



News from the Palette

Art Guild of Louisiana

April 2026

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Marc Hanson—The Artist Behind the Art

**When and how did you discover you were an artist? A plein air artist?
What prompted the change?**

I think that I've always had the desire to use my hands and make things. Whether it was scribbling in bird books with crayons, building balsa wood airplanes, or later, drawing and coloring dinosaurs. I always am most comfortable using materials of some kind to make something with them. Early on, I wanted to be involved with birds, a first love of mine, in some way. Since I was a kid, I have had a love relationship with things that fly, airplanes and birds primarily. At one point during my career, my ideas were to be a pilot or an ornithologist. I started college to major in ornithology, but after a few years realized that I enjoyed painting/illustrating them as much as studying them scientifically.



So I applied and attended the Art Center of Design in Pasadena, CA. and majored in illustration, hoping to become a bird painter, which I did. From that point on, I began to study painting. Working from life—whether from models or from the landscape—was part of the training, as was how to use photography as an illustrator. I realized that working from life was what was the most honest and satisfying to me, as was painting the landscape. I've continued to do that since, but also illustrated birds as a profession for 25 years before turning entirely to the landscape as my muse.

What do you still find challenging about painting today?

All of it! Honestly, it's always hard, and always has been. It's always a challenge and most of the time, failure is the first thing that happens on a painting. Sticking with yourself and your work is the solution. Those who've been painting a long time did not let the difficulties and the failures outdo their love for painting. Be one of those.

When you arrive at a location to paint plein air, what are you looking for first? A feeling? Light? Design? What clicks that make you feel it is worth painting?

This has changed over time. When I first began to paint outside, I was desperately trying to document a place at a particular moment in time. Overtime, I've realized that the poetry of nature is more important to me than the facts are. That means that the most important thing for me to have before I begin to paint is one 'idea' or 'concept.' That could be anything, e.g., a mood, the way the atmosphere is affecting the color, light splashing across the leaves, or really anything that I can identify as my reason for wanting to stop and paint. I use the elements and principles of painting to help me realize that idea, using the subject in front of me as the starting point and inspiration.

You work in oils, acrylic, and sometimes gouache. What does each medium allow you to express that the others don't?

Yes, I do work in multiple mediums. Those are a few. Recently I've been exploring monotype printing as well, and have worked in many others. I think my training as an illustrator, and also my dad's influence as a cartoonist who was always exploring mediums, have given me an exploratory nature as far as mediums.

In art school, we were encouraged to work with anything that was appropriate for our image making. From Dr. Martin dyes to scratchboard, to acrylic, markers, gouache, and oils, it was all thought to be good information so that if we ever had a job assignment, we'd have the tools at our fingertips to complete the job. Over the last 10 years or so, I have moved further away from just oil painting due to sensitivities - which included multiple migraines a day - to solvents and other petroleum-based products. Moving towards a more solvent-free studio by either using safflower oil to clean oil brushes, using water miscible oils, or acrylics, gouache, and casein, has relieved me of some of the health issues I was having from the petroleum-based products.

Each medium does have its own peculiarities. I try to keep my own vision as a painter in mind so that despite the medium, my paintings are still how I see the world and not based only on how the mediums look on their own. Each naturally has its own characteristics; the ideal is to be "you" and use the medium to show that.

What advice would you give to beginning artists, both studio and plein air? Tips for packing up for one's first plein air adventure?

My suggestion would be to make a checklist of those things you need and then be sure that you have them all. Travel as light as you can. Within your budget, take out a good easel designed to be used outside. If it's a tripod- style easel, purchase as good a tripod as you can afford that is strong but light weight.

Talk to other experienced painters to see what they're using in the field. Don't bring out 35 brushes; bring a half dozen to a dozen or so of various styles and sizes. Paint on surfaces that are economical, like primed paper or board, but not on cheap commercial canvas boards (they're horrible and make the paint look bad, too). Buy good paint, but it does not have to be the best paint, and keep your palette limited to something like a Split Complimentary Palette of six colors and white. Check with other artists who you know are experienced for advice that is most applicable to you. Have FUN!

How complex/simple is your planning process before you begin a painting?

In the studio I learned to—and practiced—starting with sketched ideas, value studies, color comps, and even small-scale sketches, for larger paintings. Over the years, I've found that I like to spend that time just considering and thinking about an idea, possibly work up some small studies if need be, but sometimes the immediacy of just jumping into a large canvas is invigorating now. It does lead to some failures, but there is always something gained in each of those.

Outside on location, I first spend time observing the area I'm looking at for sparks of interest to me, e.g., design, color, shapes, light, whatever it is that catches my eye and looks like it could make a painting. Once I've settled on that, and how I'm going to set up my easel for the light, I begin that process. While doing that, I basically paint the painting in my head, beginning to end, realizing that things will change in myself and in the subject. When I start painting, I already have an idea about where the painting is going, possibly even where it will end.

Tybee Island has a very distinct coastal atmosphere. How has living there influenced the way you see color, light, and mood in your paintings?

I've lived all over the U.S. and overseas growing up. But my family came from the upper midwest, specifically South Dakota and Minnesota, and I lived in both those states for many years. While South Dakota is a wide open, nearly treeless area (this is middle- to eastern South Dakota), Minnesota is mostly woodland and water.

I've always loved painting tangled woodlands and wide open, vast spaces like marshes and prairies. Tybee Island, the Georgia coastal environment in fact, is one of the largest protected salt marsh habitats in the country, with 14 barrier islands. There are wide open vistas across grassy marshes, and some of the most tangled, in your face sub-tropical maritime forest habitat to be found anywhere. Both of those environments offer a plethora of subject matter for a landscape painter who prefers to focus on the "untouched" landscape, as much as that is possible. It takes a while to fully understand that each region has a specific quality of light, and a color palette that is different from other locations. I try, no matter where I am painting, to capture a "sense of place" in my work with those differences in mind. Check out Marc's fabulous art at his website www.marchansonart.com

FROM OUR PRESIDENT

Dear Members,

It's been an exciting stretch for the Guild. Last Monday, your board held our Annual Strategic Planning Meeting, and I'm thrilled with the ideas and momentum coming out of it. Most notably, after more than a year of work, we've finalized a Collaborative Endeavor Agreement with BREC, securing our home at the Studio in the Park for the next five years and expanding our role in bringing the arts to our community.

One of the first highlights will be our First Annual Member Show this June, right here in OUR studio. I encourage each of you to submit your very best work and invite friends to be part of it. We'll also be launching a fundraiser to enhance the studio as the Capital Region's most vibrant place to "Learn, Create & Connect".



We've just wrapped three outstanding workshops with nationally recognized artists (with more to come) alongside excellent workshops led by our own members. It's been incredibly rewarding to see our community growing in these settings, and we have even more new workshops in the works that we'll be announcing soon.

If you haven't already, don't forget to start preparing for the River Road Show, in its 56th year, this could be one of our best yet.

There's real momentum building at the Guild, and I'm grateful to be part of it with all of you.

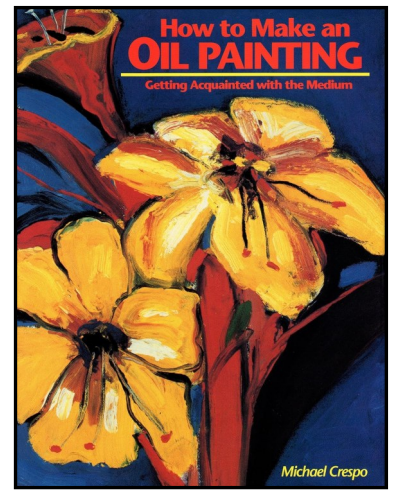
At Your Service,
David Gary
President, Art Guild of Louisiana

President's Pick—From the AGL Library

For this month's President's Pick, "How to Make an Oil Painting" by Michael Crespo is a hidden gem with a meaningful local connection. Crespo lived and taught right here in Baton Rouge at LSU, and that grounding in teaching clearly shines through on every page. Rather than offering abstract theory, the book is structured as a series of practical lessons, about fifteen in total, each paired with exercises designed to build real, working skills at the easel. What makes it especially valuable is Crespo's ability to distill oil painting down to its essentials, guiding artists step-by-step through concepts like color, technique, and personal expression in a way that is both approachable and immediately applicable.

This is the kind of book that feels like a studio class in print: clear, encouraging, and grounded in experience. Whether you're building your fundamentals or growing with the medium, Crespo's lesson-based approach keeps your brush moving and your confidence growing. For our Guild, it's particularly special to revisit the wisdom of an artist who was part of our own creative community. It's not just a "how-to" manual, it's a reminder that strong painting comes from consistent practice, thoughtful observation, and a willingness to engage deeply with the process.

***"You make good work by... making lots of work that isn't very good... It's called doing your work."* - from Art & Fear by David Bayles and Ted Orland**



Baton Rouge Garden Club Tablescapes

Twenty-five adventurous AGL artists submitted 25 paintings to exhibited in a unique and very fun joint venture with the Baton Rouge Garden Club on February 21-22, 2026 at Independence Park Botanical Garden building. Participating Garden Club members each selected one of the paintings and then created a flower arrangement and a table setting they felt represented the nature of the painting. Awards were presented on each of the two days. We were very excited to have sold five paintings at the event. Congratulations, to Kay Bailey, Chryl Corizzo, Larry Downs, Betty Gravois, Kathy Stone.



Saturday Artist Winners

- 1st Place – Kathy Stone, *Medusa Oak* – watercolor
- 2nd Place – Larry Downs, *Hillside Living* – acrylic



Sunday Artist Winners

- 1st Place – Chryl Corizzo, *Stacey Leann*–watercolor/ gessobord
- 2nd Place – Margaret Hawkins, *Doing What Comes Naturally* – watercolor batik on rice paper



What's in a Name?

William Shakespeare said, "What's in a name? That which we call a rose by any other name would smell as sweet." Yet we, as artists, know that the title of a painting is like a doorway into a painting, subtly framing the viewer's experience of the artwork. A good title becomes a part of the artwork, not just a label for it. Recently, AGL built a database of the last 10 years of paintings entered into AGL exhibitions. ChatGPT 5 categorized all the titles used over the years and selected some great examples from each category. Perhaps the categories will help inspire your next title. And remember, sometimes you might just want to leave a little room for mystery in your title, because as Edward Hopper said, "If you could say it in words, there would be no reason to paint."

Twenty Great Painting Titles from AGL Exhibitions

Poetic/Atmospheric - These titles evoke mood and light.

Moonlight Meditations

Evening Glow

In the Depth of the Shadow

Swan in the Morning Mist

Strong Sense of Place - These anchor the viewer in a real location.

Garden District Morning

Sunrise on Ferdinand

Bridge at Houmas House

Royal St. Banana Trees

Narrative Titles - These hint at a story or moment.

After the Dinner Stroll

Hey Guys Come on In

Did I Dream This Out Loud

I Knew You Were Right

Playful or Memorable - These catch attention in an exhibition.

Schlitz and Giggles

Beignets with my Bestie

Dog! You Are Running Here

Do Stripes Make my Butt Look Big

Classic Landscape Titles - Simple and effective.

Sunset Valley

Twilight Barn

Morning Light

River Reflections

Out and About

Associated Women in the Arts (AWA) is sponsoring two workshops by award-winning artist/instructor Patrick Saunders at Walden subdivision club house. At the time of publication of this newsletter, there is one seat available in the second class, Saturday/Sunday April 18-20. Interested AGL members can go to Patrick's website to register: www.patricksaunders.com/workshops

Also, AGL members have been invited to attend a presentation by Patrick Saunders at the AWA monthly meeting on April 14, 2026 at 6:30 p.m. at the Bluebonnet Library.

Louisiana Watercolor Society will host the annual 56th International Exhibition at Place St. Charles, 201 St Charles Avenue, New Orleans. The exhibit opens to the public May 4 – 22, 2026; awards presentation and reception May 16, 2026 from 2:00-4:00pm.

The nationally renowned watercolor artist/instructor, Matthew Bird, is the judge for the show and will be presenting a three-day watercolor workshop in Metairie in conjunction with the International Exhibit. You can find all the details at www.louisianawatercolorsociety.org

MEMBER NEWS

Elizabeth Lewis, a member from Deridder, LA, is a busy bee and has really been getting her art out there from Deridder to Pt. Coupee to Washington state. She was commissioned to paint two murals at the new Hixson DeRidder Toyota dealership and has completed one (pictured); won two Honorable Mention awards from Treasures of Point Coupee: won 3rd Place at the Washington State Horse Racing equine show, and most recently two paintings accepted at the 2025 Northeastern State University juried show.

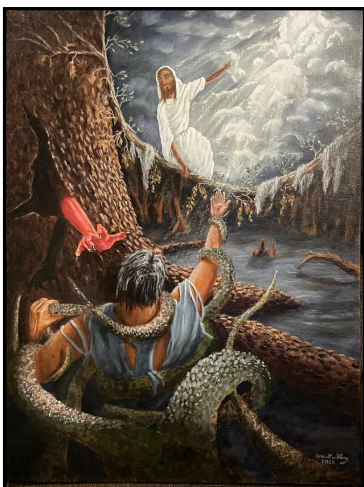


The Catherine Lorillard Wolfe Art Club, located in New York City, is now exhibiting artworks of their 2026 Members Juried Show. **Elayne Kuehler's** oil, *Limes*, was juried into the exhibition. The show is being held at the Raboli Center for the Arts and History and is located in Stony Brook, NY. Artworks are now showing and will hang through May 31, 2026.

Chryl Corizzo's lovely egg tempera painting "*Ripples, Pass Christian*", was selected by Matthew Bird to be in the Louisiana Watercolor Society's 56th Annual International Exhibit. The exhibit will be open to the public at Place St. Charles in New Orleans from May 1-30, 2026.



Several other talented AGL members were juried into the International Show. Congratulations to **Carol Creel, Emily Efferson, Tracy Hebert, Melanie Long, Patricia Ryan** and **Kathy Stone**.



William Guillory's collection of 4 paintings "The Question Collection" will be installed in a gallery at Lake City, SC in preparation for ArtFields 2026 juried festival April 10th to May 2nd. It was one of 400 works of art chosen out of nearly 2 thousand to compete for the \$50K first place, \$25K second and \$12K People's Choice awards. William said this is the second year he was fortunate enough to be selected for the annual event. You can find at www.youtube.com/@guilloryfineart/videos.

EXHIBITS

Winter Member Show Winner

Congratulations to **Paris Williams**! Paris was awarded the "People's Choice" Ribbon for his pastel, a self-portrait entitled *Soft Portrait*. That was Paris' lucky day because he was also the winner of the \$25 random drawing for exhibiting artists.

Current Exhibit: Spring Member Show – *Vincent Van 'Geaux'*

Don't miss this fun exhibit at the Independence Park Theatre. Van 'Geaux' features 26 works of art from 15 talented local artists. AGL invited members to take a look at the wonderful colors and expressive movement of Vincent Van Gogh to create their own masterpiece. The exhibit is open to the public during regular business hours Tuesday – Friday, 10:00 a.m.- 4:00 p.m.



A "People's Choice" ribbon will be presented at an awards reception on Sunday, April 12, 2026 between 2:00 – 4:00 p.m. One lucky exhibiting artist will win a \$25 cash prize in a random drawing conducted during the reception. Exhibiting artists earn one "chance" in the drawing for each painting entered in the exhibit.

We will also have a special program/demo for your enjoyment. Local award-winning artist/instructor Larry Downs will be presenting a demonstration on the technique of pouring acrylics to create exciting abstract compositions, a preview to his upcoming workshop at the Studio in the Park in June – *Acrylic Pouring: Color Motion and Creative Surprise*. Get the details in the workshop section of this newsletter and/or register at www.artguildlouisiana.org/workshops.

Call for Entry: Spring Judged Show, May 7 – July 9

Entry Fee: AGL members \$10 per entry, nonmembers \$20 per entry.

Prizes Awarded: 1st- \$175; 2nd- \$125; 3rd- \$100. Each place winner will receive cash and a ribbon. Two Honorable Mentions will each receive a ribbon.

The Art Guild of Louisiana is calling for art for the Spring Judged Show held at Independence Park Theatre Gallery, Baton Rouge. The exhibit is open to all two-dimensional artists aged 18 years and up. We encourage a variety of traditional two-dimensional mediums. All artwork must be the artist's original work in execution and design/composition and must have been completed in the past two years. Photography, prints/giclées, computer generated, and/or enhanced and other non-original art are not accepted.

This is a non-juried exhibit, which means artists interested in exhibiting must bring their entries to the Independence Park Theater on May 7, between 11:00 a.m. and 1:00 p.m. All entries must meet the AGL Exhibit Requirements located at www.artguildlouisiana.org/exhibits to ensure that your entry will be accepted.

We are very honored to have award winning artist and instructor, **Chryl Corizzo** from Mandeville, to be the judge for this exhibit. She is a signature member of the Louisiana Watercolor Society and often teaches beginning and advanced classes at Abbey Art Works in Covington.

Join us for an artist's awards reception on Sunday, June 14, 2026, from 2:00 – 4:00 p.m. at Independence Park Theatre. Exhibiting artists are encouraged to attend and bring a finger food dish for the refreshment table. Invite your friends and family to join you for an enriching afternoon of art and fun.

Roberta Loflin: Watercolor Basics—Flowers and Leaves

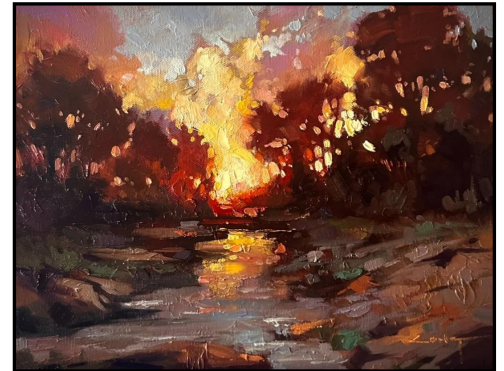
April 11, 18, 25, May 2 (Saturdays), 9:30 am - noon
Early Bird fee thru March 28: \$70 members / \$90 nonmembers
Regular fee begins March 29: \$90 members / \$110 nonmembers
Workshop Coordinator: Barbara Andrepont: barbara.andrepont@gmail.com or 225-773-8020



This basics class begins with a quick review of watercolor materials (e.g., paint, paper, brushes, palettes, etc.), Roberta will demonstrate and discuss composing a painting, mixing colors for a variety of flora using a limited palette. You will work with shapes of flowers and leaves. You will provide your own supplies for the workshop and bring your own photos or live/dried flowers and leaves that you want to use.

Chris Long: Infuse Energy, Color & Drama Into Your Paintings!

April 30-May 2 (Thursday-Saturday), 9:00 am - 4:00 pm
Fee: \$450 members / \$525 nonmembers
Workshop Coordinator: David Gary, dgary@redstick.com or 225-252-8384



Join Chris Long ([@longpainter](https://www.instagram.com/longpainter)) for an immersive three-day studio workshop designed to transform your landscape photos into bold, compelling paintings. Each morning begins with a live demonstration as Chris walks you step-by-step through his dynamic process, showing how he edits reference material, simplifies design, amplifies color, and builds expressive brushwork that brings a scene to life.

Participants will complete multiple 8"x10" studies from their own photo references, immediately applying Chris's methods while receiving guidance and feedback throughout the process. Expect to paint, experiment, and push beyond simply "copying" a photo, towards creating a painting with impact and personality. Open to oil, acrylic, and gouache painters.

Bonus: Saturday morning may include outdoor information-gathering, quick studies, and visual exercises (weather permitting) to strengthen your reference and observation skills.

About Chris—Chris Long is an American oil landscape painter and former sculptor whose work balances bold expression with a deep connection to place. After earning a degree in sculpture and spending years teaching and creating three-dimensional work, he shifted entirely into painting in 2011 during a family trip to New Orleans. Since then, Chris has made painting his life's work, producing over 15,000 original oils inspired by the places he's visited, photographed, and remembered. Based in Rhode Island and often on the road with his family, Chris paints 2-4 originals daily and shares his evolving visual diary with collectors and fellow artists around the world. Follow Chris on Instagram as he pushes nearly 300,000 followers: [@longpainter](https://www.instagram.com/longpainter).

Larry Downs: Acrylic Pouring – Color, Motion, and Creative Surprise

June 4-5 (Thursday-Friday), 3:00 pm - 6:00 pm

Fee: \$100 members / \$125 nonmembers

Workshop Coordinator: Sheila Riso, sheilariso206@gmail.com or 228-216-0826

Join us for a lively introduction to acrylic pouring, a contemporary painting technique where fluid acrylic paints are poured onto a surface to create flowing, organic abstract patterns. Because the paint moves naturally, every piece is unique and full of surprising color interactions.



In this workshop students will learn:

- How to do a pouring underpainting

- Basic pouring methods

- Tips for selecting color palettes

- Techniques for controlling flow and composition

Students will create their own poured paintings on watercolor and Yupo paper and leave with finished artwork as well as the knowledge needed to continue experimenting at home.

This class is beginner-friendly and designed for artists of any level who enjoy creative exploration—no prior painting experience required.

Roberta Loflin: Watercolor Basics – Waterscapes (Beach, Bayou and Flowing Water)

May 16, 23, 30, June 6 (Saturdays), 9:30 am - noon

Early Bird fee thru May 2: \$70 members / \$90 nonmembers

Regular fee begins May 3: \$90 members / \$110 nonmembers

Workshop Coordinator: Barbara Andrepont: [barbara-andrepont@gmail.com](mailto:barbara.andrepont@gmail.com) or 225-773-8020

Basic classes begin with quick review of watercolor materials (paint, paper, brushes, palette, and such.) Roberta will demonstrate and discuss composing the painting, working with water scenes for still water (bayous), flowing water (streams and waterfalls), and beaches, even splashing water! We'll make skies and clouds; and working with a limited palette to mix colors. Attendees will provide their own supplies as listed for the workshop, and bring their photos that they want to use.



Marc Hanson: Painting en Plein Air – Acrylics & Oils

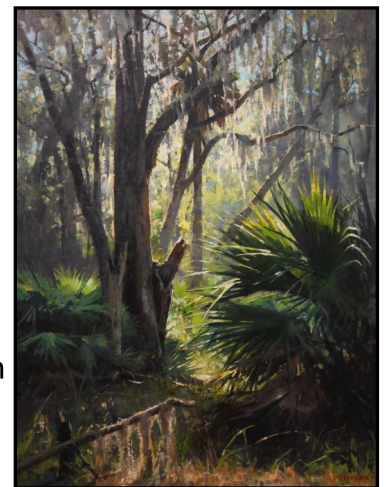
August 13-15 (Thursday-Saturday), 9:00 am - 4:00 pm

Early Bird fee thru June 1: \$550 members / \$600 nonmembers

Regular fee begins June 2: \$575 members / \$625 nonmembers

Workshop Coordinator: David Gary, dgary@redstick.com or 225-252-8384

Workshop participants will observe AGL's 2026 national River Road Show juror and judge as he performs demonstrations in the morning (and/or afternoon) with a break for lunch (noon - 1 pm) then painting in the afternoon (1-4 pm) with Marc giving individual guidance to participants. Due to the Louisiana summer heat, this workshop will be a hybrid plein air and studio painting adventure. We may



gather plein air studies in the mornings, finishing larger scaled final paintings indoors, spending as much time en plein air as weather and heat permit. Exact plein air location(s) to be determined, although it is likely it will be LSU's Burden Museum and Gardens.

About Marc—Acclaimed landscape painter Marc Hanson is internationally recognized for his evocative oil, acrylic, and sometimes gouache paintings inspired by the beauty of the natural world. A Master Signature Member of Oil Painters of America, Marc has exhibited in galleries and museums across the U.S. and abroad and has been featured in major art publications.

Raised in a military family, he studied at the Art Center College of Design in Pasadena, CA, and has devoted his life to capturing light, atmosphere, and the spirit of place in plein air and studio work. Marc teaches workshops nationally, guiding artists to deepen their observational skills and personal expression, helping them see and paint with greater confidence and clarity. Visit Marc's website at www.marchansonart.com.

Dana Mosby: Interpreting the Landscape in Pastel – Infusing Your Work with Passion

September 27 (Sunday), from 9:00 am to 4:30 pm

Early Bird fee thru August 31: \$100 members / \$125 nonmembers

Regular fee begins September 1: \$125 members / \$150 nonmembers

Workshop Coordinator: Anna Hingle, anna.hingle@gmail.com or 225-572-5975

Pastels...looking at a collection of them is like looking at a candy counter. So many rich, beautiful colors! Where to begin? Pastel is a fascinating medium. It is tactile, instant, and perfect for painting landscapes.

This one-day workshop will provide beginners and experienced pastelists with an opportunity to get down and dusty with this hands-on medium. The participants will leave with a composition depicting a landscape, with an emphasis on mark-making, texture, and use of bold color.

The workshop will begin with a demonstration, after which participants may choose to use provided resources or their own, to paint a 9"x12" pastel. Maybe even two!

About Dana—Dana Mosby was born and raised in northeast Mississippi, but now considers herself a native of Louisiana. After graduating from the University of Mississippi with a BFA, she began a 36-year career as an art teacher in the public schools. In addition to pursuing her own painting, Dana earned a master's degree in education from LSU, attended workshops, and joined several art organizations. Since retiring, she has become very active in plein air painting groups and events. She currently spends time in both the studio and on location, using both oils and pastels.





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