

# KEN CALL WATERCOLOR WORKSHOP

Sponsored by Brush Strokes Art Club

Limited to 20 students (Spaces assigned as payments received.)

Dates: (Monday, Tuesday, Wednesday) **October 23-25, 2017**

Place: Unitarian Universalist Village Church

**403 Barcelona Rd**

**Hot Springs Village, Arkansas 71909**

(corner of Barcelona and Callela)

Times: 9am-4pm with an hour for lunch, refrigerator available  
On Monday arrive at 8am to set up.

Cost for Brush Strokes members (village residents only): \$212

**Cost for non-members: \$260** paid in full (as space available)

(No cancellation refunds after September 1<sup>st</sup> unless medical emergency.)

Make check payable to: Brush Strokes Workshops

And mail to: Brush Strokes Workshops

c/o Dana Henry

32 Leno Cir

Hot Springs Village, Arkansas 71909

Please send questions to: [danahenry@bellsouth.net](mailto:danahenry@bellsouth.net) or text to: 704 806-4777

Ken Call's painting the "Urban Playground" won the 2016 High Winds medal awarded by the American Watercolor Society and the Louisiana WaterColor Society's 2010 First Place with "A Late Morning". Brushstrokes is beyond pleased that he is coming to Hot Springs Village for a three day workshop on October 23 - 25, 2017. He will be teaching his techniques in watercolors both fine art and portrait work. Ken worked 20 years as an illustrator for publications such as Sports Illustrated, NASCAR and many others. He kept coming back to his first love of portraits finally opening his own studio. Ken says that for him the joy and happiness on someone's face when they see the final product is why he loves portraits. In his own words, "the end result is why I am an artist, to me, the one true meaning of art". Ken, in an article in [Watercolor Artists, February 2013](#), was quoted about what "inspires him to paint, and the one thing that always comes to mind is the play of sunlight—indoors or out—and its ability to create a mood. Whenever I see a particularly intriguing ray of sunlight, I try to take a photo, sketch or do my best to remember the experience. Later, I'll incorporate a figure (ideally a model) into the scene. As I paint, I work from a variety of sources and move or add elements, editing the composition almost as though it's a still life setup. Throughout the process, I try to keep my original inspiration in mind: the light. To best represent my vision on paper or board, I strive to see the light as a soft, warm or cool cast of color value rather than the stark white of the paper. The illustrator Bart Forbes taught me that a warm glow of color can be achieved in light areas by pulling out color after laying down washes. In turn, I developed a technique that gives me results that come close to matching my inspiration."

