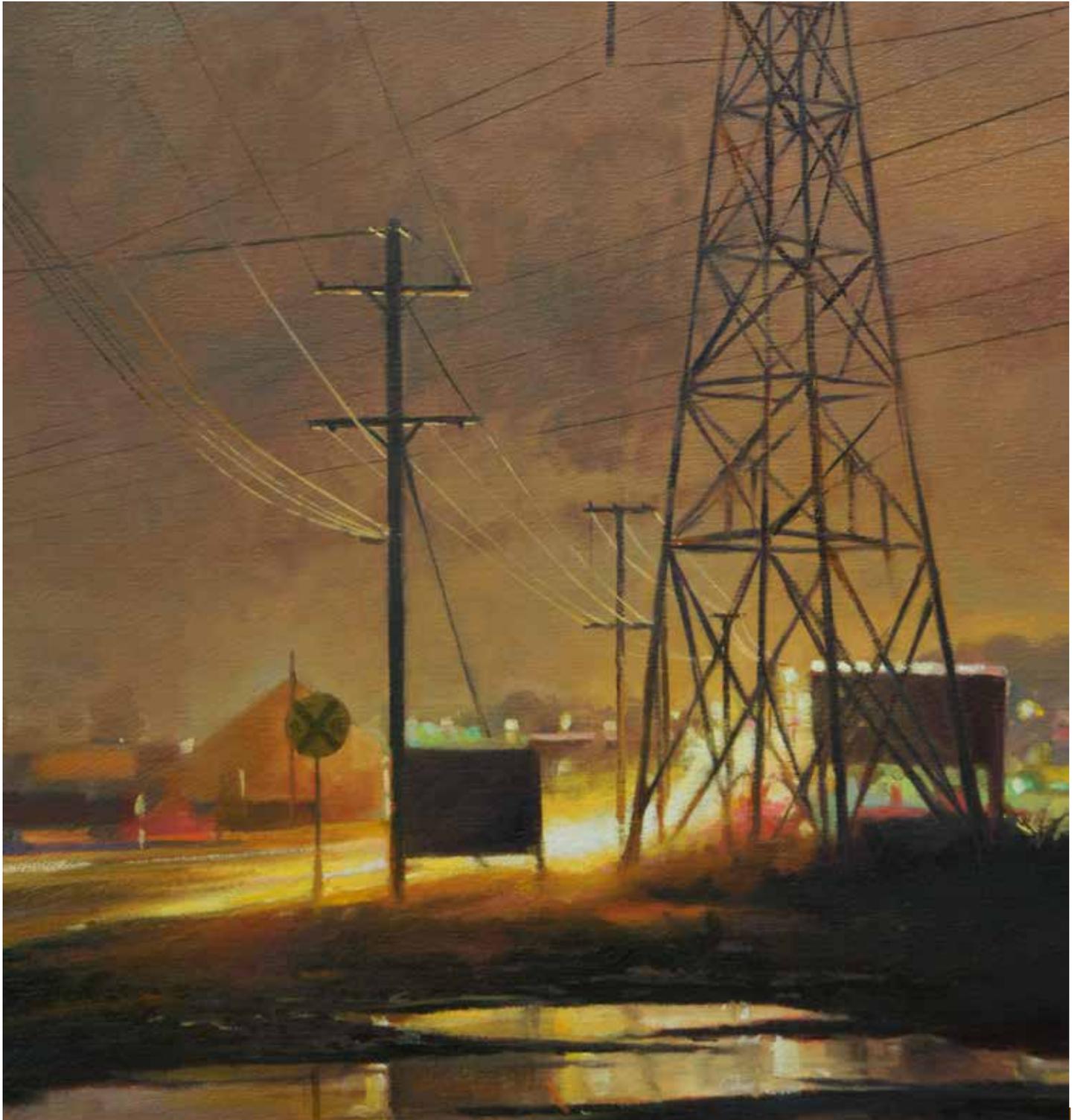


# The Painter

*A painting newsletter from Christopher Leeper*

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JANUARY-MARCH • 2016

# The Painter

J A N U A R Y - M A R C H 2 0 1 6

## Almost Spring

Hard to believe that it has been more than three months since my last newsletter. Winter has raced by. It is interesting how a mild winter can go by so quickly.

I don't have a lot of new paintings. I am teaching quite a bit these days and work on new stuff when I can.

The spring/summer workshop schedule is filling up. I have also started offering workshops in the studio. My next one will be March 26-27.

Enjoy the upcoming spring weather.

Happy Painting!

Chris



**Demos for sale  
with PayPal  
on my website.**

Click on link

<http://www.christopherleeper.com/works>

## Workshops - 2016

### March 26-27 - Watercolor

Leeper Studio

Canfield, OH

Contact: [Leepart@zoominternet.net](mailto:Leepart@zoominternet.net)

### April 2-3 - Watercolor

Ohio Northern University/Lima Area Watercolor Society

Ada, OH

Contact: [w-mancuso@onu.edu](mailto:w-mancuso@onu.edu)

### May 11-14, Watercolor Landscape

Toledo Artists Club

Toledo, OH

Contact: <http://www.toledoartistclub.com/>

### May 21-23

#### Dynamic Landscapes in Oil and Acrylic

Charlotte Fine Art

Charlotte, NC

Contact: [info@charlottefineart.com](mailto:info@charlottefineart.com)

### June 20-22 - All media Plein Air

Susan Porges Studio

Beachwood, OH

Contact: [susanporges@gmail.com](mailto:susanporges@gmail.com)

### July 23 - Acrylics on Paper

BayArts

Bay Village, OH

Contact: [erin@bayarts.net](mailto:erin@bayarts.net)

### August 6 - Oil

Artworks Around Town

Wheeling, WV

Contact: [gregory.siegment@gmail.com](mailto:gregory.siegment@gmail.com)

## Exhibitions

March 7-April 3

Elzay Gallery, Ohio Northern University

Ada, OH

Reception: April 1, 4:30-6:30 PM

Artist presentation: 5:00 PM

## New Work

### Technical Ecstasy



*Technical Ecstasy-study, 16x20, oil on board*

The reference for this painting was photographed at least 3 years ago. The electrical towers and wires were certainly a handful and intimidating in their complexity. Perhaps that is why I had waited so long to paint this subject. To build my understanding, I decided to do a study first. This was done very quickly - about two hours. I liked the study and dove right in to the larger work. I did a tight pencil drawing of the towers. I then painted them in with opaque black acrylic. I did a loose underpainting with acrylic over the whole painting. I then started layering thin oils. Each layer was a bit heavier and less transparent. In the process of painting the sky, the towers were almost lost. This was the reason for the acrylic underpainting in acrylic. I could still barely see them and then after the sky was finished, I painted them to completion.



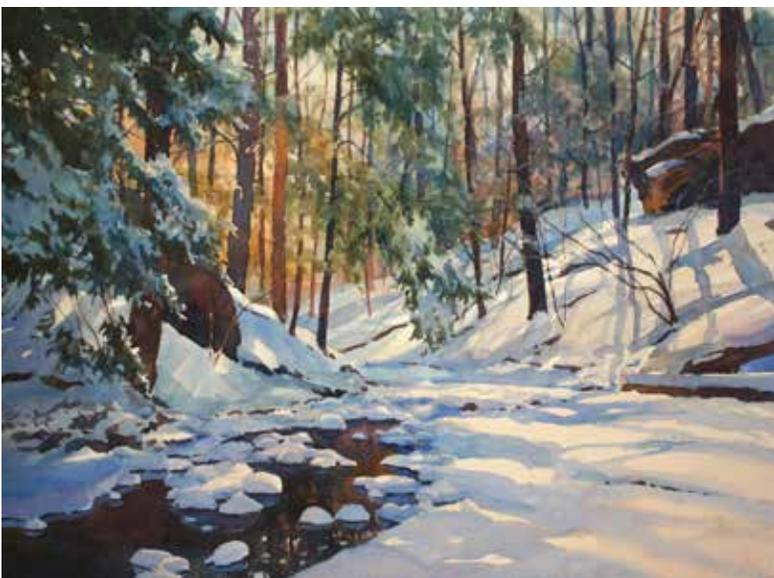
*Technical Ecstasy, 30x40, oil on canvas*

# New Work

## Patterns



*Patterns, 18x24, oil on board*



*Shadow Dance, 22x30, watercolor*

This was a tough one. I had done a similar painting in watercolor and decided to try another interpretation of the scene using a different medium and a slightly different reference photo. The more I painted, the more I drifted away from the reference. The final painting was much more sublime than the original watercolor. Even now I am not sold on the oil version.

## New Work

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### Autumn Passage



*Autumn Passage, 30x40, oil on canvas*

This started as a completely different painting. After a day or so blocking it in, I just wasn't feeling like it was going to be something I wanted to carry further. I changed references and changed the painting within an hour. From that point on it came together very quickly. I was happy with the depiction of the light effect.

# New Work

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## Patterns

The title of this painting references my frustration as I wandered around Wheeling, WV looking for an open coffee shop. I might not have found a cup of coffee but I got this great photo reference.

The drawing took the better part of three hours. I masked the top of the building, pole and stop light with masking tape so I could paint the large sky washes. Notice the slight warmth in the blue sky. After pre-wetting the paper, I washed in a very diluted Cadmium Orange. Into that wash I painted a Pthalo Blue and Manganese Blue mixture. The building shadows then the wires were the last items to be painted.



*Open at Ten, 22x30, watercolor on 300 lb. Arches cold-pressed paper*

# New Work

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## Portrait studies

My Tuesday oil painting class wanted to work on portraits. I did the study/demo (bottom left) from a photo I had taken at the Canfield Fair. This boy was waiting to enter his rooster in the crowing contest. I was taken with his serious expression. The painting (bottom right) is of my son Jack. It is an older photo. He was 8 or 9 at the time. It was a small 5x7 and fun to do.



*Portrait Study, 16x20, oil on canvas*



*Portrait Study-Jack, 5x7, oil on linen panel*

## New Work

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### End of the Line



Lately, I have enjoyed doing multiple versions/studies of a painting. Here I have two studies that will hopefully become a larger painting. The reference is a daytime photo taken after a recent snow. I have changed it to a moonlit night scene. I added the shadows to the oil version. I think it adds a bit more interest.

*End of the Line, 11x15, watercolor on  
Fabriano 140 lb. cold-pressed paper*



*End of the Line, 16x20, oil on board*

## New Work

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### Light and Spark



*Light and Spark, 22x30, watercolor on  
Fabriano 300 lb. cold-pressed paper*

This is my newest painting. It is a very pedestrian subject and reference, but I really liked the shapes and movement of the fallen trees and the light and shadow. I have exaggerated the colors quite a bit (obviously). As I have done recently, I am doing another version. This time, I spent time (about three hours) to draw in the complexity of the undergrowth and trees. I already have about six hours of painting into it and I am only a quarter of the way done. Look for the finished painting in the next newsletter.

## New Work

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### Viaduct-study



*11x15, acrylic on Arches 140. lb cold-pressed paper*

## Demos

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*15x22, watercolor on Arches 140. lb cold-pressed paper*



*11x15, watercolor on Arches 140. lb cold-pressed paper*



*11x15, watercolor on Arches 140. lb cold-pressed paper*

## Workshops in my studio

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Workshops for six people or less. Topics can include oils, acrylics, watercolor or drawing. They can be scheduled in 2 or 3 day sessions, 9-5 each day. Classes must be scheduled well in advance.

These workshops include demos, handouts and lots of one-on-one attention. I try to provide plenty of information in a short amount of time. I can shape the workshop to the group's needs. You can bring your own reference or we can work together on the same subject. The workshop can also be focused to learn a specific technique or concept. Weather-permitting, these sessions can include plein air painting.



There is a Hampton Inn and Courtyard by Marriot just a few miles from the studio and many nearby restaurants and shopping venues. Your workshop can also be combined with a visit to the Butler Institute of American Art, Youngstown, Ohio and/or a visit to beautiful Mill Creek Park.

*“ I have taken many workshops over the years and you have been the most helpful. I learned more in three days than I have in the past 20 years. Plus, it was so much fun! ”*

### Fees:

<b>1-2 students:</b>	<b>2 day class: \$400 per student / 3-day class: \$600 per student</b>
<b>3 students</b>	<b>2-day class: \$275 per student / 3-day class: \$400 per student</b>
<b>4 students:</b>	<b>2-day class: \$200 per student / 3-day class: \$300 per student</b>
<b>5-6 students:</b>	<b>2-day class: \$175 per student / 3-day class: \$250 per student</b>

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Call or email me if you have any questions or to schedule a workshop

**Christopher Leeper Studio**

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