

CONTACT INFORMATION

STUDIO	REPRESENTATIVE	BAUGHER DESIGN
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EARLY INFLUENCE

FIRST ART SIGHT: Newspaper comic strips, especially *The Little King*, *Alley Oop*, *Smokey Stover*, and *Krazy Kat*.

FIRST ART INSIGHT: Introduction to art as something within my power to do: A child's painting in *Childcraft* of a church in primary colors. Turned to it frequently, remember it still.

M'S ART START

JOHN HERRON ART SCHOOL, Indianapolis, Indiana, BFA in advertising
Granted tuition scholarships

Awarded annual watercolor awards

Honorable mention, mixed media, Indiana State Fair year

Received grant to tour and study in Europe

HOCHSCHULE FUR BILDENDE KUNSTE, Kassel, Germany, attended variety of classes

EUROPEAN TRAVEL, museum hopping

ARMY, Awards in several media at base and regional army shows;
first in mixed media at national level.

JOHN HERRON ART SCHOOL, Instructor

DESIGN DETOUR

FOLLETT PUBLISHING COMPANY, book designer, art director

PLAYBOY, book division, designer

Formed CHESTNUT HOUSE with two partners

Formed BAUGHER DESIGN INC

ART TO ART AGAIN

PLEIN AIR PAINTING WORKSHOP, Greg McHuron instructor, Jackson Wyoming, 2001

OLD TOWN ART SCHOOL, painting and drawing, starting 2002

STUDENT/INSTRUCTOR SHOW, Old Town Art Gallery, 02-08

TWO NORMANS, Exhibit, Old Town Art Gallery, 2003

TWO-NORMANS II, Exhibit, Old Town Art Gallery, 2005

HOPE EGG-STRAVAGANZA, Anne Mason Gallery, 2005

HOPE EGG-STRAVAGANZA, Palette and Chisel Gallery, 2006

ART OF FOOD, Exhibit, Old Town Art Gallery, 2007

HOPE EGG-STRAVAGANZA, Douglas Dawson Gallery, 2007

HOPE EGG-STRAVAGANZA, Perfect Pear Gallery, 2008

INTERIORS AND TABLES, Perfect Pear Gallery, 2008

ART OF CHANGE, Perfect Pear Gallery, 2008

PAINTINGS IN PRIVATE COLLECTIONS: Chicago, San Antonio, Mississippi, Phoenix, Tucson, Maine, Cincinnati, Wisconsin, Lincoln Museum in Springfield, IL.

INFORMAL SELF PORTRAIT

Art and contingencies transformed my life. I drifted through school until I was persuaded by a high school friend to take an art class. A short time warp and I was enrolled at John Herron art school in Indianapolis, given tuition scholarships, graduated first in class, and was awarded a grant to study and travel in Europe. For a year and a half I attended photography, lithography, silk-screen, and commercial graphics classes in Kassel, Germany and motorcycled to Museums throughout Europe for another half year. The Army insisted that I return to the US but allowed me to create art between stints of KP. I entered Army art competitions and won first prize in multi-media. The base commander was awarded an oversized silver tureen from the Pentagon whereupon he granted me a one-man show at the base library and studio space on the base.

The two-year military obligation ended and I returned to John Herron to teach drawing and design fundamentals. A year later I felt Chicago's call. Odd contingencies delivered me to book publishing and the two people I would later join to found a publishing services firm. In 1996, I opened Baugher Design, Inc. The initial incident that began my return to fine art took place in Jackson, Wyoming in 2001. To keep me entertained and from underfoot while my wife Shirley and her sister Sue did sisterly things, Sue enrolled me in a plein air workshop. Shirley furthered the return by enrolling me in an oil painting class in 2002 at the Old Town Triangle Association. The oil has continued to flow since.

INTRODUCTION TO THE KING

I may begin with a concept, a subject, an object, a place, or even a single indeterminate stroke. One of these, combined with rational thought and non-rational feeling, may suggest a technique, which, in turn, permeates the style. Some of my paintings are made from a rough ink sketch (Portals and Train) or even a finished ink drawing (Titans Crashing). Others, (Peach Beaked Crumb Snatcher) are roughed out in paint directly on the canvas.

ELVIS

The Elvis painting began with the concept of painting a portrait of an iconic figure, one more in a series that so far includes Abraham Lincoln, Marilyn Monroe, and William Shakespere. Sorting through my mental library for someone who would be interesting to paint, Elvis came to mind and I searched the web for a photo. I was startled to discover how few fit the Elvis of my imagination, but, eventually, I found two images that satisfied my perception of him. How much time to invest in drawing and how much to leave to painting is a decision that can influence the final outcome. For Elvis I decided to do only a rough drawing, then work out the details while painting. I drew it directly onto the canvas, wiped it off in the next session, switched to the alternate photo and made a new drawing. I began the third session by wiping off the second drawing and then washed the whole canvas with blue. I drew the third and final version over the blue wash.

The color palette, from the beginning, was saturated with blue, much as Elvis' music is filled with the blues. Black was the second predetermined color and I felt that some details ought to disappear into it. But, the final coloration is a consequence of the conversation between the canvas and me. Sometimes the canvas talked back with rough language. Painting the black was fast and easy work, but the first application of the flesh tones was a disaster. I could proceed only by furious rough handling with a large course brush—thinking, this will either destroy it or fix it. I went through a period of reflexive painting, setting mind aside and letting the hand do the work—dab, mix, dab, grab a different brush, dab, swash, slash. Eventually, consciousness returned. In the final stage the pace slowed. I stroked, walked away, stared, walked back, stroked, and repeated the process. Finally it was time to quit. Not that the painting was finished. One can always go further. But, there comes a time to put the brushes down and walk away.