



Carol's association with Frank Covino led to a working trip to the Louvre Museum in Paris, where artists learn by copying the works of old masters. She considered thousands of paintings before finally deciding on "Portrait of a Man" (1650) by Philippe de Champaigne.

The government paid for my formal art education because I was a war orphan," Carol points out. She married Mike Dorn, her high-school sweetheart shortly before the two received their degrees from Georgia Southern. The Dorns then started both a family and the Augusta Book Exchange, a used book store.

"Fortunately, Mike was a very good businessman," Carol says, "as within seven years we had four children to raise." Running a busy home and helping to run the young family's bookstore left no time for Carol the artist. Before this whirlwind of normal living, however, she says she felt that though she had developed technically as an artist, she lacked the imagination which she believes any successful artist must have.

"But now, all of a sudden, ideas came flooding in," she recalls the time when her last child entered school. "I couldn't get these ideas down fast enough!"

Obviously, her unconscious mind had kept busy during this fallow period. Raising four children and observing their development had proven to be what Carol calls "the best anatomy class imaginable."

The artist began teaching at the Gertrude Herbert Institute of Art, a practice she continued over a dozen years. "That's a good way to get known — teach," she says. Studying with artists she admires was another practice which she continues to this day. The late Jim Lyle was a major influence and inspiration.

Next, Carol began to spread her professional wings by traveling to workshops and studying under well-known artists from all over. One of the most influential of these was Frank Covino, known for his classical and academic approach to painting. Among other things, this association with Covino and other artists led to a working trip to the Louvre Museum in Paris.

Carol spent every moment possible haunting the vast museum. "I would wander around for hours and hours. It's a sacred place."

Covino is from the old school of artists who believe that there is simply no better way for an artist to see detail and learn values than by copying the artwork of the Old Masters on actual location.

"The people at the Louvre have very strict rules," Carol says. "You must choose two paintings you're most interested in, and they will let you know whether one or neither will be available."

Carol considered thousands of paintings before finally deciding on "Portrait of a Man" (1650) by Philippe de Champaigne. Why such an obscure master? "I loved the way he did skin tones," she explains.

Except for a visit to Arles and Van Gough country, Carol spent every moment possible haunting the vast Louvre. "We had unlimited access," she says. "I would wander around for hours and hours. It's a sacred place."

The portrait Carol copied at the Louvre now hangs in her dining room. On the back is the official Louvre stamp — proving it was painted there, and making it the absolute last word in souvenirs.

"I think a work of art should be something that changes the viewer by having seen it," Carol says, "something with an emotional quality to it that is thought-provoking and positive. The spiritual quality of our lives — that's what's important."

## Castleberry's TREASURES FOR YOUR HOME

EST. 1963



FINE FURNITURE AT GREAT PRICES

*We make Dreams Come True!*

Monday - Saturday 9:30am - 6:00pm

706-737-2809

1708 Wylds Road (behind Augusta Mall)

www.furniture-treasures.com