

NEWSLETTER – November 2026

Letter from the President

Hello everyone, Mike and I both agree. This was one of the best receptions we have ever had. On many occasions not all the recipients were there to receive their award, but for this show just about everyone was there except for two people that had good reasons for not being there.

Just to see the joy on your faces is so worth the award ceremony. I really think adding the extra awards also was well worth it. This show was exceptional and we are so fortunate to have so many talented artists. I posted a little something on Facebook with a couple pictures from the reception. It got a very well received compliment about it. I want to thank all the people that participated and especially all the volunteers who helped with receiving and hanging the paintings for the show. I really love the fact that everybody gets together and talks and the camaraderie that we share is wonderful.

A huge thank you to Paula and her hubby and all of you that brought food to this event. Everything was so good to enjoy, no one left hungry!!

Just a heads up I don't usually drive to the meetings in the winter during hunting season because my roads are very treacherous and there's no lights and we have lots of deer running so one way or another. I will see you at the next meeting either there or via Zoom. It sounds like a wonderful meeting, and I hope to see you all there. Also, don't forget there is another show coming up in March so get painting for that one too, Barnes & Noble is also an especially wonderful show.

Margaret

Letter from the Newsletter Editor

Thank you to all the volunteers for the 2026 Fall Show at the Friendly Home! Our shows would not be possible; without your support!

I also want to thank the participants. I know that summer can be challenging for some of you to produce new work, plus for new members, shows can be intimidating. Yet despite those barriers, we had 58 paintings! That was a new record for the Friendly Home and defies a trend we've seen in the last few years with the number of paintings going down. On top of that, the quality was amazing! So, thank you all – and keep painting!

Mike

UPCOMING EVENTS

December 3rd Meeting: Speaker (Member) Gary Symington



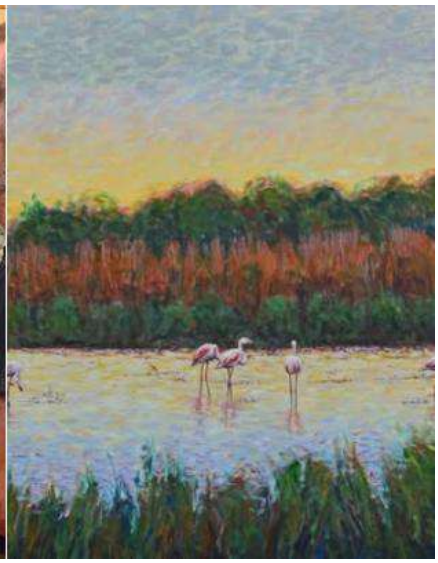
By popular request from members wanting to learn more about casein painting, and in honor of Gary's Best-in-Show award, Gary will be the presenter for the next PAG meeting!

Gary was a full-time illustrator, graphic designer and art director for over 40 years, but his real passion was always landscape painting and drawing. His illustration clients have included L.L. Bean, Windows magazine and McDonalds, and he has shown with the Society of Illustrators in Los Angeles. Gary received a Bachelor of Fine Arts in Painting from Syracuse University and studied at Sir John Cass School of Art in London, England.

A dedicated full-time fine artist since 2017, much of Gary's work has been in watercolor/pen & ink, and more recently in casein, a milk protein water-soluble medium. This new work reflects his love of the flora and fauna seen in his travels, with attention to color, atmosphere and detail.

Gary was raised in New Hampshire and took his first painting lesson from a well-known local art teacher at age twelve. When he was thirteen, he sold a painting to Academy Award winning actress Myrna Loy, who was in the area performing summer theater. When not creating artwork, he enjoys his friends and family, playing drums and training in Tae Kwon Do. He is married and has two children.







Topics for Gary's Talk will include:

- Background and history of Casein
- Properties/use
  - Various material surfaces
  - Mixing mediums
- Best materials/techniques
- Finishing and care
  - Varnishing

GROUP LEADERSHIP 2026 – 2027

Current Positions

Executive Board Officers

- President, Margaret Mitchell
- Vice-President, Mike Kamish
- Treasurer, Debi Bloom
- Recording Secretary, Linda Paciocco
- Corresponding Secretary, OPEN (Acting Joe Sirianni)

Standing Committees

- Membership
- Refreshments, Paula Fahy
- Rotating Exhibits, Joanne Andrews & Laura Davis
- Sunshine, Sylvia Ball
- Website, OPEN (Acting Joe Sirianni)
- Publicity, OPEN
- Newsletter, Mike Kamish
- Speakers, Margie Mitchell
- Shows: Mike Kamish, Debi Bloom, Paula Fahy, JoAnne Andrews, Nina Varon

Open & 'Ready for a Change' Positions

We are seeking new Board and Committee Members to replace leaders, to fill open positions, and to give a break to members that have been at it for years. This is your group – please be part of it by participating on the Board or a Committee. Available positions are listed below. Current leaders will "show you the ropes" so we can make this very easy. Everyone who has participated in this way says they get a lot more out of the group – and make new friends – when they actively participate in this way. Please participate!

Available Positions

- President (Currently: Margie Mitchell)
- Vice-President (Currently: Mike Kamish)
- Corresponding Secretary (Currently: Joe Sirianni)
- Website (Currently: Joe Sirianni)
- Publicity (Open)
- Membership (Open)
- Speakers (Currently: Margie Mitchell)

REMINDERS

Check the PAG website for a list of all upcoming events and meetings. https://pittsfordartgroup.com/

Guest Policy

GUESTS interested in joining are welcomed and encouraged to join us at our monthly meetings to hear and see what's going on and to watch our wonderful demonstrators.

Sunshine Committee

Sylvia Ball will send occasion-appropriate cards to members or their families. If you know of someone who is ill or a member that has passed, please contact Sylvia.

ROTATING EXHIBITS

Check with Laura about assignments and location and availability for the Rotating Exhibits.

The current venues are:

PITTSFORD TOWN HALL (8-10 paintings)

FRIENDLY HOME (20-30 paintings)

STAR PHYSICAL THERAPY (12 paintings)

PRESBYTERIAN CHURCH (16 paintings)

LILY BROOK (12-15 paintings)

RECENT EVENTS

November 5th Meeting: Speaker Jodie Traugott



Our November speaker was Jodie Marie Anne Richardson Traugott.

Jodie shared this philosophy:

"I always start with reality, but I usually can't seem to stay there!" says Jodie. "Since I was a child, I've always wanted to use every crayon in the box and have often"

As Jodie shared her life story and journey through art, the words certainly rang true. From a challenging childhood through her life today, Jodi has always been experimenting with technique and content, media, materials, and colors, and always, challenging herself to explore her world via art.

At our meeting Jodie shared some examples of her artwork and her use of multimedia techniques, including feathers, rice paper, fabrics and paints – all used together to produce meaningful, personal, and exciting pieces of art.



Jodi also spoke about one of her trademark paintings, and how a fortuitous accident turned a nice painting into an exceptional artwork. She had painted her granddaughter, used bold colors, and captured her intelligent yet mischievous expression, but thought the painting needed a little more. Then one day, a fortuitous accident – a beam of sunlight flashed onto the painting. Jodie recognized the impact and made that "beam" a permanent part of the painting. The rest is history as that painting has become her signature work.



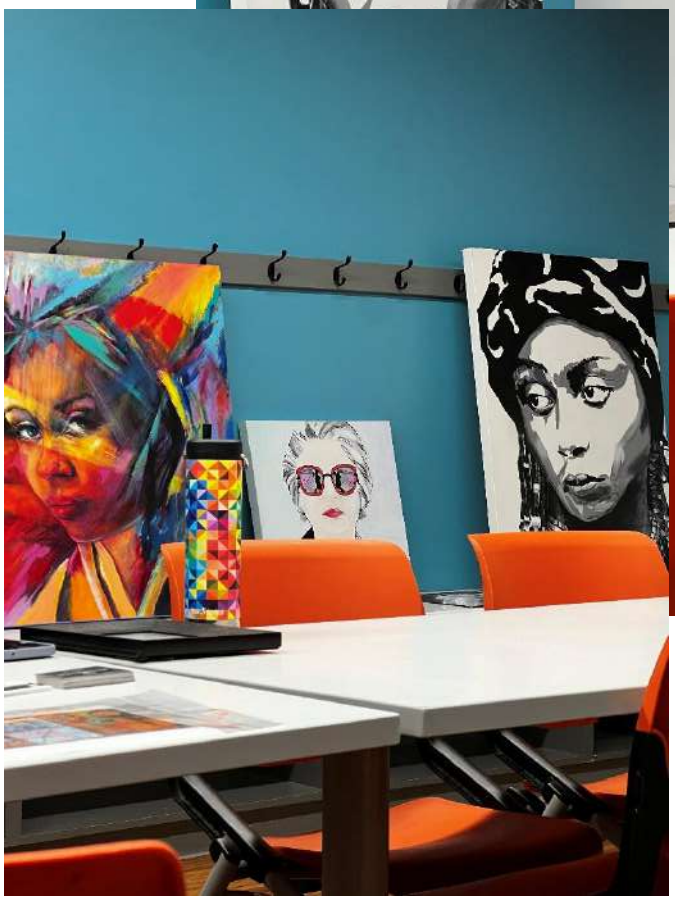
Another of her favorites is a painting that incorporate several of her "experiments". In this artwork, Jodie used feathers, fabric, and even mother-of-pearl for the necklace and parts of the headdress.

Thank you, Jodie, for a great presentation!









Fall 2026 Juried Show at the Friendly Home

We did it! Here are the award winners for this Fall 2026 Show:

Congratulations to AWARD WINNERS:

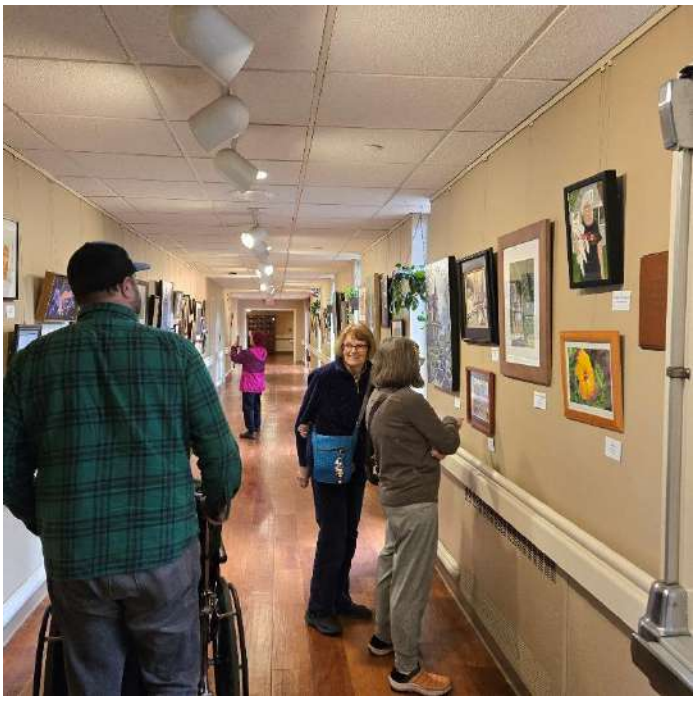
Best of Show: **Gary Symington**: *Where is Bambi II?*
Body of Work: **Mike Kamish**: *House of Cars series*

Juror's Awards	**Margaret Mitchell,** *Serene Scene* **Lois Zebelman,** *I am my own symphony* **Paula Fahy,** *Meadow Ready* **Karen O'Connor,** *Getting Ready* **Michael Brothers,** *Life of Winter* **Jennie Miller,** *Neurotangle*
Merit Awards	**Debi Bloom,** *Beauty and Grace* **Joe Sirianni,** *Time for a break* **Neisdri Welsh,** *Rustic Look* **Betsy Liano,** *Bonding on the Erie Canal* **Joan Heib,** *Mendon Ponds Pavillion* **Denise Johnson,** *Mountain on the Water's Edge*
Recognition Awards (Host and Co-Chairs)	Creativity: **Laura Davis,** *Huey* Unusual topic or materials: **Nancy Burke**, *Barnyard Trio* Portrait: **Michele Piraino,** *Old Rahul* Plants and Flowers: **Joanne Andrews**, *Peonies* Pastel: **Cathy Consentino**, *The Quiet Bend* Watercolor: **Hiroko Jusko**, *Sassy* Acrylic: **Linda Paciocco**, Fisherman's Wharf Oil: **Kathy Shay**, Chittenango Cascade

Thank you to our Show **VOLUNTEERS!**

Judge	Bill Finewood
Co-chairs	Debi Bloom, Mike Kamish, and Paula Fahy
Art Intake	Paula Fahy, Denise M Johnson, Mike Kamish, Jennie Miller, Margaret Mitchell
Hanging	Michael Brothers, Jennie Miller, Mike Kamish, Linda Paciocco, Lois Zebelman
Reception	Paula Fahy, Betsy Liano, Mike Kamish, Nina Varon
Ribbons & Photographer	Debi Bloom
Program	Nina Varon
Closure	Nancy Burke, Hiroko Jusko, Mike Kamish, Niesdri Welsh

Viewing Area Photos













Reception Photos
















EXIT









Award Winners







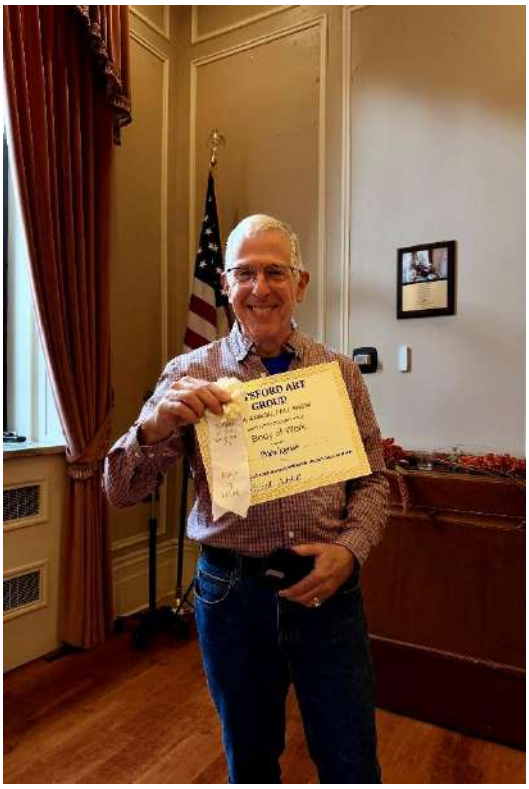



PITTSFORD ART GROUP
2026 ANNUAL FALL SHOW
Jurors Award
Juror Award


PITTSFORD ART GROUP
2026 ANNUAL FALL SHOW



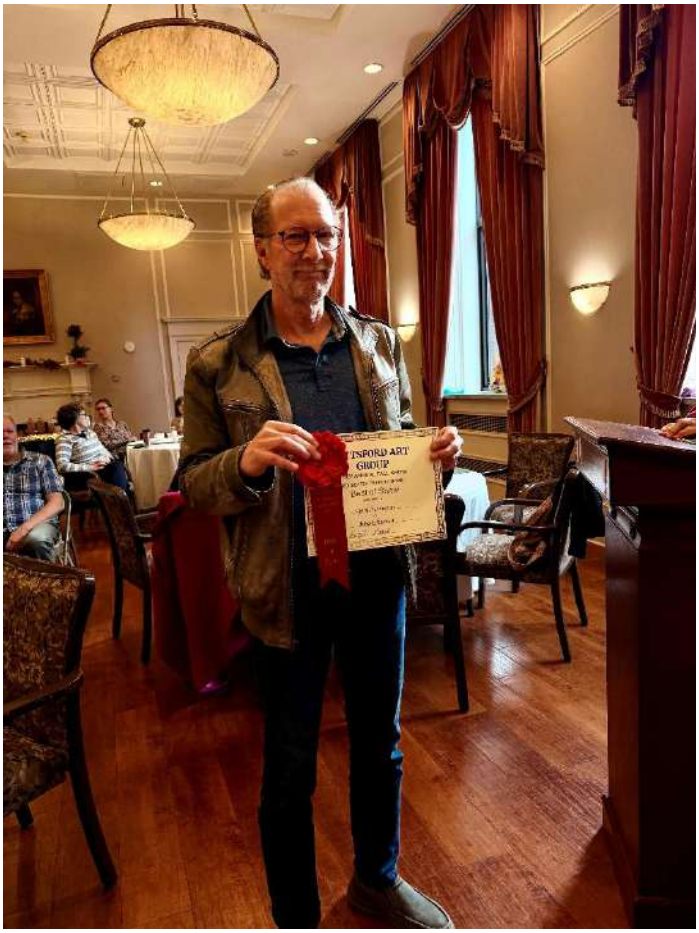

MERIT AWARD

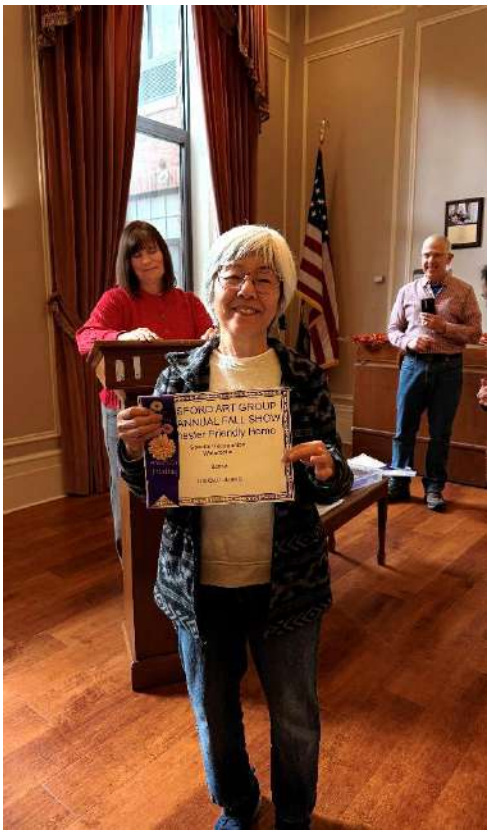



PITTSFORD ART GROUP


PITTSFORD ART GROUP
ANNUAL FALL SHOW
Friendly Home


PITTSFORD ART GROUP






PITTSFORD ART GROUP
2026 ANNUAL FALL SHOW
Rochester Friendly Home

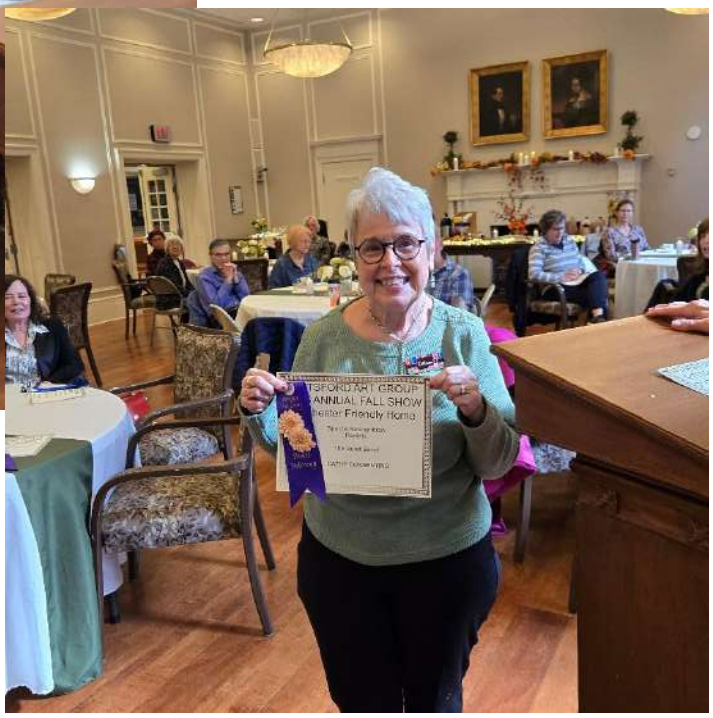

PITTSFORD ART
GROUP




PITTSFORD ART GROUP
MERIT AWARD
















PITTSFORD ART GROUP
2026 ANNUAL FALL SHOW
Rochester Friendly Home
Acrylic Painting
PITTSFORD ART GROUP
Jurors Award
PITTSFORD ART GROUP
PITTSFORD ART GROUP
MERIT AWARD

Official Meeting Notes

Pittsford Art Group
Spiegel Community Center
36 Lincoln Avenue
Pittsford, NY 14534

The meeting was called to order at 7:11 p.m.

Attendees: 16, plus Zoom participants

Friendly Home Artwork Show: Mike K. reported that the judging of the artworks is complete at the Friendly Home, and the certificates are being processed. The awards ceremony is on Saturday, beginning at 11:00 a.m.

Financial Report: Treasurer Debi B. advised that as of the end of October there was $2,416.87 in the bank.

November's speaker: Jodie Traugott (jm-ART.com), (jmartkt@yahoo.com).

Jodie spoke for 70 minutes. She spoke about her early life, and her gradual interest in painting. She began her art career at age 25, and became a successful artist, earning her bachelor's and master's degrees along the way. Jodie described her art philosophy and explained her painting techniques. She brought examples of her work in acrylic, and mixed media, along with some of the items she applies to her work, such as Kozo paper, and POSCA paint pens. Jodie concluded her talk by answering questions from the audience.

The meeting concluded at 8:25 p.m.

Linda Paciocco
Recording Secretary

Shows & Openings

2026 has been a busy time for many PAG members! There were several member openings and several shows in which members participated.

Have you displayed your work at a show or venue? Are you displaying your work at one of PAG's partners? The Friendly Home? The Pittsford Town Hall? Star Physical Therapy? Any other PAG partner?

Please send info and photos to Mike Kamish for inclusion in an upcoming Newsletter and share your experience with the group. Your friends at PAG will enjoy seeing what you are up to – and for newer members, seeing the displays of others will encourage them to give it a try as well. So, please share!

Art Show Judging

Article by Mike Kamish

At this show at the Friendly Home, we had a huge number of outstanding paintings and as I like to do in the aftermath of every show and award ceremony (especially a good one like this), I spent a lot of time looking in detail at each of the various artworks. I then go through a mental exercise, probably like what a judge would do, to ask myself what aspect of a painting stood out, was particularly well done, could use a little tweaking? That exercise becomes a great learning tool for me – and in that way, each of you becomes my teacher!

As often the case, at this show there was a wide range of works from flowers to abstracts to landscapes and portraits – but even though I am generally a landscape painter, I find I can learn from all types of paintings because they all involve common themes of technical aspects (like color, value) and all tell a story (composition, theme, lighting). It's a fun exercise for me and I feel like I learn a lot from every show.

At this show after seeing the awards, especially Gary's well-deserved Best-in-show painting and my Body of Work paintings, I had the sense that over the last few years, there tended to be a trend toward selection of larger paintings for awards and wondered if that was an incorrect perception, simply coincidental, or if in general, large works of art do tend to earn more awards than smaller works of art.

It does seem intuitive that larger works might be more likely to draw awards for several reasons:

- **Visual impact:** A large painting can command attention from across the room. It may be the first piece a juror notices.
- **Presence**: It takes a bit of aplomb, commitment to an idea, and maybe even fearlessness, to present a large work that the artist knows will be noticed, and that attitude is reflected in the artwork.
- **Complexity**: Larger canvases sometimes allow for more elaborate compositions, layering, detail, and technique. *(Example: Gary's Best-in-Show work contained a whimsical hidden deer in the forest. That would have been difficult or impossible to see in a much smaller work).*
- **Emotional impact**: Dramatic effects in landscapes, abstracts, and expressive paintings can benefit from additional space. (*Example: There were several pieces in the show that were wonderful – and I could not help but think that an excellent painting like that would look even more dramatic and grander if larger – something I hope to encourage many of you to try!)*

To see if it was the case for PAG that larger paintings seemed to dominate awards, I looked at award winners (as reported in the Newsletter) over the past 8 PAG shows and spotted a little more nuance than I expected. It seems that best-in-show was a mix of sizes, with many smaller winners and also several larger ones. There wasn't a strong difference in count, but there was a suggestion of a trend with more recent best in show awards tending to go to larger works. So, it still wasn't clear if there was a connection and I decided to explore further.

I asked various AIs the simple question: "are large paintings more likely to win art show awards". The response was interesting and nuanced.

The simple answer that AI reported was, *yes*, as would be expected for the reasons listed above, larger paintings do have a statistical advantage in art shows, particularly for Best in Show. The caveat is that size is not a replacement for quality – so the statement that "bigger wins" applies to equal quality only. A higher quality small piece will outperform a lower quality large piece.

So, the question needs to be refined somewhat. If we accept that larger artworks can draw more attention and awards, what can we learn about the distinction between *attracting attention* and actually *deserving an award*.

To explore that question, AI pointed me to several research studies exploring the phenomenon that art exhibitions sometimes call *the size effect*. (It seems that I was not the first artist to wonder about artwork size!) Here are a few scholarly articles – though you can also find many artist blog articles on the same subject.

Unbiased Awarding of Art Prizes? It's Hard to Judge (2023)
Ema Sullivan-Bissett , Michael Rush
The British Journal of Aesthetics, Volume 63, Issue 2, April 2023, Pages 157–179,
https://academic.oup.com/bjaesthetics/article/63/2/157/7072758

Viewing Art in Different Contexts (2020)
Estrada-Gonzalez V, East S, Garbutt M and Spehar B
Frontiers in Psychology
https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2020.00569/full

Assessing aesthetic impressions with pictorial measures: A novel approach in empirical aesthetics (2025)
Ivan Z Stojilović
National Library of Medicine, National Institute of Health
https://pmc.ncbi.nlm.nih.gov/articles/PMC11826878/

In those articles and others like them, we learn that there is a whole science behind aesthetics and how artwork size and even artwork layout and lighting can impact viewer perception of quality of a work. Apparently. a lot of shows, organizations, and museums, take these subjective aesthetic considerations quite seriously – and quite scientifically.

So, what does this mean for PAG and our art shows? Are we experiencing the *size effect* in our judging or inadvertently biasing the awards by our choices of layout, lighting, or other presentation choices?

We will each have opinions about that. In my case, my personal inclination is toward being attracted to large, brightly colored artworks. In my home, other than my own work, I have about a dozen artworks by various artists, and with just an exception or two, they are large. For me, the larger work simply provides more dramatic impact.

An example is this painting I commissioned by artist Miguel Freitas, as an anniversary present. (That's me and my wife Jan in the restaurant, our anniversary date on the boat, and daughter's name on the menu, among other personalization). It's big and colorful (the photo does not do it justice).



To me, it would not have the same impact or interest if it were smaller. Shown another way, here is a scene from my website that shows one of my larger 36x48 inch paintings in an imaginary living room and then a second fake photo of how that same scene may look with a smaller version of the same painting. For me the first photo is a “wow!” and the second photo is a “that’s nice”.





So, I like larger paintings. But that is a personal preference. Shouldn't a judge be able to put that aside and ignore the size aspect and focus on the work itself?

It turns out that for digital/on-line shows it is much easier for a judge to do that. On a computer screen, the small and large paintings all look the same. The challenge is in physical shows in a gallery or display space, where the painting size, the lighting conditions, the spacing of a painting and other layout considerations, all impact visual impact to the juror and other viewers.

There is also another factor that impacts a juror (and this is true for any show, whether physical or on-line): the judge's personal preferences and leanings related to artwork theme or content. Some judges might prefer abstract paintings and will be drawn to paintings of that style, others might consider portraits the highest level of excellence in art, and another might be from a snowy northern climate and may prefer familiar winter scenes rather than sunlit southwestern art. A good judge will naturally make a great effort to avoid injecting personal preference into the awards they give – but as we all know, that is very hard to do. That's why some shows have a pair of judges who decide as a team who gets which awards.

Given those challenges: size, lighting, layout, judge's preference, how do we make sure we have a 'level playing field' for the PAG art show award process?

Online reading suggests that the best practice is to be more explicit about judging criteria. We have been doing that over the past several years by providing guidelines to the judges as to the kinds of things we think they should be looking at. For example, in the last newsletter we had an explanation of the awards and some high-level guidelines for the judge to consider. In the past we have also provided judges with a guide for what we ask them to look for (provided below). It's hard to say how successful that has been.

Artwork Judging Criteria
1. Composition and design Is there a focal area expressed by value, line, color, or texture? Is there a center of interest that engages the intellect? Is there a way to enter the painting, and is there an eye path? Does the eye path prevent me from leaving the painting? Is there balance, rhythm, but not repetitiveness that becomes boring? Do I want to stay in the painting and not leave? Is there a resting place?

2. Color Has the artist used color to help express the subject, either with harmony or discord? Is there a dominant color, a pure chroma color, and neutrals, and are they used to express importance, distance, and support the focal area? Are different values of color used? Do the passages of color and color shifts please the eye, and help lead the viewer through the painting?
3. Execution If drawing is involved, is it well executed in terms of accuracy, perspective, and proportions? Is the artist competent with the medium, and demonstrate skill with the materials? Is there obvious photo distortion that has not been corrected?
4. Originality Has the artist taken an original look at the subject matter?
5. Intent Is the artist's intent clear, i.e. peaceful, chaos, expression? Has the artist used their own expression for the painting, whether a new subject, abstract, or well used subject? Is there something left unsaid, and left to the imagination? Is there an emotional quality to the painting?
6. Presentation Has the artist used a framing method that enhances the painting? For instance, does the subject matter have breathing room? Does the frame complement the painting, or detract? Are the frame and mat in good condition, and clean? Can the painting be easily viewed?

A few times, after the judges provided us the awards, we did a 'walk thru' with the judge where they verbally provided feedback on each painting – commenting about each of the main criteria. Those judges seemed to be very systematic and objective in their approach. Other times, the judges seemed to simply go by 'instinct' and could not give us a rigorous explanation of why a particular painting won or did not win.

So, what is the answer for judging PAG shows? My feeling is that our best path forward is:

- Accept that artwork judging is a complex and subjective process where different judges will have different approaches and conclusions – that represent just one opinion.
- Try to balance things out over the long term by engaging different judges with different interests and focus areas
- Provide a self-judging mechanism where our own membership can add its own input into the process via 'special recognition' awards

What do you think? Some have suggested a numeric scoring system. Others that we draft out-of-town judges who don't know any of the artists. Another has suggested that we stop hiring judges altogether and instead use a rotating team of a few group members. Do you have other ideas?

Please share them at our next meeting!

Casein Painting

Article by Mike Kamish

Next month, the meeting speaker will be member Gary Symington who will be talking about painting with Casein. But what is Casein and how is it used? To learn more, I discovered some online explanations:

https://www.decoart.com/blogs/default-blog/what-is-casein-paint-and-how-to-use-it
https://www.seattleartistleague.com/2016/10/28/what-is-casein/

These articles describe casein paint in this way:

> *Casein (Pronounced (kay'seen)) is a quick drying water-based medium comprised of pigment mixed with a milk protein (casein) binder. Casein differs from other media, but also shares many of the same characteristics, which lends itself to many different techniques. It has the wash capabilities of watercolor, the smooth opacity of tempera and gouache, and the richer textures of oils and acrylics. It dries very quickly to a velvety, matte finish, and over time, it becomes resistant to moisture.*

The use of Casein paint dates to prehistoric times (Nine-thousand-year-old casein cave paintings have been discovered in Asia). Used by the ancient Egyptians and Romans, among others, some recipes still exist for Casein paints used on murals and frescoes dating back to the 11th century. Casein remained a popular choice for artists and even wall coverings, buildings, and miliary camouflage well into modern times. It wasn't until the 1950s and 1960s with the emergence of water-based acrylic paint that use and even awareness of Casein started to wane.





Left: Detail of a Ram, Tomb of Khnumhotep, 1897-1878 B.C. *Photo:* Met Museum *Right:* Stela of Amenemhat and Hemet, Middle Kingdom, Early Dynasty 12, about 1956-1877 BCE, Egypt *Photo:* Art Institute of Chicago



Solomon's Temple, Colorado, Samuel Coleman 1888, casein on canvas *Photo:* Seattle Artist League

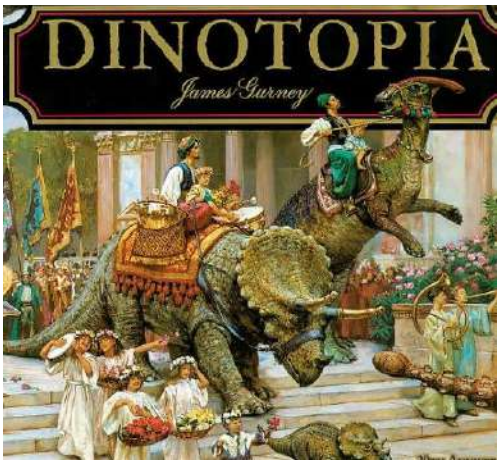
Getting Started with Casein

If you have any experience painting with gouache, acrylic, oil, or watercolor paints, experimenting with casein for the first time won't be much different as it has qualities of each of those paints and can easily be incorporated with the same techniques. Some great benefits of Casein are:

- Fast drying
- Water Resistant (after drying)
- Versatile underpainting
- Texture building
- Oil-like appearance
- Matte finish
- Water-based (easy to work with and easy to clean)
- Cost-effective
- Suitable for various surfaces

Some Examples

Many of you may have heard of artist James Gurney. James Gurney is the artist and author best known for his illustrated book series ***Dinotopia***. He specializes in painting realistic images of scenes that can't be photographed, from dinosaurs to ancient civilizations.



https://jamesgurney.com/

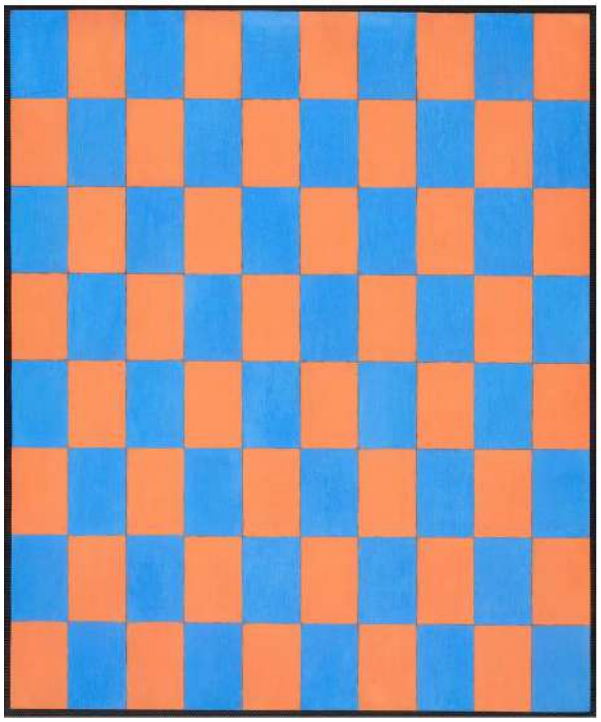
Gurney paints with gouache, watercolor, casein, and oils but frequently advocates for Casein and even made this video called "Why Casein Paint? Lots of Advantages"
https://www.youtube.com/watch?v=UlGwpt_7X1k&t=146s

He says on his Facebook page that Casein Painting is "**Oil Painting on Fast-Forward".** It allows him to make the same types of tonal and chromatic decisions as oils, dries rapidly to a matte finish, and can be varnished later to mimic the look of an oil painting. He also often uses a very thin, watered-down wash of casein as an underpainting for other media (like gouache or oils), letting it dry quickly before building up opaque layers.



"Hutton Street, Rhinecliff", James Gurney 2013, casein on panel *Photo:* Gurney Journey

Like other media, Casein can be used for pretty much anything. Personally, I admire a painting like 'Solomon's Temple' (previous page). Others more inclined towards modern art may prefer this painting in casein:



"Untitled", Sherry Levine 1985, casein on mahogany panel *Photo:* Art Institute of Chicago

As these examples how, the possibilities using Casein paint are endless – so the kind of artwork you choose to produce is up you.

Casein paints are available from Michaels, DecoArt, Blick, Jerry's Artarama, Amazon, and other art supply stores in the area.

The Richeson School of Art & Gallery offers a variety of Casein related classes, compositions, and an entire section on Casein FAQs (Frequently asked questions). The material is copyrighted, so if you would like to learn about the answers to these questions, check out the Richeson FAQ page with this link: https://richesongallery.com/casein-faq/

FAQs
=====
What was Casein originally used for?
What are the advantages of Casein?
Can Casein be "corrected?"
What if I want a color not available in the Richeson Casein line?
Is Casein archival?
What surfaces may be used with Casein?
Can Casein be used on stretched canvas?
What kind of watercolor paper is recommended?
What grounds can Casein be used on?
Can Casein be used for painting a mural?
Can Casein be used for painting furniture or walls?
Can Casein be used on dimensional materials?
What kind of varnish should be used with Casein?
What's the best way to apply varnish to Casein?
Does Casein Emulsion increase adhesion? Does it impact drying time?
Are Casein paints soluble with alcohol?
What kind of brushes should be used with Casein and how should they be cleaned?
Can Casein be mixed and matched with other media?
Can Casein be used for impasto painting?
If Casein is opaque, how can it be used for washes?
When Casein dries, the values can shift. What can I do about that?
Sometimes layers of Casein get muddy. Why is this happening?
What is Halftone Black?
Should white be added to Casein when using it as a wash?
Can Casein be used for fresco painting?
Can Casein be used with resist-ink?
What kind of water should be used with Casein?
How does Casein differ from watercolors?
Does Casein have a shelf life?
Can I refrigerate or freeze Casein?

If you want to learn more about Casein and see more examples of high-quality Casein work, you can check out the Richeson's Casein 2020 Exhibit at https://richesongallery.com/casein2020exhibit/



Or the Casein 2026 Exhibit at https://richesongallery.com/casein2026exhibit/

