

Upcoming Workshops
& Classes

- Hagerstown, MD
June 16 - July 28
6 weeks
(no class July 14)
9 am - noon
305/258-1656
- Jerry's Artarama
Raleigh, NC
July 23 & 24
- Dillman's Creative Arts
Foundation
Lac Du Flambeau, WI
Aug. 28 - Sept. 2
715/588-3143
www.Dillmans.com
- Plantation Art Guild
Plantation, FL
Nov. 8, 9, & 10
954/473-0497
PlantationArtGuild.org

2012 workshops

- Leesburg Art Association,
Leesburg, FL
January 2012
email: jbarbieux@aol.com
- Artist's Workshops, Inc.
New Smyrna Beach, FL
February 2012
"Bringing the Figure to
Life"
386/943-9300
- Art League of Bonita
Springs
Bonita Springs, FL
March 26 - 30
Demo, Sunday March 25th
- Citrus Watercolor Club
Inverness, FL
April 14 & 15



"Harlequin "

Hello Friends...

I'm back in Berkeley Springs for the summer, enjoying my log cabin in the woods, the company of good friends, and painting on my porch.

Elizabeth graduated from William & Mary in May and is off to life in the real world.

"*Splash 12*" should be available anytime now through North Light, Amazon and major book stores. "Harlequin" (pictured above) will be part of it, so if you get the

book, be sure to look for it. I've also received notice that one of my other paintings, "Waiting" will be included in "*Splash 13*", to be published in 2012.

For those of you local to the Maryland area, those paintings as well as the rest of the series of "figurative" work will be exhibited at *Slayton House Gallery* in Columbia, June 16 thru July 9th. I'll be having an opening reception Saturday, June 18th from 2-4, so if you can, please

come.

For those of you in Florida, I will again be one of the presenters at the Florida Watercolor Society convention in September, so if you'll be there, please come.

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

Workshop adventures...

I will be traveling this summer to teach in some fun places.

July 23 & 24, I'll be at Jerry's Artarama in Raleigh, NC, for a weekend workshop. If you've never been to Raleigh, it's a wonderful

little city, worth the visit.

Later in the summer (Aug 28- Sept 2), I'll be at Dillman's Creative Arts Foundation in LacDuFlambeau, WI. Dillman's is a relaxed resort atmosphere on a beautiful lake. There will

be a diverse group of artists at the center, studying many mediums so it's a great opportunity not just for an intensive watercolor workshop, but creative interaction with artists of many disciplines.

Summer Shows

- June 4
Art in the Park
Westminster, MD
- June 11
Bethesda Artist Market
Bethesda, MD
- June 25 & 26
Gaithersburg Fine Arts
Festival
Gaithersburg, MD
- July 9
Bethesda Artist Market
Bethesda, MD
- July 14, 15, 16, & 17
Central Pennsylvania Fest -
ival for the Arts
State College, PA
- August 13 & 14
Rehoboth Art League
Rehoboth Beach, DE

6 rules for using masking fluid

Those of you who've known me for years know I've had a love/hate (mostly hate) relationship with masking fluid, but I am finally coming to terms with it. Masking fluid (frisket, miskit, maskit, whatever you call it) is a liquid rubber that is painted on to protect areas from unwanted paint. Generally it is used to reserve your true whites, but it can be used to protect other areas as well.

Rule 1:

The surface you paint masking fluid onto must be absolutely dry. You can put it on a previously painted

area, but it must be as dry as the day you bought the paper.

Rule 2:

Use a good brush. Remember, you are painting your whites, which are a critical element. I use a fine script brush.

Rule 3:

Never dip your brush further than 1/3 of the way into the masking fluid. Try pouring a small amount of fluid into a contact lens container so that you cannot dip it in too far. The lid also comes in handy to keep it from drying out.

Rule 4:

Clean your brush often, using soapy water. Try putting a motel sized bar of soap in a plastic soap dish and filling it with water. Clean your brush at least every 3 times you use it.

Rule 5:

Buy small sized container of masking fluid, as it has a short shelf life.

Rule 6:

Only use masking fluid if the area is too small to paint around

"Perfect isn't real"...

One of the chief reasons I see a painting "fail" is overworking it, aka the desire to make it "perfect". If you define perfection as an absolutely accurate representation of what you see, then all you are doing is documentation, not creating a piece of art. Often times I will watch a student create something intuitive and moving, that is somewhat less than accurate. I've frequently been heard to say

"put down your brush and sit on your hands, it's finished", to which the response is often..."I just want to fix this one more thing".... becoming many more things. The search for perfection. The painting may become more accurate, but it usually loses some of the freshness spontaneity that made it so compelling.

As a wise young lady named

Madison replied, when her grandmother was explaining watercolor to her: "I get it, perfect isn't real". How right she is.

Lynn Ferris Watercolors ❖ www.LynnFerris.com ❖ email: ferrislynn@yahoo.com

Happy Painting!!!!