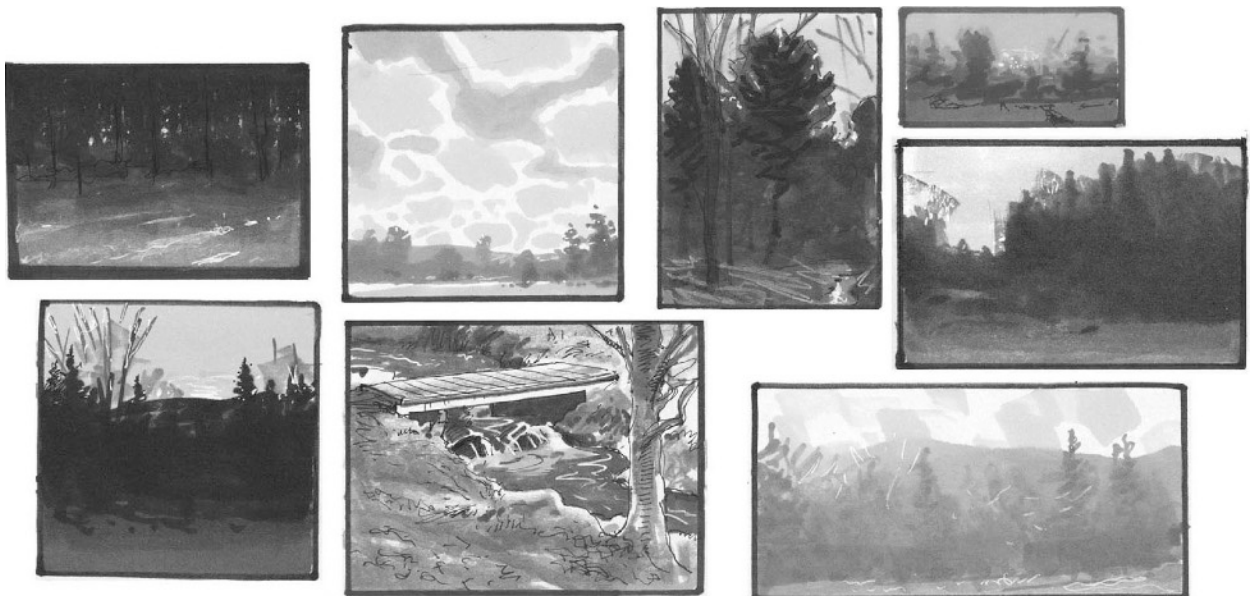
The fact that mistakes are unavoidable and should be seen in a positive light doesn't necessarily mean the more mistakes you make, the better. There's nothing wrong with trying to prevent them. Here are four solid tips to help you avoid making mistakes in paintings.

### Answer this Question. . .

**What's your intention?** What is the point of the painting? The answer to this question will determine not only the message of the painting but help you decide how to structure the composition and values, where to establish the focal point/area and areas of greatest contrast. It will help you determine which edges need to be soft and which hard and which details are essential and which are superfluous. It's a powerful question! The answer will show you what's essential to include in the painting and what's irrelevant. As you paint, constantly remind yourself of your intention for the painting, its message, and let your intention guide your decisions.

### Do Tonal Studies, Sketches, or Plein Air Studies

Doing tonal studies, sketches, and/or plein air studies will force you to focus on the essentials. When doing tonal studies, you can ignore color and details and focus solely on the shapes of the composition and the value structure of the painting. If painting plein air studies, you can concentrate on color, especially the subtle colors that a camera can't possibly record. Sketches and studies will quiet the mind, sharpen your focus, deepen your understanding of the subject matter, and boost your confidence when beginning to paint.

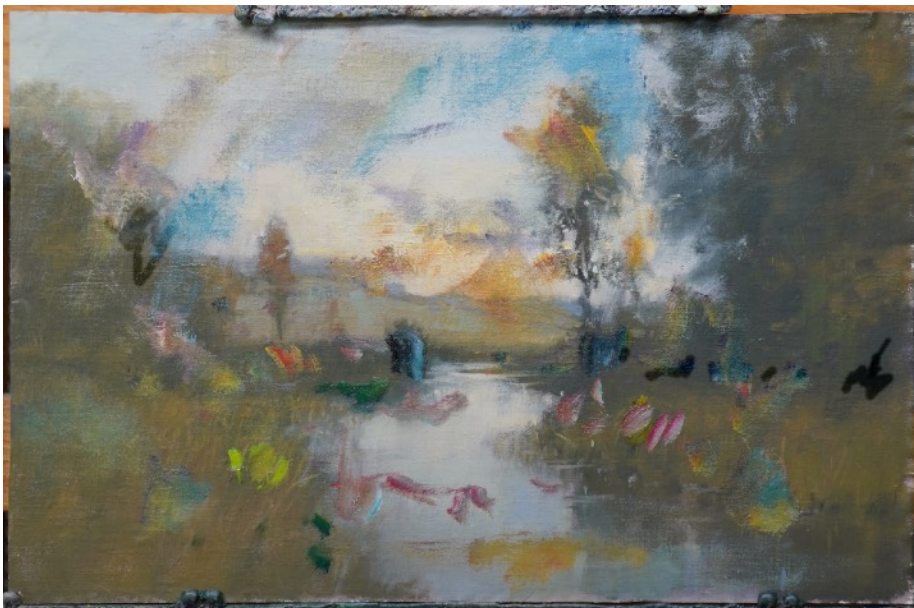


## Slow Down!

I rarely apply more than a few brushstrokes without stopping and judging the results. I've noticed that the more I slow down, the fewer mistakes I make. But isn't that logical? If a painting is working well, a single mistake will jump out. It's easy to spot. But if there are fifty mistakes scattered across the canvas, it's an unreadable mess—it's nearly impossible to determine what's working and what's not. Slowing down will allow you to catch each mistake immediately. You can bring full attention to it and decide how to correct it. It turns mistakes into lessons.



A painting in progress with a single mistake. It's easy to see and therefore easy to correct.



Judging the painting after you've made multiple mistakes makes it much more difficult to determine what's working in the painting and what isn't. Slowing down makes painting easier!

## **Just STOP!**

Curt Hanson would often say, *If you don't know what the painting needs, you need to stop.*" This is particularly sound advice as a painting nears completion. If it's almost finished but we're not sure what it needs, then stop. At that point in the process, it's extremely unlikely you'll randomly choose the perfect few finishing touches. Let the painting sit until an idea or inclination arises or until it tells you what it needs. I have paintings that have waited more than a year to be finished. Why rush? There are no prizes in painting for beating the clock.

## **Frame the Painting.**

Few mistakes ruin a painting so quickly as overworking it. Whether the painting is going so well that we don't want to stop or because we have no idea what the painting needs, either way, we keep noodling at it until it's dead. Putting a painting in a frame after every painting session, regardless of the current state of the painting, allows us to see and judge it with fresh eyes. It's astonishing how much more "finished" a painting can look when framed. No other technique I've tried has been so successful in preventing my overworking a painting. Do it!



Even after a simple block-in, I wait to judge a painting until its been put in a frame. In most cases, I discover the painting is much closer to a finished state than I thought. Frame it!



## Allowing Mistakes to Lead the Painting

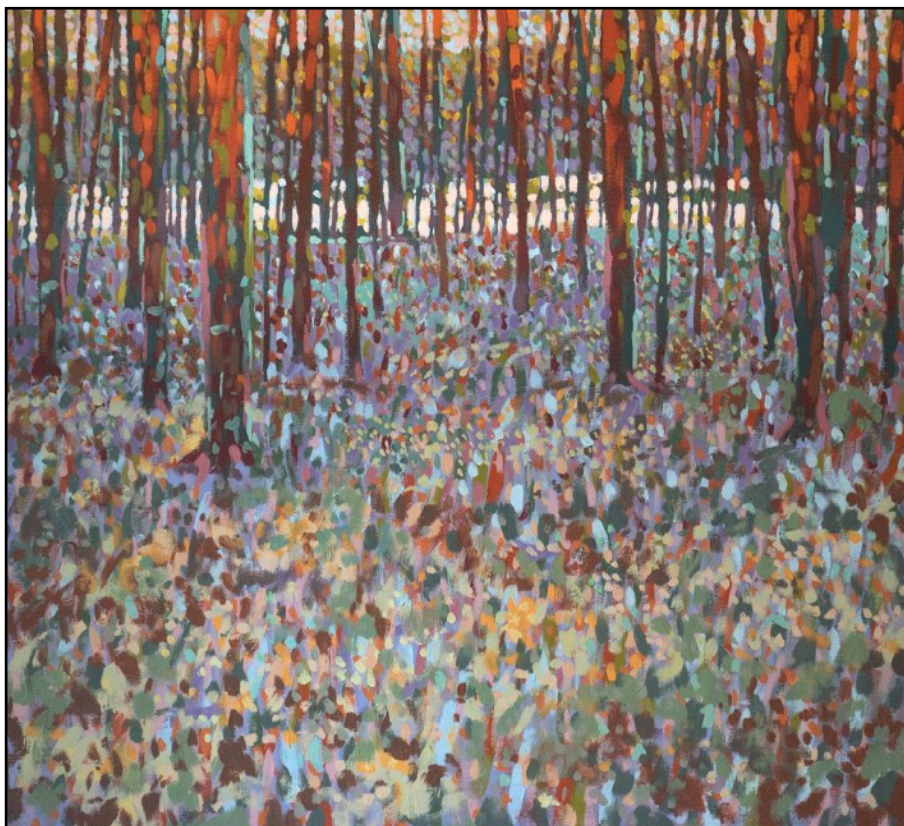
**"Mistakes" are not always bad things per se, only things that were not part of my original vision. This brings up a very critical moment in the process: letting go of a preconceived idea in favor of something that might be just as good, or even better. – Nicholas Simmons**

**"Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.."  
– Scott Adams, cartoonist**

It was the painting below, a rare remnant of my student days, that convinced me of the magic that can result if we allow mistakes to dictate the direction of a painting.

This was painted in 1982, while living in a house in rural West Lafayette, Indiana. It was a bitterly cold, January morning and I set up my easel near a window which afforded a view of a sparse stand of trees with a snow covered ground. As I painted the scene, I began seeing subtle colors in the snow. I tried to paint what I was seeing but, to my growing frustration, the colors appeared not as hues within white snow but as autumn leaves lying on the surface of the ground. I scraped and repainted, repeatedly, but was unable to dispel the illusion of leaves. Out of frustration, I gave up, accepted them as leaves and started adding a few notes of autumn color in the mostly bare trees. The painting began painting itself. It was a magical moment as the image morphed from a winter snowscape to an autumn scene. It was one my best paintings of the year and an unforgettable lesson.

Now, with almost every mistake I make (and there are lots of them), I question if the decision was truly a mistake or instead an opportunity to take the painting in a different, better direction. Letting the painting lead requires trusting in the process. There are times when painting to silence our egos, reassess our initial intention, and let the painting determine its own course. It can be magical. And isn't this what art is about—creativity?



# FAILURES ~ the end result

*“I don’t mind wiping a painting off. It gives me a nice colored toned surface for the next painting.”*

– Curt Hanson

## FAILED PAINTINGS - THE MIND GAME

Imagine the internal dialogue of two artists who are looking at their finished paintings, each having made the same mistakes while painting trees:

**Artist #1:** *Oh heck. The trees still don’t look right; they’re a mess. . . Is it the edges? Or maybe the values are off. (Long pause with lots of looking and analysis.) Maybe it’s the edges AND the values. . . The shapes look good and their position in the composition work. (Silence with more more looking and thinking.) Corot painted trees beautifully. I wonder how he did it. I think I’ll stop now and study how he painted trees.”*

**Artist #2:** *“Oh heck. The trees still don’t look right; they’re a mess. . . . I **never** get trees right. . . I **hate** painting trees. (Long pause as blood pressure rises.) I just can’t paint landscapes period and I’m even worse with the stupid figure. I’ll **never** get this. (Sound of sighs as resignation sets in.) I’m such a lousy artist. Honestly, I don’t know why I bother. My parents were right, I’ve no talent and I’m just wasting my time . . . blah blah blah.”*

It’s not difficult to guess which painter will learn from failed paintings and become a better painter and which will find painting so painful that quitting the activity entirely is inevitable. (By the way, I’m not disparaging those artists who identify with Artist #2. I was that type for many painful years.)

If we’re going to grow, producing bad paintings is unavoidable. Consequently, we need a mature understanding of the nature of a failed painting, a proper mind set to acknowledge and accept them, and a structured process that allows us to avoid failures when possible and to help us learn from them when they occur.

### **Acknowledge the failure. It’s not a big deal.**

Sadly for us artists, we live in a culture that usually values and rewards meaningless successes over authentic and heartfelt failures. Each of us is inculcated with a fear of failure that is poison to the living process of art making. We need to be willing to make mistakes and fail because our best work and our deepest learning are often born out of our failures. Through them we discover our weaknesses as painters and which aspects of painting demand our attention and work.

It’s not a tragedy to make bad paintings. It’s only a tragedy when our fear of failure and our rampant self-criticism prevent us from learning from them or discourage us from painting entirely. That is a tragedy! So acknowledge the failure and study and learn from it (see below). Then let go of any lingering frustration and move on to the next painting.

# LEARNING FROM FAILURE – THE ART OF THE SELF-CRITIQUE

*“People learn more from their own mistakes than from the successes of others.”*

– Russell L. Ackoff (1919-2009)

Failed paintings are our best teachers. They give us unambiguous, concrete, objective information that tell us precisely where we need to improve. The poor decisions we made are in front of us and the lessons they want to teach us are waiting to be discovered. If you wish to grow as an artist, resist the emotion-driven impulse to immediately discard or destroy your failed paintings. First, study and learn from them. Identifying the causes of a failed painting will show you precisely where you need to work to improve your skills. They're great teachers and you've paid dearly to bring them before you. Don't ignore them.

## **Find the information within the failure.**

Set aside your persona as an artist and become a scientist. In science, researchers run experiments for the purpose of gathering information. They understand that a failed experiment offers just as much information, if not more, as a successful one. When an experiment fails, as they often do, scientists don't waste valuable time and energy wallowing in feelings of inadequacy or self-pity. They know that the experiment isn't about them. As artists, we need to do the same with these experiments we call paintings. The inevitable feelings of frustration, fear, and inadequacy that arise when we look at our failed paintings can be soothed and silenced by the intense, intellectual curiosity of a scientist. So when you make a mistake, approach it like a scientist. Look for *information*. Statements such as, “The trees are poorly painted” are meaningless. Instead, investigate the painting. Where is the mistake? What *specifically* isn't working in the trees? Where *exactly* did you go wrong? Objective answers to these questions will give you priceless information that you can use to become a better painter.

## **The Critique Process**

At the heart of an effective critique process lies a set of questions that will fuel curiosity, interest, and will result in answers that give us specific information we can use. Ambiguous questions that simply trigger emotions do nothing. Ban them from the process.

A painting consists of five elements: the composition, a value structure, color relationships, edges contrasts, and details. A problem in a painting is almost always a problem with one or more of these elements. But it's worth remembering that these elements are not of equal importance. The composition is the single most important part of any painting, followed by the value structure, color relationships, etc. The process of questioning is most effective when it follows this hierarchy, beginning with the composition. Below is list of questions that can help guide you through the critique process. They're meant to elicit information, not judgements.

### **Is the COMPOSITION working?**

This is the most important question to ask. If the composition isn't working, the painting probably isn't worth saving. It's easier to scrap it and start again.

- Am I saying one thing with the painting or am I giving multiple messages by drawing equal emphasis to different parts of the scene; e.g., sky hills, ground?
- Are any of the major shapes on the canvas of equal size?
- Are the major shapes varied and balanced?
- Is there only one, dominant focal point or many focal points of equal intensity?
- Where am I leading the eye with the composition? Off an edge or to the focal point?
- Are there shapes that align along the edges of the canvas or with each other?
- Is the drawing of the shapes and major objects helping or hurting the painting?
- Is there an important element dead center or near an edge of the painting?

### **Are the VALUES working?**

It can be helpful to shoot a black and white photograph of your painting as you answer these questions. And squint! It's the most effective technique to judge value relationships.

#### **Foundation Values (the values of the 2-5 major shapes that comprise the composition)**

- Are the value relationships between the foundation values working?
- If not, are there equal divisions of values among the foundation values?
- Have I used value gradients to help create the illusion of space?

#### **Secondary Values (the value changes *within* each foundation value)**

- Do the secondary values *within* the shapes respect the underlying value?
- Are there too many similar value contrasts throughout the painting?
- Do the values help or hinder the illusion of space? Are some too light or dark?
- Where are the greatest value contrasts? Are they located at or near the focal point?

### **Are the COLOR RELATIONSHIPS working?**

- If there's a color key in the painting—warm or cool—do all colors respect the key?
- Given the context of the painting, are any colors too muted? Too saturated?
- Are the colors following the principle of atmospheric perspective?
- Are the greatest color contrasts at or near the focal point?

### **Are the EDGES working?**

- If the edges are varied, do they help or hinder the illusion of space?
- Are the edges appropriately drawn?
- Are the greatest edge contrasts in or near the focal point?

### **Are the DETAILS working?**

- Are the most descriptive details within the focal area?
- Are there any unnecessary details outside of the focal area that strongly attract the eye?
- Are *any* of the details unnecessary to the painting?
- Are areas of complexity (highly detailed) balanced by areas of simplicity?

Critiquing our own work need not feel like dental work without novocain. Having the right mindset and asking the right questions can lead to more relaxed painting and endless artistic growth. *Analyze the painting, diagnose the cause, and then find the cure.*

## Recycling a Failed Painting

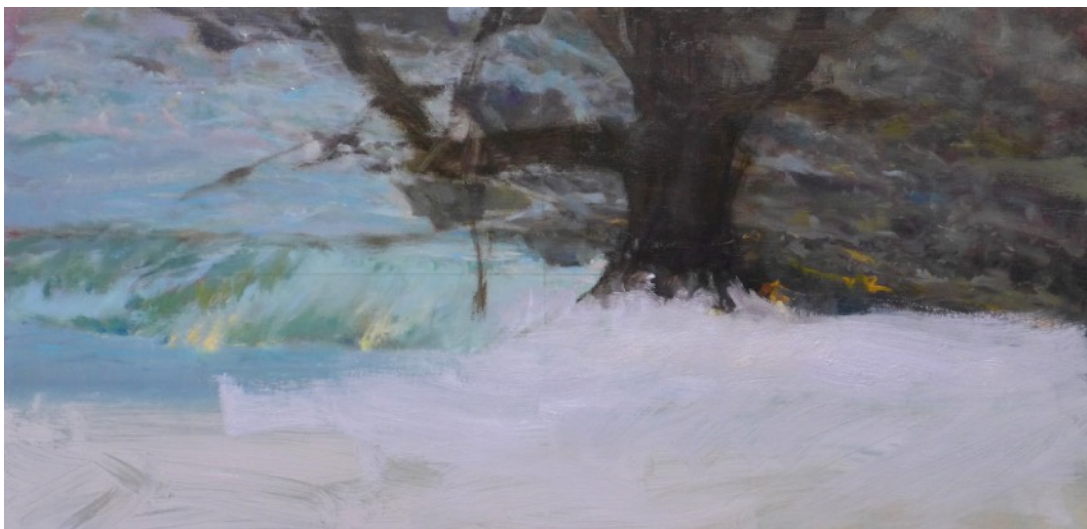
When paintings fail, they can be reprimed or painted directly over with fresh paint. But first, the surface must be scuffed to ensure proper adhesion of the new paint or primer, especially if the original surface is slick and glossy. The best tools for scuffing are 3-M pads (made for scrubbing pots) or fine to medium sandpaper. Of course, when preparing the surface, use proper ventilation (outside is best), and wear a mask. Lastly, don't use steel wool. Small particles of the iron will remain in the painting and compromise its archival integrity.

Does the old painting contain thick and rough brushstrokes that will appear under the primer or new painting? Decide whether or not the texture will help or hinder the new painting. If you think the old texture will add interest to the surface of the new painting, keep it.

Below is an example of a recycled painting in which a seascape became a winter scene.



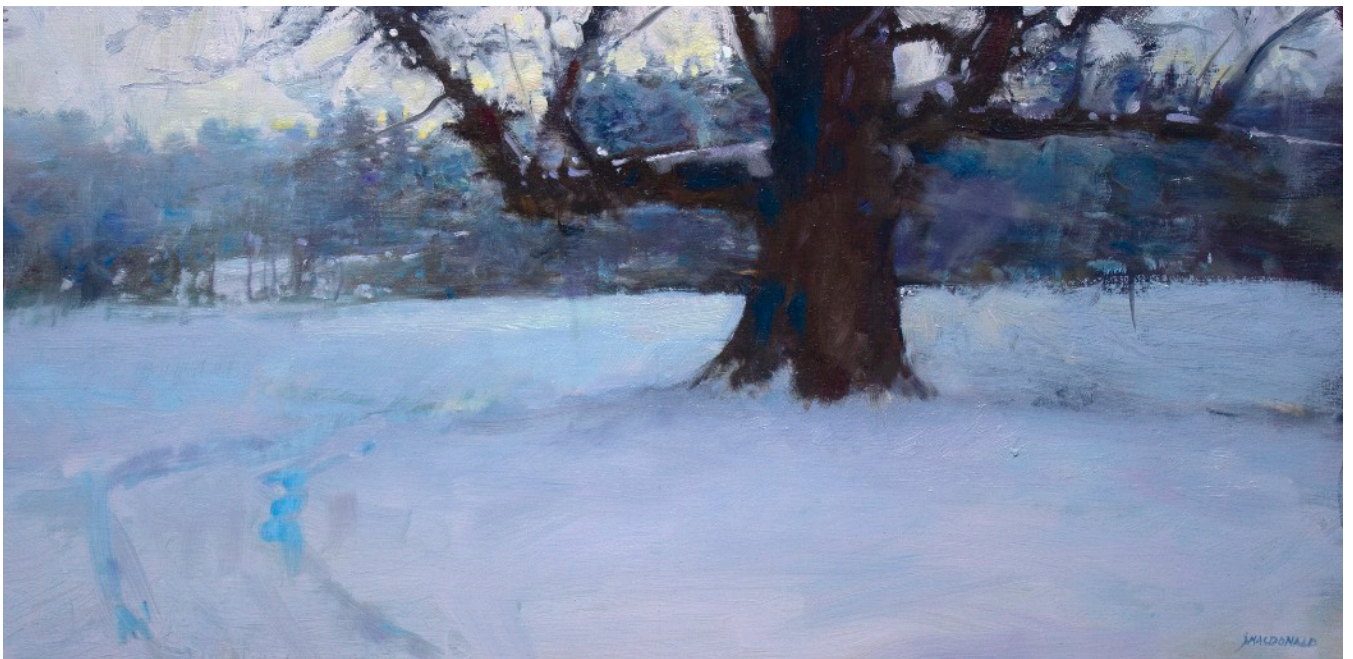
After lightly sanding the original painting, it was flipped 180°. In the seascape, the sky and water are lighter than the dark rocks. I wanted those lighter values beneath the light snow.



The foreground snow was then added. The fresh paint was applied thinly, allowing hints of the sky in the previous painting to show through. Because the old sky and the new snow were similar in value, keeping the fresh paint thin created subtle color contrasts between the two layers.



The light sky and details were worked into the painting, also allowing some of the old painting to show through, creating color combinations that I would not have deliberately chosen. One of the joys of painting over an existing painting is the appearance of unusual color contrasts. If they don't work, simply paint more thickly to create an opaque layer. The finished painting is below.



## DISCOVERING OUR HABITUAL MISTAKES • Annual EVALUATION

*You don't drown by falling in the water. You drown by staying there.*

– Robert G. Allen

If we're not learning from the mistakes we make in a painting, we will unknowingly make them over and over, creating a body of weak or failed paintings rife with the same flaws. Here's a simple exercise that can help you learn from your mistakes, failures *and* your successes.

At least once a year, review every available painting in your studio. (Photos will have to do if a painting has been sold.) Identify the 10–12 clearest failures. Choosing them objectively—don't let the process trigger negative thinking. Gather the paintings and lay them on a surface that will allow you to see them simultaneously. Then, taking the attitude of a scientist studying data, use the questions above to help you analyze them. Approach this process with curiosity. What caused these paintings to fail. Was it the composition, your handling of values, how you manipulated colors or edges or details? Can you find commonly repeated mistakes? Is there any pattern in your decisions that are making the paintings fail? What do the mistakes have in common? Write down what you discover. Be as clear and precise as possible. Hopefully, you'll finish this part of the exercise with a list of a clear description of your weaknesses as a painter. You'll then know exactly what you need to work on in order to improve your skills.

Likewise, analyze your most recent successes. What made these paintings work so well? Identify those specific elements in the painting, in yourself, and/or in your environment, that led to each success. If you know your strengths as a painter, you can take advantage of them and bring more of them into all of your work.

There are few exercises that can bring such immediate improvement to your painting than this. Your paintings are your best teachers, the failures *and* the successes. All of your strengths and weaknesses are right there in front of you! They are telling you exactly what you do well and where you need to improve. It's vital information and it's waiting for you—listen to it, learn from it, and enjoy becoming a better painter.



## SEEKING OUTSIDE HELP

If you're feeling unable to judge a specific painting or find it difficult to see your overall work objectively, consider asking for a second opinion from a fellow artist, a friend, or a partner or spouse. Bring into your studio someone whose judgement you trust and explain that you're looking for concrete, specific, and *objective* information. Positive but ambiguous statements may stroke our egos but they give us nothing that will help us improve our skills. Nor will vague negative statements. A comment such as, "I really love this painting!" is kind but worthless. It's much more helpful to hear, "I love how you used a variety of warm and cool blues in the sky. They give it a sense of depth and shimmering light." Or even negative comment such as, "I know that mountain is supposed to be in the distance but it's coming forward in the painting." Both of those comments give helpful information!

### Make it a group activity?

If you belong to an artists group, why not have a monthly or yearly group critique? Just remember to lay down the ground rules before starting. Limit the time for comments and forbid the phrases, "I like" or "I don't like." Insist that comments be as specific and clear as possible, using the vocabulary of painting rather than ambiguous words of emotion.

### Lastly, The Best Advice: Just keep painting—*mindfully*.

One of the blessings of being able to paint full-time comes from the large number of paintings that are produced over years and decades. Over the last forty years, I've produced so many failed paintings that I've become accustomed to it. It doesn't hurt anymore. Ultimately, we need to just keep painting. But we need to paint mindfully—to stretch ourselves, go deep within, and find the passion and curiosity that will lead us through the inevitable periods of failure. Falling in love with the process of painting takes the sting out of the occasional failed product.

***"The higher up you go, the more mistakes you are allowed. Right at the top, if you make enough of them, it's considered to be your style"***

**– Fred Astaire, dancer**



Fred Astaire in *Daddy Long Legs* (1955)



## Words of Wisdom

A mistake is simply another way of doing things.

– Katharine Graham, publisher (1917-2001)

Mistakes are a fact of life. It is the response to the error that counts.

– Nikki Giovanni, poet, writer (born 1943)

### *Coming up in 2022:*

I've decided to devote every newsletter in 2022 to a specific challenge in landscape painting: reflections in water, mixing greens, snow in light and shadow, etc. If you have suggestions, let me know.

*–Happy Painting!*

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*As of now, all of the below workshops are scheduled to be conducted in person at the venue, depending on the state of the pandemic. Please see my website for updates.*

## 2022 Workshops



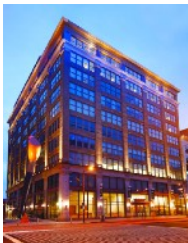
**February 26 – March 5 Casa de los Artista, Boca de Tomatlan, Mexico**  
[artworkshopvacations.com](http://artworkshopvacations.com)

This will be my sixth trip to this venue. The studio is perfect, the food delicious, and the scenery exquisite. It's a week of serious plein air and studio painting paired with a varied and fun-filled exposure to the delicious food, kind people, and deep culture of Mexico.



**May 4–10 Massachusetts Museum of Contemporary Art;**  
**North Adams, Mass. [MASSMoCA](http://MASSMoCA)**

A studio workshop for advanced painters. This workshop will be limited to eight participants. We will focus on creating a large studio painting based on plein air studies and sketches. Each participant will have a large, private studio. More details to follow.



**June 6–10 Pennsylvania Academy of Fine Arts;**  
**Philadelphia, PA [www.pafa.org](http://www.pafa.org)**

We will be painting in the studio using photographs, sketches, and/or plein air studies. We will explore the limitations of the camera and ways to compensate for them.



**October 14–16 Falmouth Art Center [www.falmouthart.org](http://www.falmouthart.org)**

This three-day workshop will focus on painting in the studio while using photographs, sketches, and/or plein air studies as reference. Open to painters of all levels of experience.