Art& Colors

Celebrating Art in Every Aspect of Life

Fall 2023 | Vol. 1 No. 4

Tatjana Labossière

Translating the Soul of Nature in Ethereal Monoprints

French Artist Sim Sim

Sketchbook Artist Who Brings Paris to Life

Embroidery Art

Amazing Artwork Made with Needle and Thread

Ute Laum and Tim Walker

Art Competition Winners

DRAWING AND ABSTRACTS/SEMI-ABSTRACTS COMPETITION EXHIBITIONS

Why is the Mona Lisa a Big Deal?

ART MEETS FASHION

Kenyan Artist Priya Shah Turns Paintings Into Wearable Art

KANSAS ARTIST GLEN EDIGER

Lets Nature Do the Work

BOLDB JEWELRY

Jewelry that Captures the Beauty of Australia's Oceans and Shores





elcome to our Fall 2023 issue. We're happy to be featuring the work of several inspiring artists including Tatjana Labossiere's ethereal monoprints derived from the energy and beauty of nature; Ute Laum's masterful abstract oil paintings; and Parisian artist

Sim Sim's evocative and dreamlike sketchbooks.

We are also showcasing the work of the winners of our recent art competitions.

For the Drawings competition, we received

so many pieces of remarkable artwork that we were impelled to add a new category to the competition called "Winners Tier." Any of the artists in this group could easily have taken home one of the top three prizes, and we wanted to acknowledge their work accordingly.

Our other competition was for Abstracts and Semi-Abstracts. We received entries of completely non-objective art, as well as artwork in a semi-abstract style, meaning that while the imagery in these paintings depict traditional scenes — landscapes, seascapes, city life, etc. — the art was rendered in a non-realistic way.

When it comes to abstraction it's interesting to consider that it's been 150 years since the royally-sanctioned French Salon controlled which paintings were allowed in the Académie des Beaux-Arts exhibition in Paris — once the most influential exhibition in the Western world — usually refusing any artwork that was not painted in a traditional realistic style.

But the advent of photography in the mid-19th century shook the art world to

its core. Photographers could quickly record the activities of daily life, and tens of thousands of people who couldn't afford a painted portrait lined up to have their photograph taken. From that time on, photorealistic painting was no longer necessary to capture an accurate likeness.

Younger Impressionist artists like Claude Monet, Edgar Degas, Mary Cassatt, Berthe Morisot, and Alfred Sisley, began focusing on light, color, and movement in their paintings. Over time, their art and exhibitions proved more popular than The Salon, opening wide the doors of artistic expression at the end of the 19th century.

In the early 1900s, Fauvist artists such as Henri Matisse, André Derain, and Raoul Dufy began painting from the standpoint of personal expression. Their mantra, "color for its own sake," is a concept still present in art today. By the 1950s, the art world had embraced abstraction in the form of gestural brushstrokes, mark-making, and color fields thanks to the influence of Abstract Expressionists Jackson Pollock, Willem de Kooning, Mark Rothko, and others.

You can certainly see the influence of these historic art movements in our Abstracts/Semi-Abstracts competition winners and award recipients. It's a reminder that every piece of art being created today is forever connected to the work of artists in the past.

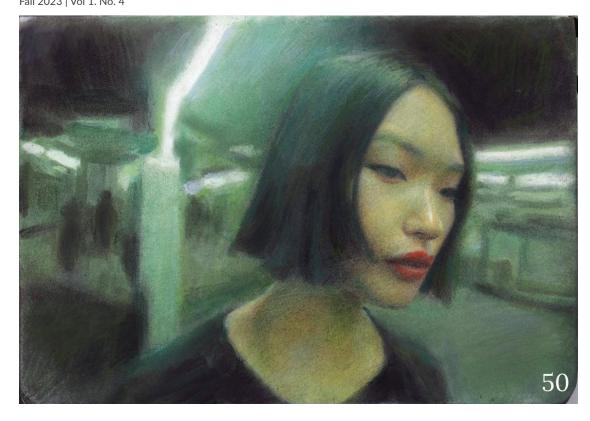
Enjoy!

Virginia Bayes, Editor

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www.artandcolor365.com





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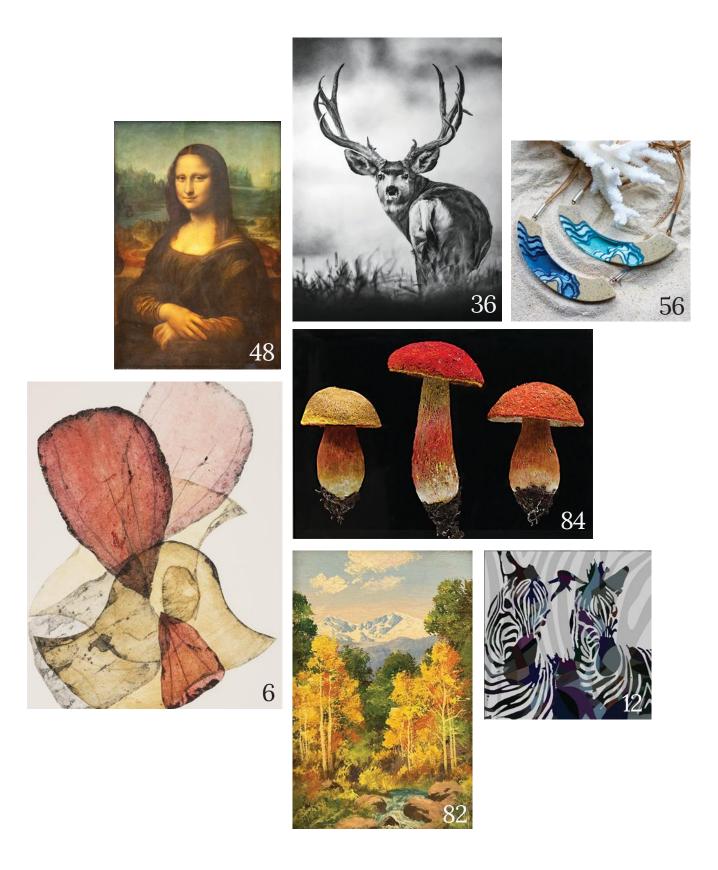
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COVER IMAGE: By Ute Laum, Welcome Back, acrylic. See our feature story about Laum's artwork on page 70.





Tatjana Labossière Translating the Soul of Nature

In the hands of contemporary artist Tatjana Labossière, sheets of steel and translucent monoprints become vehicles to express the power, energy, and beauty of nature.

arisian artist Tatjana
Labossière is both a sculptor
and a printmaker who tries
to capture the essence of
nature in her work. She is inspired
by the natural elements of wood,
stone, trees, and plants.

In her sculptures, she cuts shapes from large sheets of steel, manipulating them into pieces that are both organic and geometric, simple and complex, delicate and powerful, at the same time.

For her prints, Labossière has developed a technique using cardboard that she cuts and carves to create volume and shape in her compositions. She uses a palette of beautiful colors in her work to print forms that are delicate and transparent with an ethereal quality; artwork that is far beyond a traditional rendering of natural forms.

All monotype images by Christian Fournier, photographer.

All images © Tatjana Labossière







Harnessing the energy of nature

"I try to translate the soul of nature in my work," she explains. "My monoprints are a play of shape and volume that are reminiscent of stones or natural materials like leaves that express a vital energy. By superimposing them, I try to reveal delicate transparencies that contrast with the energy of the materials."

"I'm not trying to replicate nature in my prints. It's not like painting a flower or a mountain or a lake, it's much more, it's the essence. It's what you feel when you are faced with the powers and energy of nature. I want to help the viewer find a way back to nature through this positive energy to find well-being and balance in their lives."

Educated in sculpture and printmaking

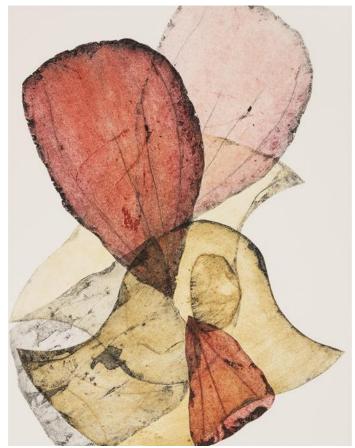
Labossière was born and raised in the German countryside but has lived in Paris most of her adult life. She graduated from the Department of Sculpture at the School of Fine Art in Versailles, also learning printmaking techniques during her studies.

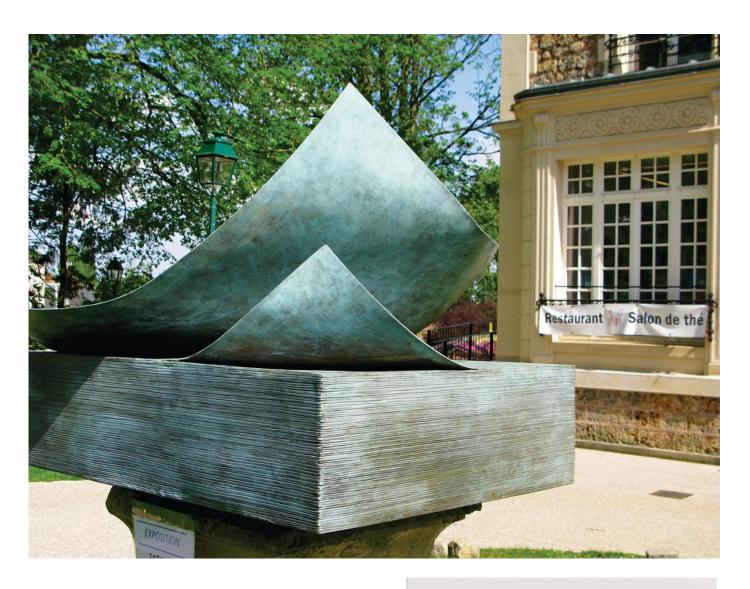
Above: Tatjana Labossière working in her Paris studio.











Today she works in a light-filled studio in Paris and regularly takes part in exhibitions and studio tours. Her work can be found in private collections worldwide and through Renjeau Art Galleries in Boston, Massachusetts and Behind the Hedge Gallery in Fairfield, Connecticut.

See more of her work at @tatjana.labossiere and on her website, tatjana-labossiere.com. ■



Above: One of Labossière's large-scale copper garden sculptures.





Fabric created from the vibrant work of talented artists and designers makes striking wearable art

enyan artist Priya Shah's first love has always been fabric. After receiving a degree in textiles, she started her career working with two- and three-dimensional pieces in a bronze foundry, then turned to brush and canvas and became a full-time freelance artist.

More than a decade passed before she came full circle and rekindled her passion for fabric; however, this time, she decorated the fabrics with her own artwork, creating beautiful, bold textiles that spoke from her heart. That's when her company, Mia Kora, was born.

Shah says, "Printing my art onto textiles made my work come alive. It was art meeting fashion."

Growing Into a Full-Scale Production House

With the success of the company's scarves, shawls, and accessories, Mia Kora has grown into a full-scale fabric production house, recently adding a branch of her business, Fabric Owls, with more than 20 graphic artists and designers adding unique work to the company's collections.

A Passion for Helping Wildlife

Shah was born and raised in Kenya and is passionate about protecting the wildlife and plants that make up its ecosystem. The Mia Kora charity collection donates between 40 to 100 percent of its profits to selected





Facing page: Safari Solio rhino print from Mia Kora's retro travel collection. Above: Milia Tena-Zebra Again scarf or beach sarong. Right, from top: Retro Stripes abstract zebra print; Peke Yake elephant pattern; scarf from Safari Secrets Collection. Below: Peke Yake elephant scarf on dress form.



organizations including the David Shepherd Wildlife Foundation (U.K.), Ol Pejeta Conservancy (Kenya), Helping Rhinos (U.K.), the Amboseli Trust for Elephants (Kenya), and the Anne Kent Taylor Foundation.

Mia Kora also supports marginalized communities, especially women, providing them with health care essentials, education, and offering therapy through art.

"Giving back through our work has been the basis of our brand," Shah says. "We have teamed up with various global conservation efforts as well as community-based projects at grassroot levels."

You can learn more about Mia Kora products visit www.miakora.com and @miakoraltd. ■









Shadow Mountain, copper, 30" x 36"



Fall Lake I, copper, 16" x 40"

INSPIRING ARTISTS

Glen Ediger Harnesses the Power of the Environment

Kansas artist Glen Ediger exposes metal to weather and the environment to transform it into beautiful and primal art.

s a boy growing up on his family's wheat farm in Kansas, Glen Ediger was always interested in art. Graduating from Bethel College with a degree in art and industrial design, he was soon developing products as director of design at Vornado Air Circulation, a job he held for more than 30 years.

Discovering a new way to create art

After retiring, the artist in him kicked in again. About ten years ago Ediger saw an old, rusted-out car and noticed the junk sitting on top of it had left interesting impressions on the metal.

He asked himself, "Could this be an art form?" He began to experiment, placing various items on flat pieces of metal and leaving them exposed to the elements. The results were consistent and intriguing enough that he fine-tuned the process and called it "Environmental Exposure."

The environment contributes to each piece

Explaining his artwork Ediger says, "My work begins with sheets of steel, copper, aluminum, wood, bronze, and other flat materials. I create the composition by setting items on each sheet. I've used coffee cans, frisbees, wire, native grass, and boards. Then I expose the metal to the elements (rain, snow, ice, sun, animals, accumulated debris). Over time — anywhere from a few days to more than a year — the



Glen Ediger.
Bruce Regier,
photographer



Prairie Mystery, copper, 22" x 28". Frame made from reclaimed Mennonite church shelving.



Gypsum Hills, copper, 16" x 34"



Flint Hills, Rhythm II, copper, 18" x 54"

effects of exposure to the environment create patterns and textures on the metal which become part of the art."

When Ediger is satisfied with a piece, he removes larger debris but leaves the rust, dust, and patina which have become an indelible part of the work. He then seals the piece with a clear fixative and frames it with reclaimed materials.

Impressions in art and life

"Everything we do leaves an impression," Ediger says. "Our actions, whether intended or not, create an effect on our environment and on our relationships as well. My art form is an expression of that effect. I want to 'expose' — both literally and figuratively — the effects of actions."

Find more of Ediger's art at his website, www.glenedigerart.com or on Facebook, www.facebook.com/glen.ediger. ■



Moon Mountain, copper, 24" x 21".

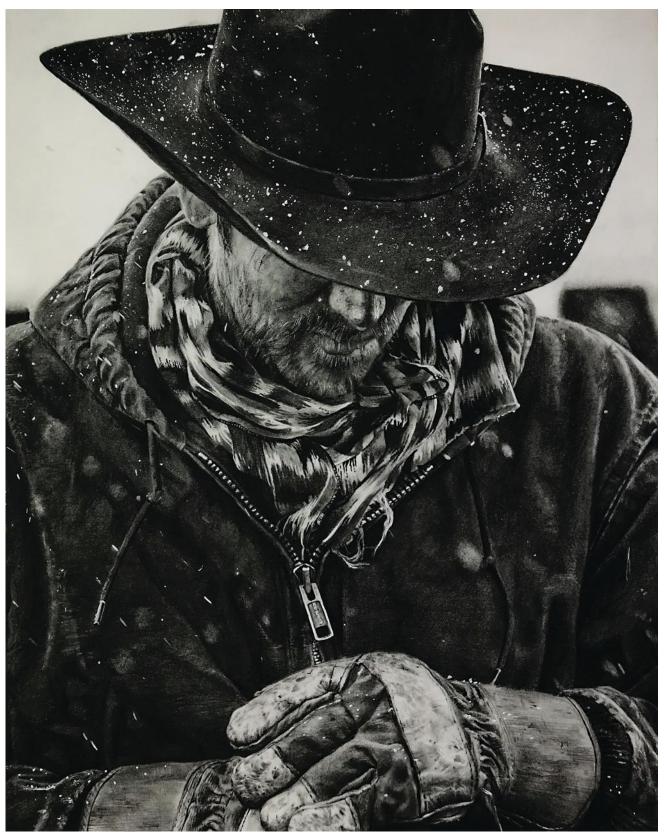


Egging on the Sunrise, sanded copper, 40" x 25". Frame made from reclaimed oak shipping timber.



We are pleased to exhibit artwork from the winners and award recipients who took part in our 2023 Drawings Competition. We want to thank each of the artists who sent entries from all over the globe, including Australia, Bulgaria, Canada, England, the Dominican Republic, Germany, Italy, Malaysia, and the U.S.

We received so many outstanding entries that we expanded the winners level to include a Winners Tier — drawings that are so outstanding that they were each considered for one of the top three prizes. From pencil/graphite, colored pencils, charcoal, pastels, and scratchboard, the array of work in this competition was impressive, showcasing the talents of every artist who entered. Enjoy!

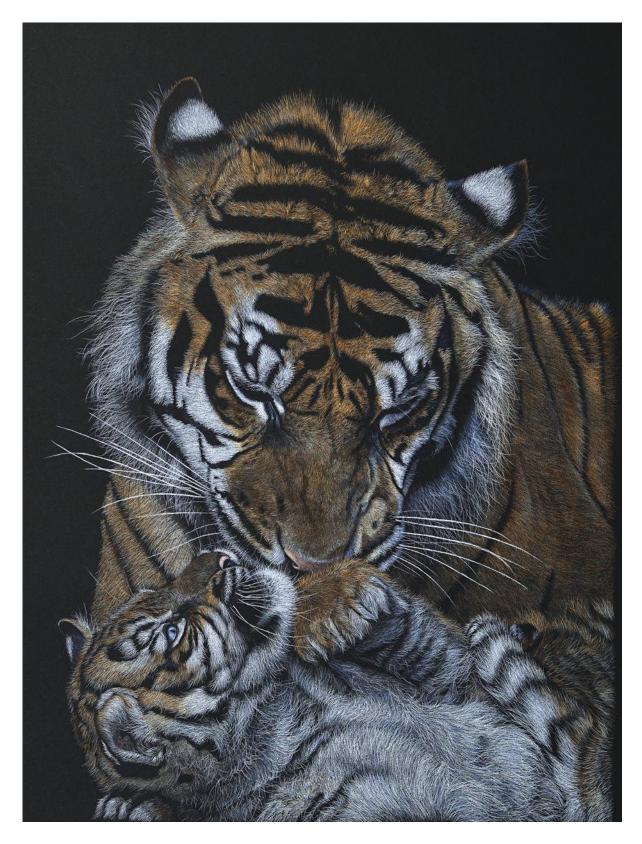


1st Place Winning Entry Tim Walker

Neither Wind, Nor Rain, Nor Snow, Charcoal www.tdwfineart.com | @tdw_fineart See our feature story about the artist on page 36



2nd Place Winning Entry
Maxwell G. Miller
The Eternal Garden, Charcoal on Paper
www.maxwellgmiller.com | @maxwellfineart
See our feature story about Miller's art on page 42



3rd Place Winning Entry
Tracy Warner
Gentle, Colored Pencil
www.traceonpaper.co.uk | @traceonpaper
Read our feature story about Warner on page 46

Winners Tier Michelle Rapley Clancy Graphite



Winners Tier
Patsy Lindamood
Cathedral de la Madeleine
Graphite
@lindamoodart





Winners Tier Jasmine Leask Lola Pastels @heartworkbyjasmine

Winners Tier Scott Krohn Clarity Colored Pencil @scottkrohnart

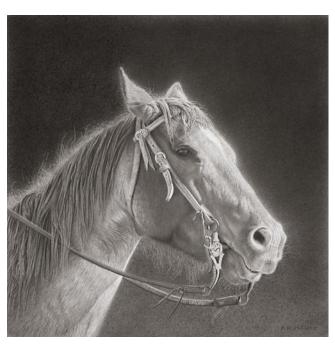




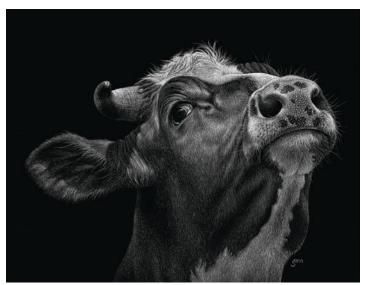
Winners Tier
Louise Hancox
Unwritten Destiny
Pastels
@louise_hancox_fine_art

Winners Tier Deborah Shea First Flower Pastels @debdsheastudios





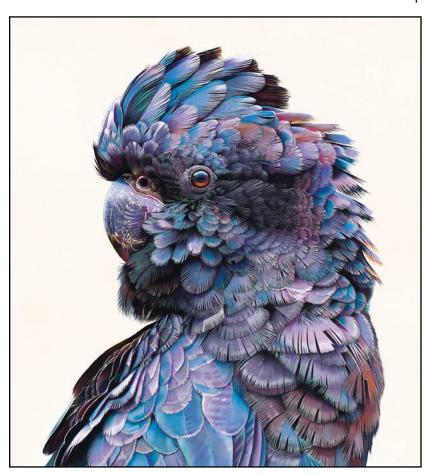
Winners Tier Andy Pelster Red Roan Graphite, Charcoal, and Carbon @arpelsterart



Winners Tier Jenna Hestekin Who's the Boss Scratchboard @jennahestekin

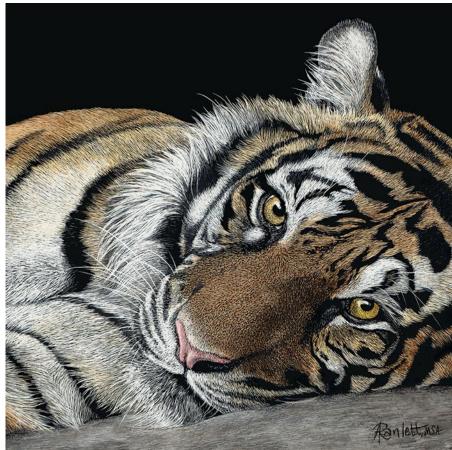
Winners Tier John Hanley A Cat's View Graphite Pencil @john.hanley.art





Winners Tier
Sally Edmonds
Big Blue Too
Pastels and Colored Pencil
@sally_edmonds_art

Winners Tier
Ann Ranlett
Bahagia
Scratchboard and watercolor
@annranlett



2023 DRAWING COMPETITION | SPECIAL MERIT



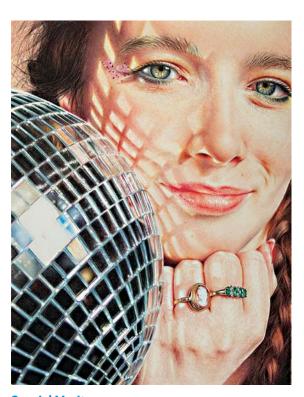
Special Merit Cathy Boytos My Mauve, Colored Pencil @cathyboytos_art



Special Merit Tatiana Roulin Moonlit Ocean, Pastels @tatroulin



Special Merit Bernadette Ballantyne Libby, Pastels @bbartist_nz

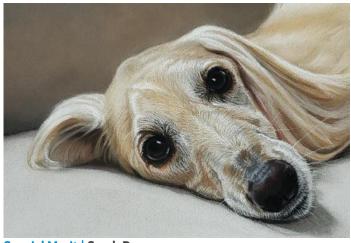


Special Merit Francesca Comparin Pieces of Light, Colored Pencil @francesca.comparin

Art&Color 2023 DRAWING COMPETITION | SPECIAL MERIT



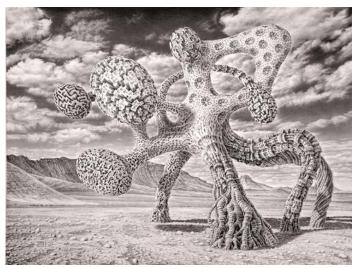
Special Merit Floriana Lisena
Young Prince, Graphite and Charcoal | @florianart.wildlife



Special Merit | Sarah Perry Serenity, Pastels | @sarahperryfineart



Special Merit | John Sherry *New Yorker,* Pastels | @johnsherryart



Special Merit | Andrew Lincoln Nelson *AnthozoaBorg*, Graphite | @surrealmachinesfineart



Special Merit | Taylor Czyscon I've Got Your Back, Pastels | @taylor_marie_art



Special Merit | Jill Storey
Taking Flight, Pastels | @jillstoreyart

Art&Color\(\alpha \)

2023 DRAWING COMPETITION | SPECIAL MERIT



Special Merit Joe Smith White Pine, Scratchboard @woodsman_joe54



Special Merit
Pauline Stuart
Josie, Colored Pencil
@pauline_ruth_art



Special Merit Jessica King *Nelly,* Colored Pencil
@jessicakingart



Special Merit Sharon Moseley En Pointe, Colored Pencil @tidgipud

Art&Color 2023 DRAWING COMPETITION | SPECIAL MERIT



Special Merit Shannon Gordy Lilies, Pastels @ruffsketchings



Special Merit Kristy Ren Zebra, Colored Pencil @kristyren_art



Special Merit Megan O'Connor Patience, Colored Pencil @meganoconnorart



Special Merit Eileen Schulz-Tampier Savannah Cat, Pencil and Fine Liner @eileen-artiste



Special Merit Rachel Harris Musk Lorikeet, Colored Pencil @rachelharris_art



Special Merit Shardul Amit Singh Studytime in Leh, Colored Pencil @artbyshardul



Artistic Recognition | Lyn Bartolo Hope for Tomorrow, Pen and Ink | @lynbartoloart



Artistic Recognition | Christine O'Dell-Ferguson Homecoming, Colored Pencil | @odellfergusonart



Artistic Recognition | Kelly Ferguson
The Beasts Within, Colored Pencil | @odellfergusonart



Artistic Recognition | Robyn Chant Budge, Colored Pencil | @chantrobyn



Artistic Recognition | Dawn Bouchard
Best Friends, Pastels | @dawnreneebouchard



Artistic Recognition | Meredith MossDarn It! Colored Pencil | @meredithmossart



Artistic Recognition | Louise Renee Art in the Driver's Seat, Pastels | @louiserenee3844



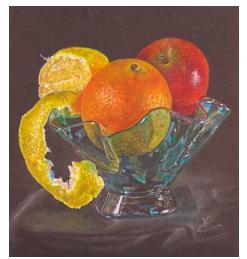
Artistic Recognition | Kimberly Bernier *Picnic in the Park*, Pastels | @kimberlybernierart



Artistic Recognition | Brian Binder The Way I Am, Pencil/Colored Pencil @blbinder36



Artistic Recognition | Abigail Gingele Indigo Bunting, Colored Pencil @abi_g_art



Artistic Recognition | Karen Kern Jamestown Bowl and Fruit, Colored Pencil @kckern.artist



Artistic Recognition | Pauline Clay
Tropic Fanfare, Colored Pencil and
Neocolor II Crayons | @pauline.clay.art



Artistic Recognition | Jordan Rando Fatima Diame, Graphite @jordanrandoart



Artistic Recognition | Jen Urquhart Of the Old School, Colored Pencil @jenurquhart_art

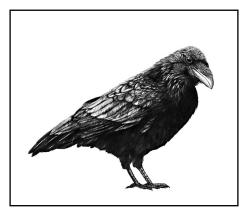


Artistic Recognition | Lauren Catling Rory, Pastels @Imc_artwork



Artistic Recognition | Carina Imbrogno June and Preston, Graphite @carinaimbrogno_art_

Artistic Recognition
Sara Mohagen
Raven Nevermore
Pencil/Graphite
@darkfoxcreative





Artistic Recognition
Michele Cauchon
I Am Watching
Pastels
@michele.cauchon



Artistic Recognition | Svetlin Sofroniev Quinche, Ink @sofroniev.art



Artistic Recognition | Lisa Makin Chomp, Colored Pencil @lisa_makin_art



Artistic Recognition Carol Kent Ryan's Gosling, Mixed Media @carol_kent



Artistic Recognition
Stefanie Radtke
Mountain Lion, Colored Pencils
@artbysteffi1



Artistic Recognition | Laara Cassells Roman, Charcoal and Acrylic @laaracassells



Artistic Recognition Amy Fichter Figure, Stretching, Pastels @amy_fichter_artist



Artistic Recognition | Gillian Weddle Roger the Jack Russell Terrier, Colored Pencils | @gillianselftaughtartist



Pointless, Graphite Pencil @rebeccajonesshenanigans



Through the Trees, Pastels @alanchaneyart



Artistic Recognition | Aaron Krone Emotion, Graphite @kroneaaron



Artistic Recognition | Lisa Hammerstein Epic Emma, Colored Pencils @lisahammersteam



Artistic Recognition | Anna Levchuk Hydrangea Branch, Graphite @my.levchuk.art



Artistic Recognition | Victoria Twomey Breeze, Colored Pencil/Acrylic Marker @victoria_twomey_art



Artistic Recognition | Nanette Catigbe Granny Squares, Pastels @mucchiodibella



Artistic Recognition Alison Hightower Suttle The Dancing Pines, Pastels @hightowersuttle

2023 DRAWING COMPETITION | HONORABLE MENTION



Honorable Mention | Claude Bélisle Juteuses, Colored Pencil claudebelisle.com



Honorable Mention | Jane Musser Buster, Pastels @pastelsbyjane



Honorable Mention | Brad Heckman Betty Friedan, Pencil and Charcoal @hecksign



Honorable Mention | Amy Szwaya Ben, Almost 5, Graphite @amyvkszwaya



Honorable Mention | Teresa Brown Suzanna, Pastels and Charcoal @tkbrown_art



Honorable Mention | Terri Silver The Black Beach, Pastels @terri.g.silver



Honorable Mention | Kristen Roskob Ahsako Tano, Graphite and Charcoal @kristen.marie.fineart

2023 DRAWING COMPETITION | HONORABLE MENTION



Honorable Mention | Kathy Bowles Miss Attitude, Colored Pencil Facebook: Art by Kathy



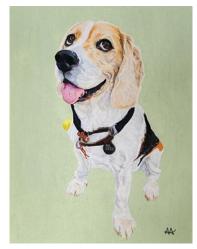
Honorable Mention | Abby Miner *In the Leaves,* Graphite/Ballpoint Pen @runaway_lines



Honorable Mention | Vidya Lakshmi Yellow Beauty, Life in Color, Colored Pencil @vidyaartstudio



Honorable Mention | Anne Lazaroo Pisum Sativum, Colored Pencil @annelazaroo



Honorable Mention | Almaris Acin Mr. Lego, Colored Pencil @colorpops.art



Honorable Mention | Chris Rosati Yoos Beauty in the Bush, Pastels/Colored Pencil @chrisrosatiyoos



Honorable Mention | Carien Forbes Biscuit, Colored Pencil @carienforbes

Art&Color 2023 Drawing Competition



Tim Walker 1st Place Winner

hen Texas-based artist Tim Walker was growing up in Montana, he discovered his love for drawing. Although he continued to draw through the years, he never thought about taking it up professionally until 2016 when a passion to express himself through art took precedence in his life.

Walker's genre is realism, and his media of choice are charcoal and graphite, which he uses to create drawings with near photographic detail that affect the viewer on a visceral level.

"I used to be inspired to try to reach a hyperrealistic level of drawing," Walker says. "However, I found out two things — I didn't have the patience for it, and I wanted to keep a given amount of visible artistry in my pieces."

The self-taught artist hopes to bring "a spectrum of emotions" to those who view his work, and he credits his success to finding the right reference to work from. Walker says, "I find subject matter that has

beautiful contrasts between light and dark to be very inspiring. I'm also drawn to reference photos that have something interesting happening. It all makes for an exciting moment that can be captured forever in time."

Walker works on commissions but tries to leave time for personal projects when he can. His love of animals is evident in his remarkable drawings of dogs, horses, and Montana wildlife. "I love drawing elk, deer, bears, bison, and other animals," he says. "When I first started working with charcoal, I was blown away by the variations I could achieve. Darks became much darker, making the lights brighter, which created finished pieces that felt deeper and richer, and this made my subjects very exciting to draw."

WEBSITE: www.tdwfineart.com

INSTAGRAM: @tdw_fineart FACEBOOK: tim.walker.9803

Art&Color Tim Walker | 2023 Drawing Competition, 1st Place Winner

Clockwise from top left:

1st Place Winning Entry Neither Wind, Nor Rain, Nor Snow, Charcoal (See full-size image

Cold Call, Charcoal

on page 19)

The Detective, Charcoal







Art&Color%

Tim Walker | 2023 Drawing Competition, 1st Place Winner



Right: Well S--t, Charcoal

> Bottom left: Headdress, Charcoal

Bottom right: I've Got No Strings, Charcoal

> Facing page: Vogue, Charcoal





Art&Color

Tim Walker | 2023 Drawing Competition, 1st Place Winner



Art&Color%

Tim Walker | 2023 Drawing Competition, 1st Place Winner





American Giant, Charcoal

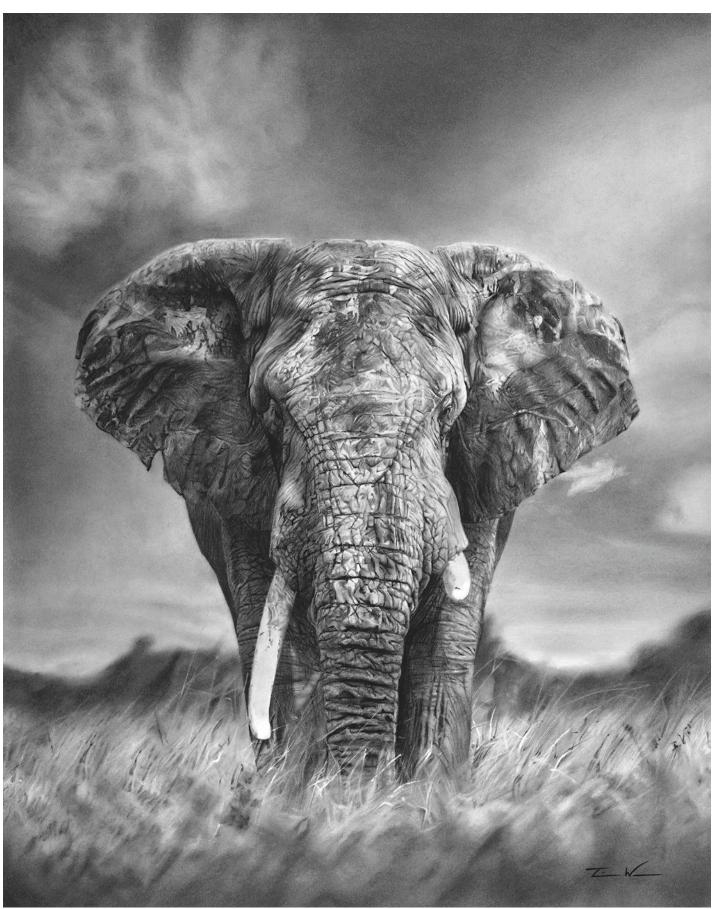
Here's Looking at You, Charcoal



Caked, Charcoal

Art&Color

Tim Walker | 2023 Drawing Competition, 1st Place Winner



Undefeated, Charcoal

Art&Color 2023 Drawing Competition



Maxwell Miller 2nd Place Winner

ontemporary realism artist, Maxwell G.
Miller, is a storyteller. His dramatic portraits
and still lifes tell subtle stories, evoking a
sense of mystery.

Miller chose to focus on a career in visual art in 2017, but, undoubtedly, his extensive background in the theatrical arts as a specialist in large-scale theatrical puppetry was a strong influence on his fascinating drawings.

"I always enjoyed the process of visual problemsolving in puppetry — how could I take rigid materials and manipulate them to move in a fluid, lifelike way?" he says. "I discovered that by manipulating charcoal and oil paint in the same way, it is possible to contain the entirety of a complex story in a single image.

"I find inspiration in other artistic media that focuses on storytelling — music, movies, TV shows, folklore, and mythology, but most of all by theatrical arts and puppetry," he says. "There is a revival of

realism happening now that I strive to be a part of, and I hope to significantly contribute to it. Realism gives me the ability to clearly communicate through recognizable imagery."

After completing an apprenticeship with master artist Anthony Waichulis at the ANI Art Academy in 2022, Miller became Dean of the ANI Art Academies Dominicana in Rio San Juan, Dominican Republic, where he works to cultivate a richer artistic community through artistic education.

He has received international awards and recognition for his work, is an associate member of the Oil Painters of America, an affiliated artist of Lovetts Gallery, and has works in private collections across the globe.

WEBSITE: www.maxwellgmiller.com

INSTAGRAM: @maxwellfineart
FACEBOOK: maxwellgmillerfineart

Art&Color Maxwell Miller | 2023 Drawing Competition, 2nd Place Winner



2nd Place Winning Entry *The Eternal Garden,*Charcoal
(See full-size image on page 20)

Self Portrait, Charcoal



Behind the Curtain, Charcoal



Art&Color Maxwell Miller | 2023 Drawing Competition, 2nd Place Winner

The Tale of the Curious Oysters, Oil on panel



Art&Color 2023 Drawing Competition



Tracy Warner 3rd Place Winner

ildlife/animal artist, Tracy Warner, left the corporate world to answer a call that had beckoned her since she was a girl growing up in Northhampton, U.K. the passion to create art that will raise awareness of the plight of wild animals all over the world.

Colored pencils in hand, she has created an extraordinary portfolio of animals. Her style is delicate, focusing on meticulous details and the textures and colors of nature. Her subjects are inspired by the flora and creatures found in her garden (including her chickens, "my lovely girls"), dogs, cats, and larger wildlife.

"I experimented with other media," Warner says, "but I chose colored pencils because of the detail I'm able to achieve. They allow me to create layers — as

many as 20 in some sections of a piece — giving a greater depth of color and texture. My favorite part is adding the fine details. This is when the drawing comes to life. "

A member of the Association of Animal Artists and the UK Colour Pencil Society, Warner works on commissions as well as creating award-winning wildlife art. She features species that are under threat of extinction and supports conservation charities by donating artwork and raising funds through the sales of her work.

Warner has been a Sketch for Survival Wildlife 100 finalist in 2021, 2022, and 2023.

WEBSITE: www.traceonpaper.co.uk

INSTAGRAM: @traceonpaper FACEBOOK: traceonpaper

Art&Color% Tracy Warner | 2023 Drawing Competition, 3rd Place Winner



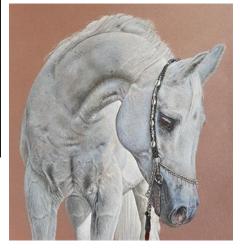
3rd Place Winning Entry *Gentle*Colored Pencil (See full-size image on page 21)



The Hunter Colored Pencil



Serenity Colored Pencil





There's Always One, Colored Pencil

HISTORIC ART

Why is the Mona Lisa Such a Big Deal?

James Payne of Great Art Explained Answers the Question

ew would disagree that the Mona Lisa is the most famous painting in the history of art. Leonardo Da Vinci's masterpiece draws millions of people to the Louvre every year just to see that mysterious smile. But how many can explain why the Mona Lisa is so special?

Considered a testament to the genius of Leonardo, the Mona Lisa is the product of his extensive scientific knowledge. With this painting, he changed art forever with the techniques he invented and the science he employed.

In his YouTube series, *Great Art Explained*, James Payne gives his viewers a fascinating, in-depth video about the artist and his most iconic painting. (See some of the highlights from the video on the facing page.)

The Mona Lisa mystique

Over the years, a universal consciousness has developed about the Mona Lisa, adding to the painting's fame and mystique.

Napoleon Bonaparte kept the painting in his private bedroom. It was photographed, written about, argued about, included in tourist guidebooks, stolen and missing for two years, and continually introduced by the press to multitudes of people who might never have seen it in person.

Perhaps the largest public impact came in 1963 when the painting was briefly exhibited in Washington, D.C. at the request of First Lady Jacqueline Kennedy.

There was a frenzy surrounding the entire event including riots and opposition in France based on fear that its great treasure would be lost or damaged; extraordinarily high levels of security; and a private unveiling attended by President Kennedy and the First Lady, every member of Congress, the President's cabinet, and all nine Supreme Court justices, with press and television coverage that brought the painting into millions of living rooms all over the world.

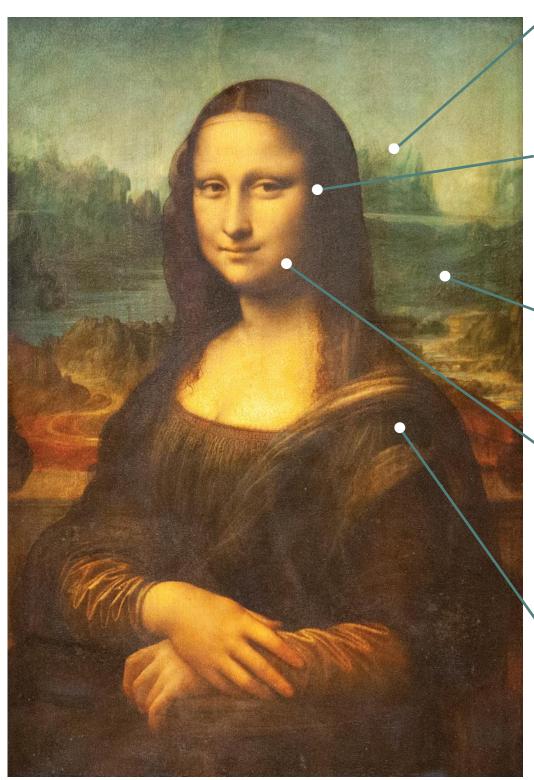
Thanks to the broadcast powers of the midtwentieth century media, the Mona Lisa became a true superstar.

About James Payne

London-based James Payne received a degree in fine art from the prestigious Central St. Martins. He is a curator, gallerist, art consultant, author, art tour guide, and writer for various art magazines. A passionate art lover, he is on a mission to demystify art and discover the stories behind the world's greatest paintings and sculptures.

On his YouTube channel, he focuses on one piece of art in each episode, explaining it in detail, using clear and concise language free of "art-speak." He is currently writing a book based on his YouTube channel content.

You can find out more at @greatartexplained on Instagram and YouTube, or Payne's website, www.greatartexplained.com. ■



Painting of the Mona Lisa at the Louvre Museum in Paris. Photo credit: laurencesoulez - stock.adobe.com

Aerial Perspective

The background creates the illusion of depth or recession. This is aerial perspective. Leonardo was the first to write about it, and if he didn't invent it, he certainly perfected it.

She looks directly at the viewer

In the 1500s, women in paintings didn't look boldly and directly at the viewer, but everything about the Mona Lisa deviated from the traditional way women were painted then.

Horizon line is not level

The horizon of the landscape is very slightly skewed while her shoulders are painted level. This is a typical Leonardo visual trick that gives an illusion of movement.

Mona Lisa smile

Through the psychology of visual perception, whether she is smiling or not depends on the human visual system and how we see and think. Leonardo understood the science behind this and used it in the painting so sometimes she appears to be smiling and other times she doesn't.

Three-quarter length pose

Leonardo pioneered the use of the groundbreaking three-quarter length pose which became the norm for 400 years. Previously, subjects in portraits stood upright and appeared unnaturally stiff; Mona Lisa is in a relaxed, seated pose. Also, in this position the subject completely fills the frame, making it more intimate.



Sim Sim, Sketchbook Artist

Sim Sim's sketchbooks evoke a dreamlike quality, capturing everyday behavior in haunting images.

rench artist Sim Sim fills the pages of his small sketchbooks with captivating, dreamlike scenes of Paris at night that invite the viewer into his world. Many of his subjects are friends whose familiar activities — dining at cafés, riding an escalator, commuting on the Metro — are captured in charcoal, pastels, or oils. The artist's sketchbooks become personal journals, like old photo albums that tell the story of his day-to-day life.

Recently, we had the opportunity to talk to Sim about the inspiration and process behind his art. Why do you choose to work in charcoal? What is it about the medium that inspires your work?

Sim: I've always been interested in the concept of nostalgia, dreams; working with charcoal was a way to recreate the feeling of a lost memory. Charcoal is a very interesting medium because there are so many kinds — vine, powder, liquid, and compressed dark charcoal, which makes it versatile. You can experiment to see what each kind can do.

Also, charcoal comes in a nice range of values, so you can go from light to dark

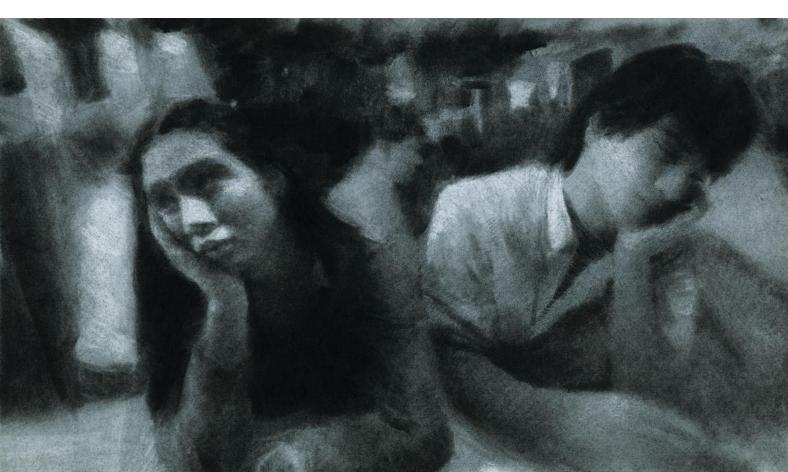
Above: Jeanne, pastels

Facing page, top: *Metro*, charcoal

Facing page, bottom: Study for Fallen Angels, charcoal

All images © Sim Sim, shared with permission







Sketchbook cover, charcoal



very quickly with sweeping raw strokes then use pencils for super precise work. Working with charcoal also means working in monochrome, black and white, so I had to learn a different way to express contrast and values, and how to create a feeling without colors. It is such a fascinating medium and will always be my favorite.

Your subjects always seem to be in the middle of a moment, completely unposed. How do you capture this kind of fleeting imagery?

Sim: I like the idea of capturing a snapshot of a moment to reveal the most honest emotion from a scene. To achieve that I use my camera, and recently a video camera, so I can capture the complete picture, then I can choose the right moment to recreate afterward.

I believe to create a strong reference, you need to have a connection with your subject, a sense of teamwork with the people you work with. When I'm working, I feel like I'm directing a short film with my subject, and we're just having fun and enjoying the moment.

How do you choose your subjects?

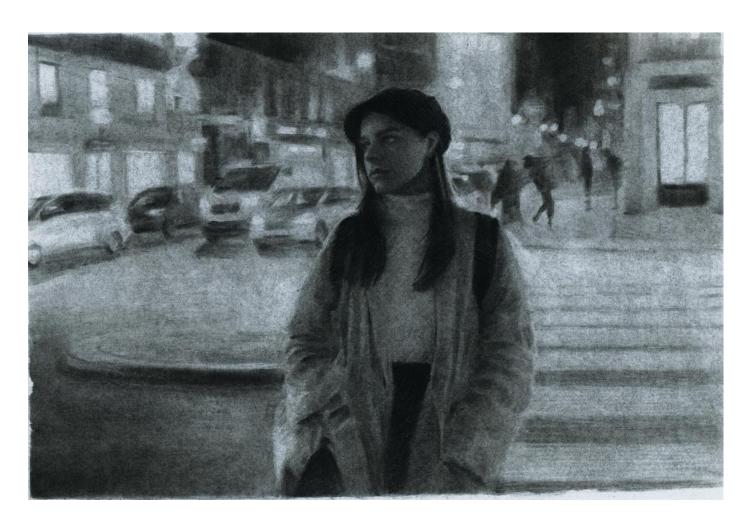
Sim: I like to work with people I'm comfortable with, that's why I often work with friends. But I work with models as well. It's nice when the subject isn't camera shy so we can just work without any pressure, and it makes it easier to share my art direction. The most successful models for me are people who can convey a character.

Recently I've chosen to work with Asian people. As an Asian person myself, I love to share my roots, my culture, and my inspiration from Asian cinema.

What is it about drawing and creating in sketchbooks that appeals to you?

Sim: When I was a kid, I loved to look through my parents' photo album to see all the special moments from their lives. Drawing in sketchbooks is the way I put

Above: Drawing from Mira Nedyalkova reference photo, pastels







my work in a kind of album, or journal. It's like a testament to my life, my journey. I can look at any page in my sketchbooks and remember the exact mood and feeling I had at that moment. The album is a valuable object, a souvenir or memento that will exist through time and space and be in the hands of the future generation.

There is so much freedom of expression with sketchbooks. There are no rules telling you how to use it. For me, a sketchbook is its own art — the material, the collage, the writings, the drawings and painting inside. I prefer having multiple sketchbooks for different themes. Some focus on sketching, some are for more refined work, others are from when I travel or when I'm drawing in museums.

I don't think of sketchbooks as just containing rough studies used as a reference for rendering other pieces. One of the reasons I love sketchbooks and working with charcoals is because both are generally seen as a "lesser" medium, but to me, with all that sketchbooks can express, they are at the same level as other art.

Your artwork always features people. Do you think of your work as creating portraits?

Sim: Absolutely. My work is mainly about portraiture, no matter what medium I use, whether it's drawing, painting, photography, videos, animations, or any other. Capturing human emotion is such a fascinating moment. When you create a portrait of someone, it's as if you're reaching their soul. I'll never get bored studying the spectrum of human emotions.

To see more of Sim Sim's work, visit www.sim-sim.org/store or @sssimsim. ■



Facing page, top: *Untitled*, charcoal Facing page, bottom: *Telling a Story in Four Frames*, charcoal

Top: Subway, pastels Bottom, Page from Sketchbook, charcoal

ARTISAN JEWELRY

BoldB Handmade Jewelry

Inspired by the coasts of Australia, BoldB's unique jewelry reflects the beauty of ocean and shore.









oldB, a family jewelry business based in Melbourne, Australia, was founded by German-born designer Britta Boeckmann. Her designs incorporate natural elements from Australia's beautiful ocean, coasts, and reefs to create extraordinary works of art.

Inspired by the Great Barrier Reef

The idea for her work came to her after a flight over the Great Barrier Reef. Deeply impressed by the magnificent coastal landscape, she started designing jewelry that mirrored the aerial views of different types of ocean terrains.

Four jewelry collections

BoldB now offers four collections, and each piece is a handmade expression of the textures, shapes, colors, and contrasts found in the natural world.

The Serenity collection is inspired by the serene beauty of the ocean and its shores; the Aqua collection reflects Australia's coastal landscapes; the Reef collection incorporates the intricate shapes and vibrant colors of coral; and the Flow collection expresses the waves and flow of the ocean.

Supporting non-profits

Boeckmann is passionate about having a positive impact on the world. "All of BoldB's collections support non-profit organizations," she says. "Purchases help provide two years of safe water to one person in need through our support of water.org. We also partner with the Australian Marine Conservation Society to help protect ocean wildlife.

Find BoldB jewelry at www.boldb.com on www.Etsy.com/shop/BoldB, or @boldbdesign. ■

Facing page, clockwise from top left: Aqua Collection: Bay earrings; Lagoon necklace; earring, ring, and necklace assortment; Shoal stud earrings.

Right from top: Serenity Collection, Haven earrings; Reef Collection, Fenneri earrings; BoldB Aqua Collection jewelry box and earrings.









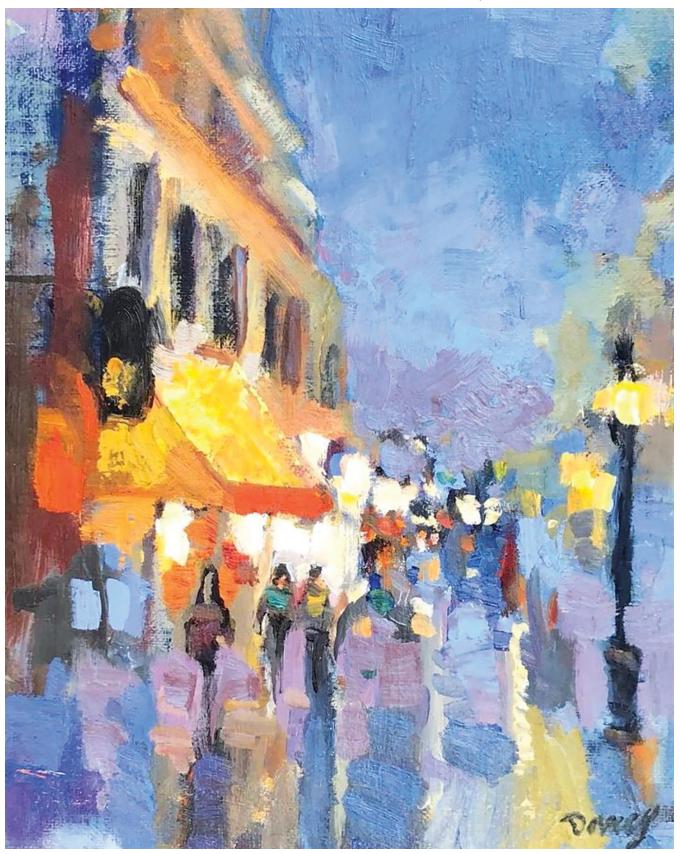
Here are the winners, special merit, artistic recognition, and honorable mention award recipients from our October 2023
Abstracts/Semi-Abstracts Competition. Our heartfelt thanks to all of the artists who sent entries from around the world, including Canada, Australia, Germany, Colombia, Spain, India, Scotland, England, and across the U.S. We hope you enjoy the artwork from these talented artists.

Art&Color 2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | WINNERS



1st Place Winning Entry
Ute Laum
Out of the Dark II, Acrylic, @ute_laum_art | www.utelaum.de
See our feature story about the artist on page 70

Art&Color 2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | WINNERS



2nd Place Winning Entry
Linda Davey
Night on Thames, Acrylic
@lindakdavey | www.lindakingdavey.com
See our feature story about Davey's art on page 76

Art&Color 2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | WINNERS



3rd Place Winning Entry
Lucía Gómez

Doors and Thresholds, Series No. 0104, Mixed Media
@lucia_gomez_arte | www.luciagomez.com
See our feature story about her art on page 80

Art&Color%

2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | SPECIAL MERIT



Special Merit
Pernel Berkeley
Alternate Routes, Acrylic | @pernelberkeley



Special Merit
Catherine Cumberbatch
After the Rain, Mixed Media | @pocolocostudios



Special Merit Willow Wing I Found You, Mixed Media | @wingstudio.art



Special Merit
Paula Borsetti
Considering the Floodgates, Acrylic | @locustlocuststreetstudios



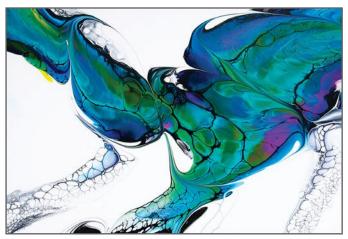
Special Merit Alini Garcia Under Pressure, Mixed Media | @art.alini



Special Merit Karen Salup Waterways, Mixed Media | @ksalup

Art&Color\$

2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | SPECIAL MERIT



Special Merit | Linda McCord
A Cord of Three, Acrylic | @fineartbymccord



Special Merit | Jill Pearson
Too Many Fish in the Sea, Mixed Media | @jill.pearson.art



Special Merit | Ann Heilbron
Between Earth and Sky, Acrylic | @anniemonkee



Special Merit | Kristin Harvey Cholla in Bloom, Acrylic | @kristincre8s



Special Merit | George Johnston
Peloton, Acrylic | @geo_johnstonartist

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2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | SPECIAL MERIT



Special Merit | David Haley Low Tide, Acrylic| @2igdh



Special Merit | James Henry *Faith,* Acrylic| @jameshenry_



Special Merit | Lauren Brumbach She Became a Bouquet: Emboldening, Mixed Media @l.brumbach.art



Special Merit | Axel RodriguezA Light of Meaning, Acrylic| @theworldofaxel

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2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | ARTISTIC RECOGNITION



Artistic Recognition | Lisa Collingbourne
Sail Away, Mixed Media
@licollingbourne_art



Artistic Recognition | Suchitra Lata How Much Does It Weigh, Mixed Media @suchitralata



Artistic Recognition
Monique Dufour
No Regrets, Acrylic
@moniquejdufourartist



Artistic Recognition Katy Bishop Gone Too Soon, Alcohol Ink @katybishop.art



Artistic Recognition Elizabeth St. Clair Midnight Meadow, Felt @byelizabethstclair



Artistic Recognition
Paula Charter
We Were Dancing, Mixed Media
@paulacharterart



Artistic Recognition Kathelen Fox Weinberg Wash My Cares Away, Oils @kfoxart



Artistic Recognition
Ellice Yang
The Seabed, Mixed Media
@elliceyang_art

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2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | ARTISTIC RECOGNITION



Artistic Recognition
Jenny Ink
Happiness; This Must
Be the Place
Mixed Media
@paintedladystudiojennyink



Artistic Recognition | John Jaster | Forest Abstractions, Dance of Nature, Acrylic @johnjaster.art



Artistic Recognition
Paul C. Blake
Colors of the Winds, Mixed Media
@paulcblake.art



Artistic Recognition
Joanna Levesley
Flower Duet, Mixed Media
@joannanouveaustudio



Artistic Recognition Astrid Reeves Sunflower, Acrylic @astridsartstudio



Artistic Recognition Charlotte Hill Just Keep Talking, Mixed Media @charlottehillart



Artistic Recognition Jewel Conway Phoenix, Acrylic @jewelart_wowfactor



Artistic Recognition
Monica Diaz
Happy Birthday, Acrylic
@monicadiaz_art

Art&Color%

2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | ARTISTIC RECOGNITION



Artistic Recognition
Deb Frederick
Jazzy Musician, Watercolor Collage
@colorthis18



Artistic Recognition Amy Rattner Quail Shadows, Acrylic Ink @amysr



Artistic Recognition | Jimmy Clark Stereophonic, Acrylic @jimmysartwork



Artistic Recognition | Amanda D'Agostino Summer Valley Road, Oils @amandadagostinoart



Artistic Recognition | Janice Wright Cattail Magic, Acrylic @janicewrightart



Artistic Recognition | Shana Covington Goodwin Joy, Acrylics @shoshanahroseart

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2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | HONORABLE MENTION



Honorable Mention
Lizzie Jayne
Heavenly Blue, Watercolor
www.facebook.com/LizzieJayne22



Honorable Mention Ivonne Waissmann Sweetest Girl, Mixed Media @ivonnemixmedia



Honorable Mention Kerry Hugins Summer's Lullaby, Watercolor @kerry_hugins



Honorable Mention Ginger Grimm Sailing Out from Crystal Shores, Acrylic @gdgrimm



Honorable Mention
Anne-Marie Rymill
Quantum Leap—The Future is Bright,
Mixed Media | @annemarierymillart



Honorable Mention Paula Mackay Flowering Gum in Pink, Acrylic @paulamackay6



Honorable Mention Rebecca Ogun Three Roads, Acrylic @rebeccaogunart



Honorable Mention Dennis Hood Swiss Guards, Acrylic @dmhood_artist



Honorable Mention Melisse Pinto Wind Song, Acrylic @melissepinto

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2023 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | HONORABLE MENTION



Honorable Mention
Terri Silver
Relaxing View of the Water, Watercolor
@terri.g.silver



Honorable Mention Kristen Roskob Dimensions, Mixed Media @kristen.marie.fineart



Honorable Mention Jessica Bozzo Flowing Waves, Acrylic @jessicagraceart



Honorable Mention
Darcie Roberts
Poetry in Motion, Mixed Media
@darcierobertsart



Honorable Mention Kimberly Condon Tuesday Morning, Pastels @kimcondonpastels



Honorable Mention Debra Jason Whispering Silver Tides, Alcohol Inks @creativewhispersoftheheart



Honorable Mention Brad Heckman Tea Tin Herbata, Mixed Media @hecksign



Honorable Mention Cathyann Burgess Overflow, Mixed Media @cathyannburgessfineart



Honorable Mention Linda Greene Wild Blue, Colored Pencils @greenesunart



Honorable Mention Jayshree Vakil Jester of Venice, Ink @jvfinearts



Honorable Mention Thérèse Légère Seeking Life at a Higher Level of Consciousness, Acrylic @legereart

Art&Color\(\frac{1}{2} \)

2023 Abstracts / Semi-Abstracts Competition



Ute Laum 1st Place Winner

erman abstract artist, Ute Laum, was born and raised in Bonn. After the fall of the Berlin Wall, she relocated to Mecklenburg Western Pomerania in northern Germany, where she has lived and worked ever since.

While in the midst of a lengthy career in the medical field, she began to study painting at the Rostock art school with noted artist Fritz Brockmann and, in 2010, became a freelance artist, well known for her remarkable acrylic landscape paintings.

Using only wide, flat brushes in her work, she layers colors on the canvas, balancing dynamic lines, intense contrasts, and bold pigments to capture the natural beauty that surrounds her. "Living near the Baltic Sea," Laum says, "I try to explore the light and nature across landscapes and coastlines, because the

area I live in is a very special one. What inspires me most is the change of seasons, each with its unique characteristics."

Her current series, Out of the Dark, features pieces that demonstrate how the appearance of different colors change when positioned next to the color black. "For me," she says, "darkness is magic."

Laum exhibits regularly in private and public art institutions, and her works are held in private collections in Germany, Austria, Switzerland, the Netherlands, Belgium, France, Great Britain, Israel, the U.S., Canada, and the United Arab Emirates.

WEBSITE: www.utelaum.de
INSTAGRAM: @ute_laum_art
FACEBOOK: Ute Laum

Art&Color Ute Laum | 2023 Abstracts/Semi-Abstracts Competition, 1st Place Winner

1st Place Winning Entry Out of the Dark II Acrylic (See full-size image on page 59)

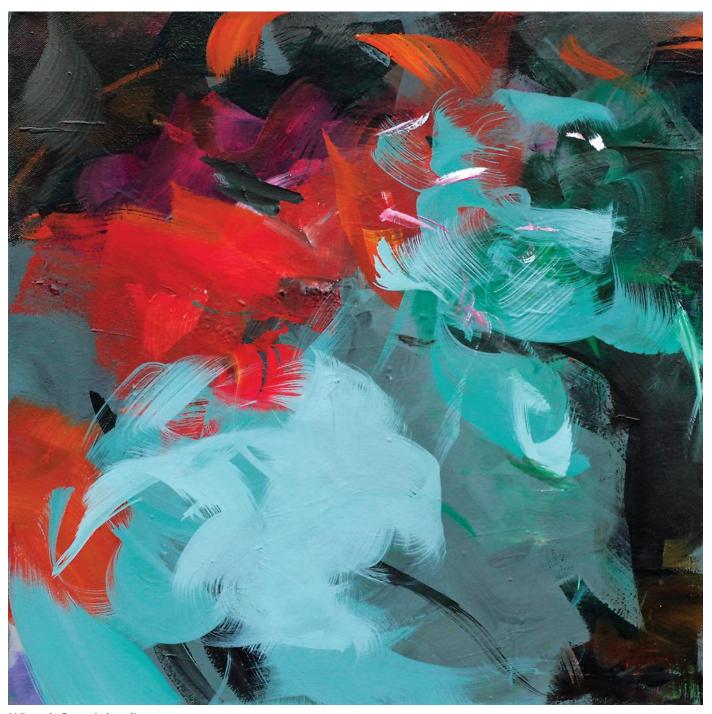




Soul Catcher, Acrylic



Flow 2, Acrylic



Winter's Stars I, Acrylic

Art&Color Ute Laum | 2023 Abstracts/Semi-Abstracts Competition, 1st Place Winner



Transition to Autumn, Acrylic

Art&Color

Ute Laum | 2023 Abstracts/Semi-Abstracts Competition, 1st Place Winner



Keeping Secrets, Acrylic



Glow, Acrylic

Art&Color We Laum | 2023 Abstracts/Semi-Abstracts Competition, 1st Place Winner



We All Just Deserve a Happy End, Acrylic

Art&Color\(\alpha \)

2023 Abstracts / Semi-Abstracts Competition



Linda Davey 2nd Place Winner

ewport, Rhode Island native, Linda Davey, has an emotional connection to the beauty of coastal New England, an aesthetic that finds its way into many of her captivating, semi-abstract paintings.

She worked for years as an art director after receiving a bachelor of fine arts degree from the prestigious Rhode Island School of Design, returning to a former passion — painting — a few years ago. Davey's work includes colorful renderings of waterscapes, landscapes, and city scenes, each with a loose, semi-abstract technique. "My style suits my desire for spontaneity in my painting process," Davey says. "I love painting people who are just going about

their day."

Davey finds inspiration in vintage photos, on city streets, and from her own photos. "I prefer landscapes that contain a man-made element," she says. "They add clean shapes and hard edges to a painting and change the energy of a scene entirely."

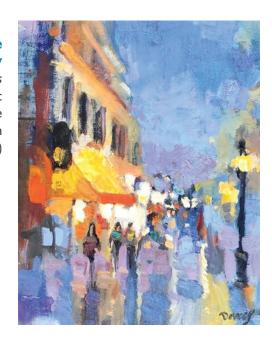
"I'm always surprised by how much fun it is to paint and how satisfying it is. Whatever the subject, if it provides visual and emotional interest, I'm excited to paint it."

WEBSITE: www.lindakingdavey.com

INSTAGRAM: @lindakdavey FACEBOOK: lindadavey.art

Art&Color Linda Davey | 2023 Abstracts/Semi-Abstracts Competition, 2nd Place Winner

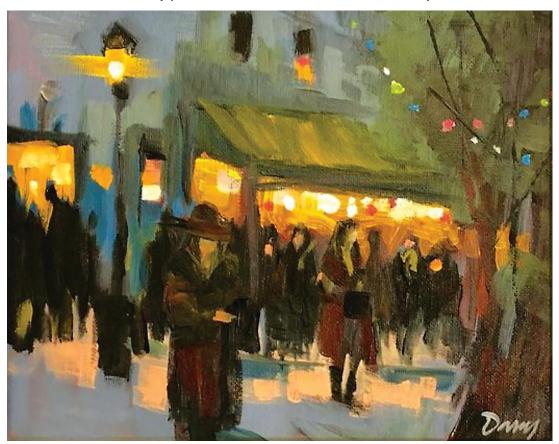
2nd Place Winning Entry Night on Thames Acrylic (See full-size image on page 60)



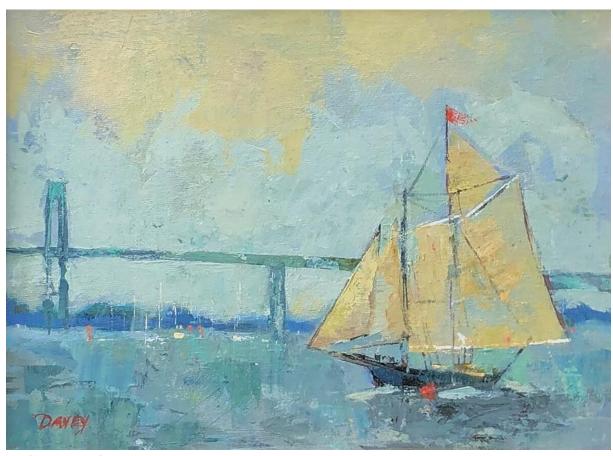


A Path to the Sea, Acrylic

Art&Color Linda Davey | 2023 Abstracts/Semi-Abstracts Competition, 2nd Place Winner



Glow, Acrylic



Sail Away, Acrylic

Linda Davey | 2023 Abstracts/Semi-Abstracts Competition, 2nd Place Winner



Tiverton Salt Marshes, Acrylic

Art&Color\(\frac{1}{2} \)

2023 Abstracts / Semi-Abstracts Competition



Lucía Gómez 3rd Place Winner

olombia-born artist, Lucía Gómez, fondly remembers a childhood filled with art, music, and dance. She studied with her father, Ricardo Gómez Campuzano, a gifted impressionist painter, who guided and taught her, giving his youngest daughter a firm foundation in art.

She continued her art education at the Sienna Art School in Madrid; with Freda Sargent, Nelly Rojas, and others in Colombia; and by participating in workshops at the Atena Art Studio of Hernando Gonzáles in Bogotá for many years.

Gómez lives and works in both the U.S. and Colombia, creating impressive abstracts, primarily in oils, but also with mixed media. She has always followed her own artistic path and her paintings, featured in many solo and group exhibitions, museums, and galleries all over the world, are an attempt to connect viewers to their inner selves.

"In my work, forms flow spontaneously, and the constantly evolving process gives way to imagined spaces, caves and labyrinths, passages of time, and unknown places, leaving traces which I compare to inner maps left in an intimate geography. Metaphors are my means of expression. Geometric forms and archetypal symbolism illuminate my search and become magical components of my art."

Her practice of yoga, tai chi, and meditation create a mental foundation that allows the expression of inner emotions. "I express my experiences from within," she says. "I see life as a journey, drawing from my own experiences to drive and inspire my pieces.

WEBSITE: www.luciagomez.com **INSTAGRAM**: @lucia_gomez_arte

Art&Color# Lucía Gómez | 2023 Abstracts/Semi-Abstracts Competition, 3rd Place Winner

3rd Place Winning Entry Doors and Thresholds, Series No. 0104 (See full-size image on page 61)





City Memoirs No. 241, Oils



Geometric Metaphors No. 0135, Oils

Willard Page

Willard Page traveled throughout the West and Southwest selling his miniature paintings to tourists, each depicting the beauty of the mountains and deserts that were his inspiration.

wenty years ago, it was difficult to find information about, much less the artwork of, Willard J. Page. But today he is gaining well-deserved recognition for his beautiful miniature



Page working in his camper/studio, 1926. Courtesy of Carolyn O'Bagy Davis,

www.willardpageartist.com

oil paintings depicting the natural beauty of Colorado, Wyoming, New Mexico, Arizona, and California. His works are now available to see online, in galleries and museums, and in private collections.

Born on a

small farm in Whiting, Kansas in 1885, Page received classical art training at the Art Institute of Chicago. He married fellow Kansan, Ethel Iles, who became his supportive partner in every facet of their lives together.

In the 1920s, the national Lyceum movement brought entertainment, education, and culture to small towns across the U.S. with traveling troupes of speakers, artists, and musicians. When he and Ethel were given the opportunity, they joined the Redpath-Horner Lyceum and Chautauqua circuit and toured the Midwest and West.

Their popular performance featured Page giving dramatic readings as he created drawings, earning him the title of "Lightening Artist" because he could draw as fast as he could talk. Ethel, an accomplished pianist, played and sang ballads as well as accompanying Page as he lectured and drew with pastels. Local newspapers reported that he was "a REAL artist," "an entertainer of exceptional ability," and that his landscape work was "wonderfully well done."

Eventually, the growing popularity of radio programs diminished the success of the Chautaqua circuit, so the Pages struck out on their own. Long enamored with the breathtaking landscapes of the Rocky Mountains, they moved to Boulder, Colorado.

Page started painting small landscapes to sell to tourists as souvenirs. His art was well received, and, anticipating the seasonal slowdown of his tourist clientele, Page hand built a camper shell on a Dodge chassis so he and Ethel could move from

town to town in warmer climes to sell his work during the winter. They set out with a suitcase filled with his paintings and he continually created other pieces as they traveled.

Everywhere they went, Page sold his work through gift shops and galleries, grocery stores, ice cream parlors, and to tourists and residents of any given area along the side of the road. The Page's course through Colorado, New Mexico, Arizona, Wyoming, and California is easy to follow through the landscapes he painted of mountains and streams, adobe villages and deserts, the Tetons, the Grand Canyon and Painted Desert, the Pacific Ocean, and giant Sequoias.

In 1929 the Pages built a home in



Sandia Mountains, New Mexico, oil on board, 17.75" x 29.5"



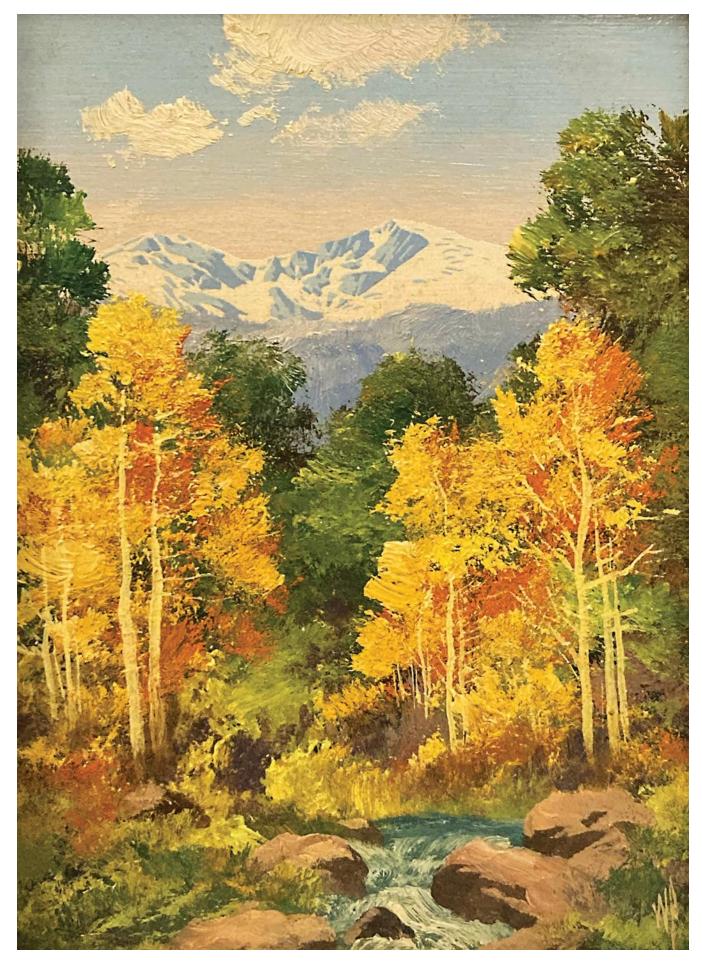
Adobe Hut, oil on board, 4.5" x 6.5"

Geneva Park, on the slopes above Boulder. He converted the entire second floor into a studio and, when they weren't traveling, Page created much larger landscapes with more detail, capturing the unique color and light of each region, and showcasing his artistic skill.

When Page died in 1958, he left a legacy of beautiful paintings that are still in demand today.

To learn more about Page and his work visit @willardpagecollection, www.willardpagecollection.com, or www.willardpageartist.com. ■

Facing page: Long's Peak, Colorado, oil on board, 4.5" x 6.5". Private collection. Photo © Art and Color 365 Magazine



FIBER ARTS



Amanda Cobbett, 21-109 *Glaisdale bark samples x 3 - Xanthoria parietina*, Auricularia auricula-judae © Amanda Cobbett, shared with permission

Embroidery Art

The history of embroidery goes back thousands of years. Originally used to repair clothing, it reached the height of artistic expression during the Middle Ages when it was used to embellish the clothing of the wealthy. Today, embroidery is an art form in its own right, with the same elements of color, composition, texture, and shape found in painting and drawing. Here are six contemporary embroidery artists creating extraordinary pieces — from photorealism to abstracts — but with needle and thread instead of brushes and pencils.



21-098 Boletus Iuridus, Boletus frostii, Boletus pinicola

Amanda Cobbett

In her Surrey Hills studio, British artist Amanda Cobbett works at her sewing machine creating threedimensional sculptures of local flora — mushrooms, lichen, fungi, and bark. The resulting pieces are so remarkably realistic, it's difficult to tell them from the

originals.

21-130 Amanita flavoconia

An award-winning textile artist, Cobbett has had a passion for needle art since she was a child. "My artistic ability is embedded in my DNA," she says. "My mother and grandmothers were all skillful seamstresses, my father was a draftsman, and my grandfather was an engineer. I inherited sewing skills and the ability to visualize and render in three-dimensions."

Cobbett's papier-mâché and machine-embroidered artwork

are inspired by the nature that surrounds her. On daily walks with her dog, she searches the forest floor for the diversity and beauty of flora that exists in the undergrowth, taking photos and collecting fallen debris.

"Back at the studio," she says, "I choose threads that duplicate the natural colors and 'draw' my subject with the sewing machine needle onto dissolvable fabric. As I build up layers of thread, a new 'fabric' is created that can be molded into shapes. When that is completed, I wash the piece, which dissolves the original fabric leaving just the embroidered creation."

With a nod at Victorian display cases from the past, her pieces are displayed in a contemporary version which can be hung on a wall and viewed from all angles, making for impressive works of art.

Discover more of Cobbett's art on her website, www.amandacobbett.com and @amandacobbett. ■



21-098 Mycena clavicularis, Psilocybe coprophila, Lepiota pseudolilacea



21-108 Dalby forest bark samples with lichen x 3: Flavoparmelia caperata, Lepraria incana, Everina prunastri



21-100 Coprinus comatus, Coprinus niveus, Conocybe lacteamycena rorida









Judgement Tarot Card

Lindsey Gradolph

Lindsey Gradolph has taken embroidery art to a different level. If you look at her abstracts long enough, you may sense a completely different environment, a different city or world, or even another universe, filled with strange, yet familiar landscapes, seas, suns, moons, and stars. Her work evokes scenes that seem recognizable, although you've never seen them before.

Gradolph, whose art accounts are under the name of Lindzeanne, is an American artist based in Tokyo. Addressing the other-worldly quality in her work she says, "I've always loved outer space. The 1960s astro aesthetic, the hopeful nature of space exploration, and SciTrek in Atlanta were all a big part of my childhood and influenced my art."

Inspired by traditional Japanese textile traditions such as sashiko and indigo dying, Gradolph uses her impressive arsenal of needlework stitches to create colorful and highly textural pieces.

She also adheres to the concept of "mottainai," an ancient Japanese philosophy of respecting resources and reducing waste. Her pieces are stitched onto secondhand and vintage material, the only fabrics she uses in her work.

"There's so much stuff in the world already and I'm saddened by the amount of textile waste. With enough creativity, there is no need to buy anything new."

You can find out more about Gradolph's work at www.lindzeanne.com or @lindzeanne. ■

Left from top: Once Upon a Time There Was Somewhere Delightful; I Never Promised You an Apple Orchard; The Stories We Tell Ourselves.

All images © Lindsey Gradolph, shared with permission



Tigris (undomesticated)

Emily Tull

Kent-based embroidery artist Emily Tull creates wildlife art and portraits using dense layers of thread and color to create a sense of dimension in her depiction of fur, feather, and facial texture.

Tull's realistic pieces depicting wildlife capture the beauty and essence of her subjects with vivid colors and tangible texture.

Her portraits of the human face are effective and emotional expressions, rendered with random and unplanned hand-stitching that takes shape organically as she works.

"I am obsessed with faces." Tull says, describing her portrait work. "The titles of the art play an important part, not just for myself to feel a certain emotion while stitching, but also to convey a story (sometimes abstractly) to the viewer. The fragmented faces in my portraits allow the viewer to complete their own background stories to an imagined person."

As an award-winning artist, Tull has exhibited in solo and group shows and is a co-founder of the Society for Embroidered Work which promotes and supports artists who have an element of stitching in their work. "I'm striving to close the gap between what is deemed 'craft' and what is 'art," she says. "Stitching is a highly skilled craft but can also be an art form."

Find more of Tull's work at www.emilytull.co.uk, @artworkbyemilytull, and Etsy/Artyemily. ■

Right from top: Self Portrait, As If She Were a Ghost In Her Own Life, Winter Wonderland, Leader of the Pack All images © Emily Tull, shared with permission















Mother and Daughter

Boyce Magandela

Born in Cape Town, South Africa, Boyce Magandela's work utilizes a technique of unrestrained stitching to create bold, energized pieces that seem to have a life of their own.

In 2003 he studied at the Community Arts Project, a public art center based in Cape Town that provided artists with training, resources, and materials. Whether creating portraits or depicting everyday life around him, Magandela's art captures the spirit of real people.

Instead of using more traditional fabric, Magandela often utilizes blankets and rugs as the background material for his work.

"I choose to create my pieces on blankets and rugs because I've always been inspired by the texture and patterns from the material," he says. "Also, these materials are easy to find in every house in my community."

"Of course," he adds, "needle stitching on heavy rugs can be challenging, but I love the results and the happiness they bring."

Magandela has participated in solo and group exhibitions as well as workshops in South Africa, Austria, Germany, and Switzerland.

To see more of his work, go to @artist_bmagandela on Instagram. ■

Left from top: *Art Times, Untitled, The Queen*All images © Boyce Magandela, shared with permission

Lucy Simpson



Liqueur Bottle

East Yorkshire artist, Lucy Simpson, has achieved what would seem to be impossible — creating photorealistic artwork depicting glass, crystal, and metallic objects, not with brushes or pencils, but with thread.

Simpson says, "As a child, I learned about embroidery from my Gran. I was also interested in photorealism, and years later, both genres came together."

While dealing with post-natal depression after giving birth to her third child, Simpson took up cross-stitching to help focus on something other than the anxiety she was feeling. She started experimenting with an embroidery style called thread painting, a technique used to make the stitching look like paintings. As she mastered the technique, she began to create her own designs.

"Embroidery thread is my medium of choice," Simpson says. "It's clean and portable, and it was easy to pick up a project and work on it when I had a few quiet moments, which was important as a busy mother. Also, I love the pure, vibrant colors I can blend using thread. I use thread in the way I used colored pencils or paint in the past."

Simpson's pieces can take 50 to 100 hours to complete, which is part of the challenge for her. "When you're investing so much time, you have to have confidence and trust that each piece will turn out well," she says. "But what I enjoy the most is when I start to see the image I set out to create, to see the realism emerge over time."

You can see more of Simpson's work on her website, www.peacocksandpinecones.co.uk or @peacocksandpinecones. ■

Right from top: Cocktail, Blue Jay, Whiskey Tumbler All images © Lucy Simpson, shared with permission















Mount St. Helens

Vika Pro

Vika Pro has been expressing her creative side as an embroidery artist for four years. She started working in the textile medium to ease a generalized anxiety disorder that caused her to feel unsettled and guilty if she didn't keep busy. "Embroidery became my productive rest," she says.

Based in Leeds, Vika became a full-time textile artist in 2022. She creates charming, colorful landscapes depicting mountains and rivers, rock formations, volcanoes, oceans and lakes, some with vibrant watercolor skies.

"I have zero background in art," she says. "It all started with my embroidery. Early on I practiced by recreating other peoples' work; then I started doing landscapes, creating my own patterns based on places I've seen, or just from my imagination. My biggest challenge in the work is the limit of thread colors. Even though there are 500, sometimes I wish there were more!"

"I've found it rewarding, stressful, and joyful all at the same time," she adds, "but the support of my followers is always an inspiration to me."

You can see more of Vika's work at @vikasspace, www.vikasspacetohang.com, and on Etsy, vikasspace. ■

Left from top: *Mountain, Glenfinnan Viaduct, Lake Louise* All images © Vika Pro, shared with permission

