LEGENDS & LEGACIES

FROM THE PERMANENT COLLECTION
connections

John Kelly Fitzpatrick

Portraits: Watercolor & Silhouette

THE KELLY

Kelly Fitzpatrick Memorial Gallery

John Kelly Fitzpatrick, 1888-1953

Portrait of Young Mr. Enslen, Watercolor, 1904, 9" x 11"

(First portrait by Kelly Fitzpatrick at the age of 16), Gift of Judge John Enslen, Wetumpka, Alabama

John Kelly Fitzpatrick was born in 1888 in Wetumpka, Alabama. His father, Phillips Fitzpatrick (1830-1901), was a physician, and his mother was Jane Lovedy Fitzpatrick (1850-1913). His paternal grandfather, Benjamin Fitzpatrick (1802–1869), served as the Governor of Alabama from 1841 to 1845.

Ftizpatrick attended the Stark University School in Montgomery and went to the University of Alabama to study journalism for two years. He then spent a semester at the Art Institute of Chicago in Chicago, Illinois. In 1918, he joined the United States Army and served in France during the First World War. In 1929, he spent a few months at the Académie Julian in Paris, France. His formal education was somewhat limited, never receiving a degree from an institution of higher education.

As a regionalist painter, he is best known for his paintings of rural Alabama, especially his home county of Elmore County, Alabama. He was inspired by French painters like Paul Cézanne (1839–1906), Vincent van Gogh (1853–1890), and Henri Matisse (1869–1954). In the French tradition, he often painted out in the open, near lakes or creeks in the Alabama countryside.

Together with a group of artists known as the Morningview Painters, he founded the Alabama Art League in the late 1920s. This led to the establishment of the Montgomery Museum of Fine Arts in Montgomery, Alabama in 1930. He sat on its original Board of Trustees and helped develop its permanent collection. Some of his work is exhibited there. He also taught painting and served as director of the Montgomery Museum Art School. In 1938 and 1939, he was commissioned by the federal government as part of the Public Works of Art Project to produce paintings, including murals inside the newly constructed post offices in the towns of Ozark, Alabama titled "Early Industry of Dale County" and in Phenix City, Alabama titled "Cotton."

In 1933, Fitzpatrick co-founded the Dixie Art Colony with Sallie B. Carmichael and her daughter Warree Carmichael LeBron. The idea was to establish an artist colony to paint and train burgeoning artists in the South. From 1937, they met at Poka Hutchi ("gathering of picture writers" in Creek Indian parlance), a small cabin on Lake Jordan. Later, Frank W. Applebee, the Chair of the School of Art and Architecture at Auburn University and a painter, joined the colony, as did Genevieve Southerland, Anne Wilson Goldthwaite and Lamar Dodd (1909-1996). The colony last met in 1945.

In addition to John Kelly Fitzpatrick's paintings at "The Kelly" (Kelly Fitzpatrick Memorial Gallery) in Wetumpka, Alabama, his work can be found in the Wetumpka Historical Museum, the Montgomery Museum of Fine Arts and the Alabama Department of Archives and History in Montgomery as well as the Johnson Collection in Spartanburg, South Carolina and the Ogden Museum of Southern Art in New Orleans, Louisiana.

Kelly Fitzpatrick died of a heart attack on April 18, 1953. He was buried in the Wetumpka City Cemetery.
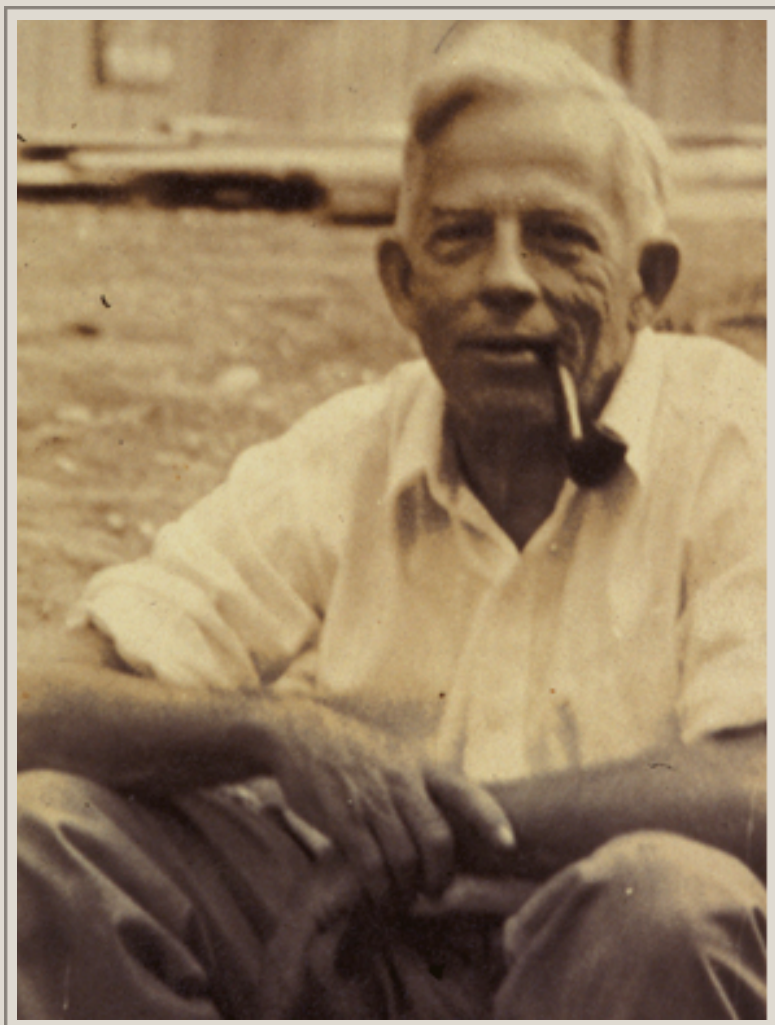
Kelly Fitzpatrick

connections

We all know painting a portrait is a challenge, but the idea of painting a portrait in watercolor can be downright intimidating. Watercolor is notorious for being unforgiving, so much so that many folks would never attempt a portrait in this tricky medium. By Paul Heaston

But if you do it right, painting a portrait in watercolor can yield amazing results! Here are some tips and tricks to get you started.

To start painting anything in watercolor requires a little planning and patience. Whether you're painting from a photograph or from life, it helps to establish your composition first. Knowing how much of your subject you will be painting will make things much easier down the road. I've cropped this photo down from a "landscape" format to include just my subject's head and shoulders, and to match the dimensions of my paper. If you are painting from a photograph, it can be useful to transfer your image using a grid. Check out our blog post on *Drawing from Photographs* to see how.

Step 1:

Draw out the subject lightly in a hard pencil, such as a 4H. **Pay close attention to the dark and light shapes in the head and face rather than the finer details.** You're going to be working from general to specific and the details will come later, so use a big round or flat brush, not a small rigger or liner for these washes.

Step 2:

Block in the darkest values first using dark washes. Avoid using black, but instead, combine Burnt Umber and dark blue for anything exceptionally dark. It helps to squint your eyes while looking at your subject to help isolate the dark values. Don't worry that these washes aren't as dark as they could be; you will have a chance to darken them more later.

TIP: It is important to let each layer of washes dry completely before laying down any new wash that might come in contact with a previous wash. *This is especially important when laying down light washes, as they can pull in dark pigment from an earlier wash and become muddy.*
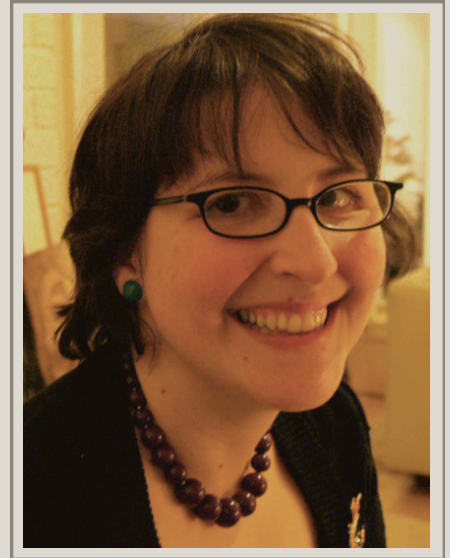
Step 3:

Using lighter washes, block in the lighter values of the face, leaving the lightest areas untouched. Avoid oversaturated colors by using plenty of water in your washes, and tone down your warm washes with a tiny bit of a cool pigment, such as a dark blue, to keep them from becoming too intense.

TIP: You can "pull up" any areas that may have gotten too dark by using a clean wet brush. Dab the brush against the dark area once it has dried to push and pick up any excess pigment, or to blend a new wash with a previous one without leaving a line or "tide mark."

Step 4:

After laying down your lighter washes, it's easier to see where your first washes can be darker. Using a higher ratio of pigment to water, go back and re-establish the darkest values; in this case the hair and glasses. For hair, pay attention to where the highlights are located. You can often showcase these just by leaving a previous lighter wash visible while blocking in darker values. You don't need to paint every strand; the value difference will show the viewer that the hair is shiny. Work into the details of the face with a smaller round brush.


Step 5:

Lay in washes for the background. Here I've chosen a muted yellow-green as a complement to the warm tones in the face. The background wash can also serve to set off the highlights in a face, in this case the lower right, where the cheek had previously been hard to differentiate from the white background.

Since this is a watercolor, leaving things loose and gestural if preferable to over-working. Let the watercolor do what it wants to do, and you should be able to conquer the watercolor portrait like a pro!
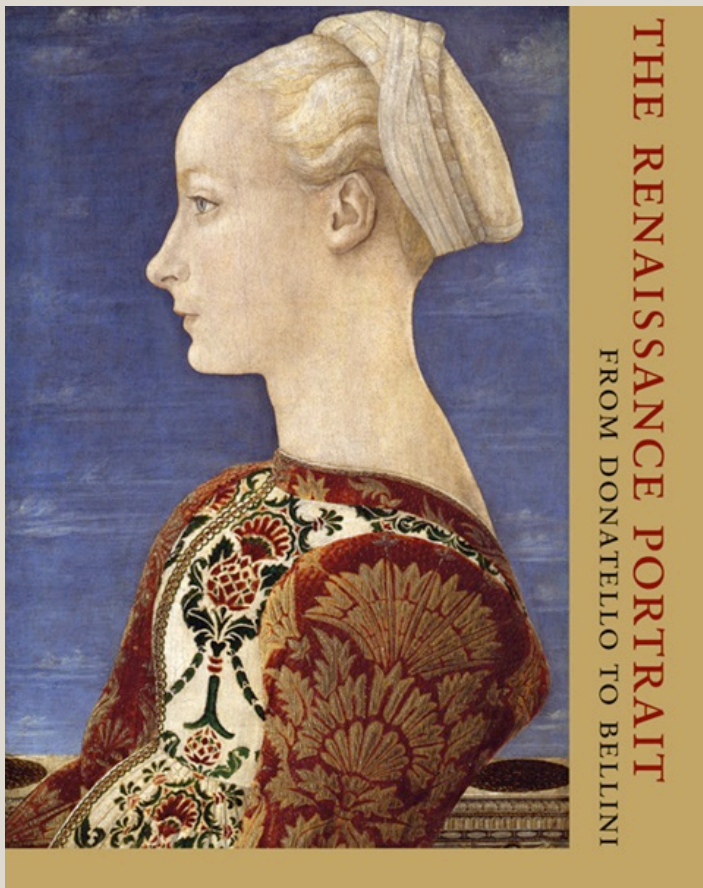
The Renaissance Portrait from Donatello to Bellini

December 21, 2011–March 18, 2012

Accompanied by a [catalogue](#) and an [Audio Guide](#)

It has been said that the Renaissance witnessed the rediscovery of the individual. In keeping with this notion, early Renaissance Italy also hosted the first great age of portraiture in Europe. Portraiture assumed a new importance, whether it was to record the features of a family member for future generations, celebrate a prince or warrior, extol the beauty of a woman, or make possible the exchange of a likeness among friends. This exhibition brought together approximately 160 works—by artists including Donatello, Filippo Lippi, Botticelli, Verrocchio, Ghirlandaio, Pisanello, Mantegna, Giovanni Bellini, and Antonello da Messina, and in media ranging from painting and manuscript illumination to marble sculpture and bronze medals, testifying to the new vogue for and uses of portraiture in fifteenth-century Italy.

During the early Renaissance, artists working in Florence, Venice, and the courts of Italy created magnificent portrayals of the people around them—from heads of state and church to patrons, scholars, poets, and artists—concentrating for the first time on producing recognizable likenesses and expressions of personality. The rapid development of portraiture was linked closely to Renaissance society and politics, ideals of the individual, and concepts of beauty. The object may have been to commemorate a significant event—a marriage, death, the accession to a position of power—or it may have been to record the features of an esteemed member of the family for future generations.

Featuring many rare international loans, this exhibition presented an unprecedented survey of the period and provide new research and insight into the early history of portraiture. It was divided into three sections and spans a period of eight decades. Beginning in Florence, where independent portraits first appeared in abundance, it moved to the courts of Ferrara, Mantua, Bologna, Milan, Urbino, Naples and papal Rome, and ends in Venice, where a tradition of portraiture asserted itself surprisingly late in the century.

In Florence, the most striking innovations occurred first in sculpture and were then taken up in painting. In the courts, thanks in large measure to the genius of Pisanello, the medal became the preferred means of recording a likeness. The medals, which were durable, could be produced in multiple casts, and were easily exchanged among the social elite. In Venice the painted portrait held sway, thanks to the achievements of Antonello da Messina and Giovanni Bellini, whose portraits resolutely abandoned the dominant Italian convention for the profile to present the sitter turned three-quarters, his or her distant gaze and delicately modeled features expressing hints of an interior life.
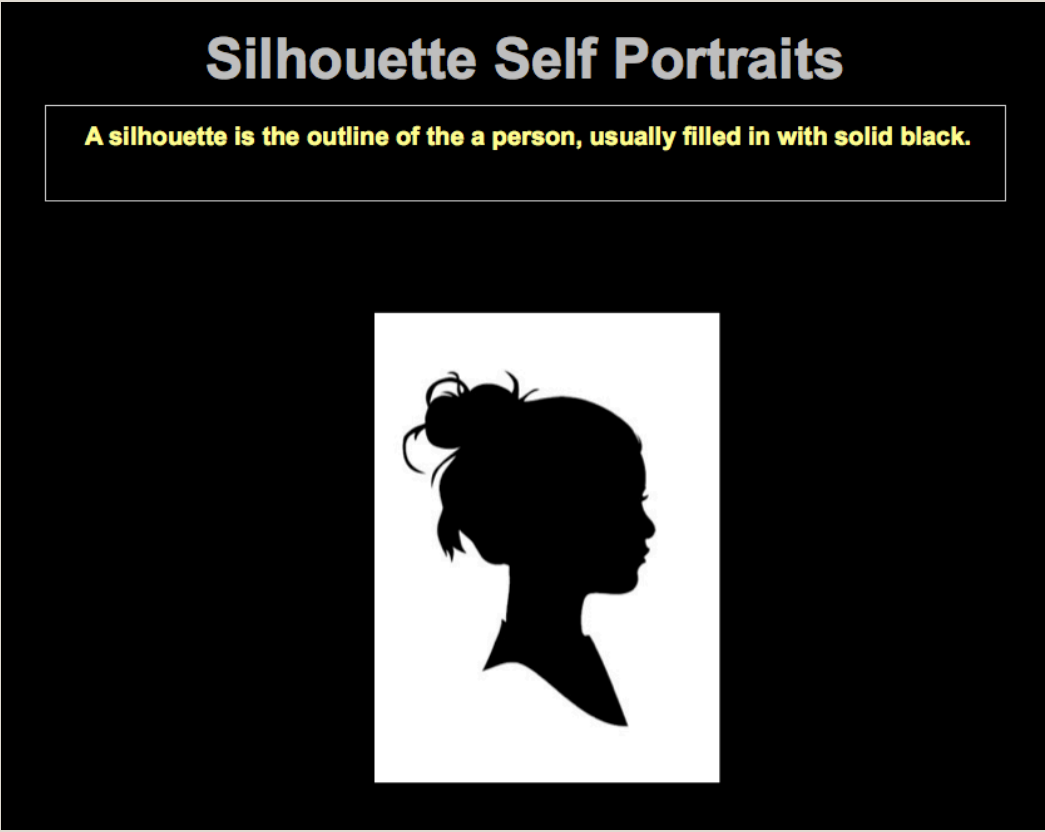
Silhouette Self Portraits

A silhouette is the outline of the a person, usually filled in with solid black.

Silhouette Self Portrait

Grade: 4th grade
Time: three 60 min classes

Materials:
12"x18" white paper
12"x18" colored paper
pencil
Sharpie markers
watercolor paint
colored markers