

SPECIAL ISSUE
**AMERICAN
ARTIST**

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**JOIN
21 ARTISTS
ON TOUR IN
NORMANDY,
FRANCE**



COVER: A SENSE OF TIME (DETAIL), BY CURT WALTERS

Curt Walters



ON TOUR IN NORMANDY

Château de Balleroy, by Glenna Hartmann, 1997, pastel, 15¼ x 18. Collection the artist.

The painting trip to France that is the focus of this special issue was an extension of a previous event that took place at the Forbes Trinchera Ranch in Colorado in 1996. That gathering of artists was the subject of an article in the January 1997 issue of *American Artist*. After the Colorado paintings were exhibited at the *FORBES* Magazine Galleries in New York City, Christopher Forbes and I came up with a plan to invite eight additional artists and an art historian to join the original group on a painting trip to Normandy, France, where Forbes, Inc. owns the seventeenth-century Château de Balleroy. • As you see from the artwork and text on the following pages, the primary benefit of this kind of project is the opportunity to observe how artists respond creatively to the same general location. In Colorado, the scenes were familiar and constant. Only the weather patterns changed the appearance of the vast mountainous landscape. In France, however, the locations were totally unfamiliar and the choices of subjects on

the grounds of the château, in the nearby village, and in the regional countryside varied considerably. Some artists stayed within five hundred yards of the château, while others drove off to the seashore or farmland. • The articles following this opening section cover some of the other interesting aspects of the trip: the challenges and rewards of working side-by-side with other artists, the historical context of artists painting at the same location, and the involvement of spouses and life partners in the creative process. • After leaving France, the artists were given approximately three months to revise their plein air sketches or to create studio pictures from photographs, drawings, and studies. A selection of those pictures are reproduced in this issue and included in an exhibition at the *FORBES* Magazine Galleries at 60 Fifth Avenue in New York City March 27 through June 27.

M. STEPHEN DOHERTY
Editor-in-Chief

Rooftops, Honfleur, by Daisy Craddock,
1997, oil pastel, 10 1/2 x 14 1/2.
The Forbes Collection, New York, New York.



DAISY CRADDOCK

New Yorker Daisy Craddock worked with oil pastels on sheets of heavy paper she had previously sealed with acrylic gesso and toned with a light wash of burnt sienna or black acrylic. In moving the firm sticks of oil colors across the rough surface of the paper, she was able to create textural representations of the French landscape and the Château de Balleroy. Those on-site paintings were later used as the basis of larger studio oil paintings on stretched canvas. • Craddock's paintings have been included in fifteen solo exhibitions and group shows organized by the Georgia Museum of Art in Athens and the Tucson Museum of Art in Arizona. She is represented by the Ledbetter Lusk Gallery in Memphis and Pelavin Editions in New York City.

DAVID MONTGOMERY

For months before he left for France, David Montgomery's friends in Colorado were giving him guidebooks, French and English dictionaries, tourist information, and portable supplies, so he arrived at the château well prepared. He spent the week painting small canvases in oil, trying to capture the energy of the landscape surrounding the château and in Monet's garden in Giverny.

• Montgomery has created murals and limited-edition prints for various Colorado institutions and has shown his paintings in various exhibitions throughout the state. He is represented in Colorado by Cottonwood Inn Gallery and the Fireworks Gallery, both in Alamosa, and the Abbey Lane Gallery in Creede.



Monet's Water Lilies, by David Montgomery,
1997, oil, 11 x 14. Collection the artist.