

BELOW

Sonata in A Minor

by Katie Swatland, 2009, oil, 16 x 20.
Courtesy Rehs Contemporary Galleries,
New York, New York.

OPPOSITE PAGE

Summer Flowers

by Thimgan Hayden, 2009,
oil on linen, 20 x 16.
Collection the artist.



KATIE SWATLAND

“I work primarily from life and prefer this because it is a direct representation of a real life experience,” says Massachusetts oil painter Katie Swatland. “It is the most challenging and therefore, to me, the most rewarding.” When working entirely from life is not an option, Swatland makes sure that she has at least painted a study of her subject from life or started the painting on-site. “I make this extra effort because it forces me to simplify and paint what is truly necessary and, most important, because a camera could never replace what my eyes are capable of seeing,” she says.

She conceived this painting last summer while on a trip to Maine with her good friend, Shannon. When they discovered a beautiful rocky beach tucked away along the coast, she posed Shannon along the rocks with the chess set and asked her to read one of her art books. “It was a thrilling day, capturing the scene with the smell of salt and the ocean

at my back,” Swatland remembers. “When I got home I was so excited about my small 8"-x-10" sketch that I wanted to explore the idea further in a larger studio piece—thus arose *Sonata in A Minor*.”

Swatland mainly uses oil paint from Rembrandt and Winsor & Newton, plus a few colors from Gamblin and Lefranc & Bourgeois. She employs a variety of brushes from Robert Simmons, Langnickel, Winsor & Newton, and Utrecht. She also works with three different sizes of Holbein palette knives. For canvas she prefers fine-weave double-primed lead linen, and her medium is 5 parts triple-rectified turpentine, 1 part dammar varnish, and 1 part cold-pressed linseed oil. Swatland is represented by Rehs Galleries, in New York City.