

# international artist

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**INSIDE THE STUDIOS OF THE  
WORLD'S BEST ARTISTS**

## LI YICHUN

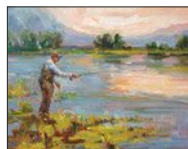
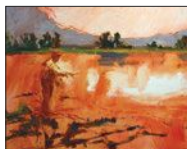
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# Material Issues

"How did you do that?" has been our guiding motto since the very early days of this magazine. In fact, it is printed out and on our wall for us to see every day. It is the simple idea that launched this magazine as well as the one that keeps us going well into the future. Artists want to see other work by artists, and when they see such work they typically want to know how it was created. That is where *International Artist* comes into the picture.

There is another thing we are fascinated with. And that is a little beyond this simple question of how. It is with what? What materials did you use? What brushes? What paints? What pigments? What canvas? What palette? What easel? In fact, when we are invited into an artist's studio, one of the first things we do is look at the materials strewn about to see what products helped in the creation of each particular piece.

We are doing more and more with materials these days. Have a favorite? Please email us and let us know. Send us a high-resolution photo of your working studio and you at the easel and let us know what materials are close at hand. And, of course, look for more on this topic in the pages of this magazine.

Sincerely,



Joshua Rose  
Editor

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International Artist Magazine



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# MAIN COVER ARTIST

LI YICHUN

*The Hawthorn Tree and Persimmon Fallen Leaves*,  
watercolor, 62 x 110 cm (24 x 43")



Bon mots appearing throughout this magazine are from the varied, exciting and weird life of Tucson-based artist Harley Brown



Page 50 Karen Blackwood, *Storm's End*, oil, 18 x 36" (46 x 91 cm)

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All the Prize Winners in our  
*International Artist Magazine*  
Challenge No. 103

# SEASCAPES, RIVERS & LAKES



**Mark Hobson**

British Columbia, Canada, *The Survivor*, acrylic, 32 x 64" (81 x 163 cm)

Grand Prize is a four-page editorial feature  
in *American Art Collector* magazine

## *Celebrating the Natural World*

Working in a realistic style, artist Mark Hobson finds inspiration in the varying habitats of the natural world—from deserts to rainforests to high alpine to underwater and even weathered buildings and boats.

“Living on the rugged outer coast of Vancouver Island—though my work is strongly influenced by the drama of the North Pacific and the moody rain-soaked forests and inlets that surround my studio—the ultimate goal is to try to portray the feeling of a particular place rather than copy the landscape precisely,” says Hobson.

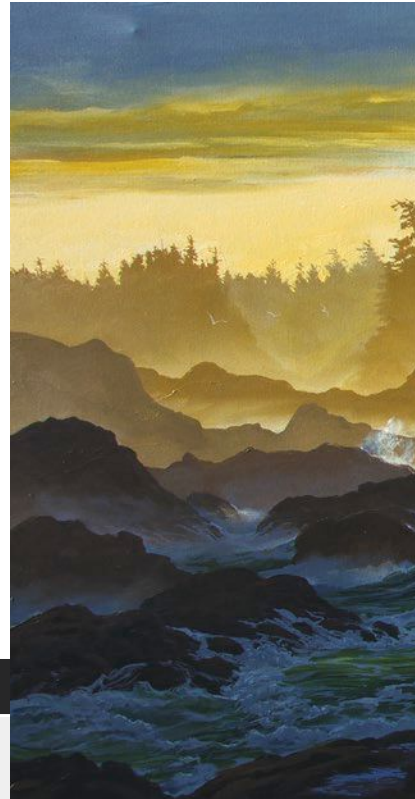
In that, Hobson is triggered by how light interacts with subject matter. He is drawn in by the glimmers of low light, how lighting can set the stage of the scene and more. Over the years as Hobson has grown as a painter, he has found that he has evolved in his drawing skills, composition and color.

“As time goes along there has also been

an increased understanding of how light works and with an ever-growing mental library I am much more free to work from memory or imagination if required,” Hobson shares. “With each medium—watercolor, oils or acrylic—the sequence of paint application is quite different and appreciating this has both improved and speeded up my work.”

When he began painting the sea in motion, Hobson would take his easel on location and do as much painting as he could in front of the subject. However, its ever-changing characteristics posed unique challenges. “Back in the studio I tried to work from photos, but often what I wanted to put down was a different color or composition than the reference,” Hobson shares. “In the end, it was hours of observation that was my best teacher.

I would go to the edge of the sea while I had a painting on the easel back in the studio and totally concentrate on the scene in the area that I was having difficulties with.



“This could be the upwelling of foam or the reflection of a curling wave. If I returned to the painting fairly quickly, I could retain two or three details at a time and eventually I worked out most of what I needed to know,” Hobson continues. “Luckily, acrylics are quite forgiving and I must admit there was a lot of trial and error along the way. There is still a lot more to learn but I now feel I have a solid foundation in memory that I can draw from.”

## *My Inspiration*

The location for this scene is on the outer coast of Vancouver Island, British Columbia, near the town of Ucluelet. The view is from the Black Rock Resort where I was doing a public demonstration in March 2017. I was painting a generic seascape scene from imagination at the



time when I realized I should be painting the actual view out of the window in front of me. The seas were impressive but what caught my eye were the layers of mist lying between the rocky outcrops, which presented a wonderful challenge in aerial perspective. At the time the lighting was flat with overcast skies. When I finally got around to painting the piece I thought that low backlighting might be more interesting so I shifted the palette to much warmer colours.

### My Design Strategy

The title, *The Survivor*, refers to the lone spruce that has somehow grown to maturity amid intensely difficult growing conditions. It is positioned as the focal point. The decision to place the largest and most interesting wave near the tree

was a strategy to support the focal point rather than have the wave located where it would compete with the tree. The first sky I painted was full of dramatic and dark clouds, but it competed with the busy wave action, so I decided to simplify the sky so that the waves held the viewer's attention. Darkening the foreground also helped focus interest to the midsection of the scene.

### My Working Process

The progressive shift of the values in the rock layers from dark in the foreground to lighter brown in the distance is tricky with acrylic. The paint shifts color as it dries, so each of the layers was premixed and stored in labeled airtight containers, allowing a return to the exact same value in places where I had to make corrections. The

spraying surf was added while the paint of the rocks was still wet and then blended with a small fine-celled sponge to create the soft, misty appearance. The waves were mostly painted from memory but the main wave started off looking too perfect and was repainted twice to make it more random with greater character.

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## Robert Lundquist

British Columbia, Canada,  
*Rivers Light*, watercolor,  
28 x 21" (71 x 53 cm)

Second  
Prize

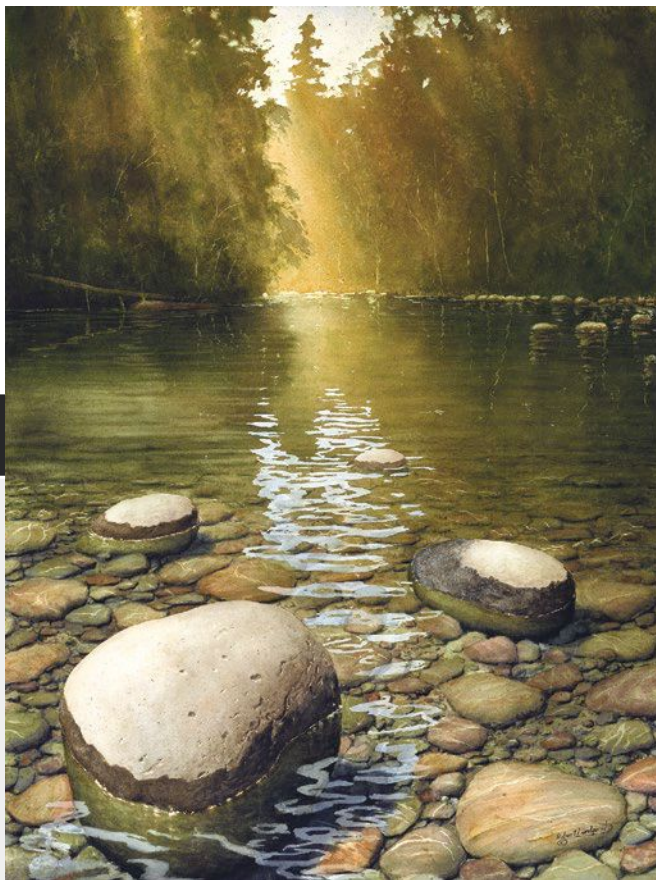
Second Prize is a two-page editorial feature in *American Art Collector* magazine

### My Inspiration

The natural beauty of the environment in which I live is almost all the inspiration that I need; however, I also draw from vague distant memories and apply that to the subject being painted. Early morning and evening light provides the best conditions in which to convey what I am feeling. I want my paintings to live somewhere between a realistic present and a past memory. Warm light catching rising mist and particles in the air would be the strongest influence in my work. I love thick, warm atmosphere even if it's a cold winter day.

### My Design Strategy

Most often I will use many photos to bring a final piece together. When in the field gathering reference, I prefer to take a larger overall shot of what caught my interest and crop into the scene for the painting rather than trying to compose a finished design in the camera. This is much more freeing and allows one to see the environment that will affect the subject. You could say the photo is really just an inspiration, as I will change virtually every aspect at least a little or a lot as in *Rivers Light* where the large foreground rocks were specifically placed. I always freehand my compositions on the paper to further the feeling in design and try to draw the viewer from the foreground details to the background mystery.



### My Working Process

Thumbnail sketches are used to redesign the subject, and then I like to do a small pre-study to work out the colour and mood. For me, paintings are very controlled but should not look that way in the end. I will then draw the composition as lightly and with as few lines as possible with a 4H pencil, as I do not want to see pencil lines in the end. White is never used in my watercolour paintings, so I mask or omit lighter areas in multiple stages. The tree line in *Rivers Light* was created by negatively painting liquid mask over the sky to reveal the profile of the positive trees. This is one of my favourite

techniques, which allows the freedom of multiple blended layers with soft paint removal to create glowing light. Once all things are masked, like the rocks above water, I can be very creative and fluid with the paint knowing certain light areas are safe. Sometimes masking has to go on and off in stages, like the small background trees and the refracted light on the rocks. Once it's at around 90 percent, the masking comes off and I finish the rocks and generally tie everything together.

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Third  
Prize

## Ian Hargreaves Dorset, UK, *Forest Glow*, oil, 80 x 122 cm (31 x 48")

Third Prize is a one-page editorial feature in *American Art Collector* magazine

### *My Inspiration*

Depicted in this painting is a stream that flows through the famous "New Forest" in Hampshire, southern England. It is only a short drive from where I live. I have painted this scene often at various times of day and in different seasons. The colours can change greatly depending on where the sun is. The water is very shallow here, so the "riverbed" shines through, especially when the sun is high in the sky.

### *My Design Strategy*

My strategy was to zoom in on the main subject, namely the reflections. To the left and right of this scene are mainly views

looking out over adjacent fields, so obviously these were of no interest to me. It is the reflections that bring this painting alive and give it a semiabstract feel. The horizon is set very high, which gives precedence to the water, which was my main inspiration.

### *My Working Process*

My process was to make initial sketches on the spot, together with reference photos. With this information I start and finish the painting in the studio. This is my method of working be it a scene like this, or a view of Venice or Istanbul, or wherever. Having covered the "glaringly white" canvas with a neutral colour, I then draw with the brush.

I block in the main areas, noting light and shade. This is a monochrome underpainting using burnt umber. For more pronounced areas of light, I just wipe off colour with a turpentine soaked rag. From here I build up colour with a large brush and palette knife. This keeps it loose, and the palette knife adds texture if and when needed. Lastly, with the brush, I flick a few highlights over certain areas to make it sparkle. A method also used by John Constable.

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As artists, we keep learning to the end. — Harley Brown.



## FINALISTS

Each receives an Award Certificate and a one-year subscription to *International Artist magazine* PLUS having their work seen worldwide by international galleries looking for new talent.

## Laurence Saunois

**Figeac, France, *Horizons Lointains*,**  
oil, 150 x 100 cm (59 x 39")

### Finalist

### My Inspiration

During a trip to Italy, near Portofino, the Mediterranean Sea, usually so calm, was raging on the pebbles. There had been a huge storm. The wind had torn leaves and flowers from the oleanders and crushed a few oranges. On the beach, I watched the clouds move away. Water came to die at my feet. I wanted to paint this moment and transcribe on the canvas this feeling of almost calm. The Mediterranean Sea can be as flat as a puddle of oil, coming and going on its beaches without making virtually any noise, being as blue as a jewel. Behind this postcard front, it can turn into fury, roll stones in a deafening noise and even kill those who would brave it. The next morning a violent storm broke out.

### My Design Strategy

I wanted people who look at my painting to have the feeling of having their feet at the edge of the water and they see what I saw. For that, I had to start at the bottom with pebbles and then the tormented white foam, then going to the top of my painting, a water reflecting the gray of the sky, and finally the horizon and clouds spreading like the curtains of a theater. The sea is like a scene with all the complexity of light, reflections and movement. The colors from white to almost black gray had to be



there to accentuate the dramatic side of the painting and a part of blue sky to give a touch of hope. People looking at this picture can imagine all the stories and especially wondering what is happening behind this distant horizon.

### My Working Process

First, I thought a lot about the format of my painting. It had to be big enough for the people watching it to feel like they were on the beach. I made a first basic layer to give

the tone, and then I set up the drawing of the movements of the water. To keep all the transparency of the water in some places, I worked in successive layers with glazes of colors of different tones. It took me many months of work to finish it and finally be satisfied with the result.

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## Ashwini Bharathula Arizona, USA, *The Resting Gondolas*, acrylic, 24 x 36" (61 x 91 cm)

Finalist

### *My Inspiration*

A stroll through the nooks of Venice early in the morning evokes a particular tranquility. My husband and I decided to set out at the crack of dawn to soak up the serene atmosphere and capture some of those tranquil moments. The gondolas appeared to be resting peacefully, tethered to stilts adjoining mossy walls. Gentle ripples in the multi-hued waters fanned by a breeze reflected the sun's rays in a silvery haze. In a few hours, the daily tourist bustle would see the same gondolas ferry honeymooners in the Grand Canal, with oarsmen crooning romantic ballads. This is the Venice that most visitors know about. Hence, in some ways, I was hoping to capture the "calm before the storm."

### *My Design Strategy*

I framed the scene such that the gondolas

melded with the shadows and the wall to form a larger shape moving from lower right to upper left. While the original photographs I took had a white railing flanking the boats through the length of the bank, I chose to replace it with a textured, worn-out brick wall in the painting. This helps focus the viewer's attention on the subject and the emotion—the boats, their present peacefulness and the daily grind they are about to endure. I like to pay extra attention to small features that add to the character of the scene, such as the bright green tether ropes anchoring the gondolas or the ladder leaning against the mossy walls.

### *My Working Process*

For my paintings, I generally collect photographs of the scene from different angles, lighting and times of day, and pick the composition and mood that look the

most attractive to me. In this case, it was love at first sight when I stumbled upon these gondolas resting in a silent nook that morning. Back in my studio, I started with a rough pencil sketch on the canvas and blocked the major shapes first. Then I worked in several layers of greens and browns to depict the reflections and the moss and grime of the ancient waterways effectively.

It's very satisfying when viewers look at the painting and say it transports them to that morning and that they can almost hear and feel the ripples bouncing off the gondolas.

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## Björn-Uwe Timm Schleswig-Holstein, Germany, *Northsea Waves*, acrylic, 40 x 60 cm (16 x 24")

### Finalist

#### *My Inspiration*

From early childhood I grew up on the coast at what was formerly "Rauschen" in East Prussia. Then, as a schoolboy, the waves of the Weser Estuary in all seasons and in all weather had a great attraction for me. In addition, the changing light at various times of the day fascinated me. This taught me there are two things that never cease to enchant me: the water and the clouds. Even today, these things fascinate me.

During a walk on the beach on the west side of the island of Sylt, I experienced the swiftly changing light and shadow. This, together with the waves, was what inspired me to paint this picture.

#### *My Design Strategy*

With a camera, I captured a rather

uncommon wave constellation. The picture only consists of sky and water, and I have positioned the horizon, so the picture is approximately halved. The necessary shadow area is provided by the outgoing wave in the foreground. With its size and all its facets in the light, the following wave is at a conspicuous place in the picture for the viewer.

In addition, the waves in the light on the left and right sides of the picture differ significantly in shape and appearance and avoid any symmetry. I waited a long time for such an opportunity during my walks. I had the idea at the time to paint such a seascape using acrylic paint.

#### *My Working Process*

I used a white-primed canvas and

deliberately left structure unchanged. The picture is very detailed on the foremost and subsequent waves, so I sketched them first. Firstly I primed the superior areas, like the sky, the reflection and the damp sand under the front wave.

I took photos now and again, printed them out and worked out some details with colored pencils. This is to acquaint myself with these details, because the acrylic colors dry out quickly when painting. On the palette I moisten the colors with distilled water. I worked with synthetic flat brushes in different widths. For details I used some fine red sable brushes. I make sure the colors harmonize with each other.

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In art, be concerned maybe... but never have fear. — Harley Brown



## Joseph Byrne South Carolina, USA, *Oyster Boat Mooring*, oil on wood panel, 15 x 30" (38 x 76 cm)

Finalist

### My Inspiration

I would have to say my inspiration comes from my love of these vast Lowcountry wetlands. I have paddled through them, fished, caught shrimp and gathered oysters from them. But most of all it's the importance of these salt marshes; they are the nursery for the ocean's food chain. I'm captured by the vastness and depth of these plains, the meandering channels with deep purplish-brown pluff mud banks. I can also tell the season by the color of the spartina grass, which goes from a vivid green to purple and also raw sienna. Then you have the air, which is always heavy and laden with moisture and shows atmospheric perspective. I was commissioned three other times to reproduce this scene, some of them larger but I insisted on the same ratio.

### My Design Strategy

Being that the huge marsh can get a bit

boring, I decided to focus on the forward water channel that directs you into the painting; it's also the main focus of my composition or the center of interest. Then the channel takes a right turn. I thought the distant channels would take you further back into the painting.

The very back waterway I had to use my artistic license. That waterway went from left to right and to me I felt it would be distracting, so I tapered it to a subtle pointer that brings you visually back into the painting. And, of course, we have the heavy air which I simply faded into the tree line to show distance. I want to invite the viewer into my painting.

### My Working Process

I always do sketches on site and I take a bunch of detail photographs that I will use in the comfort of my studio. I have done plein air paintings and only use them for

reference; you can only do so much in three hours.

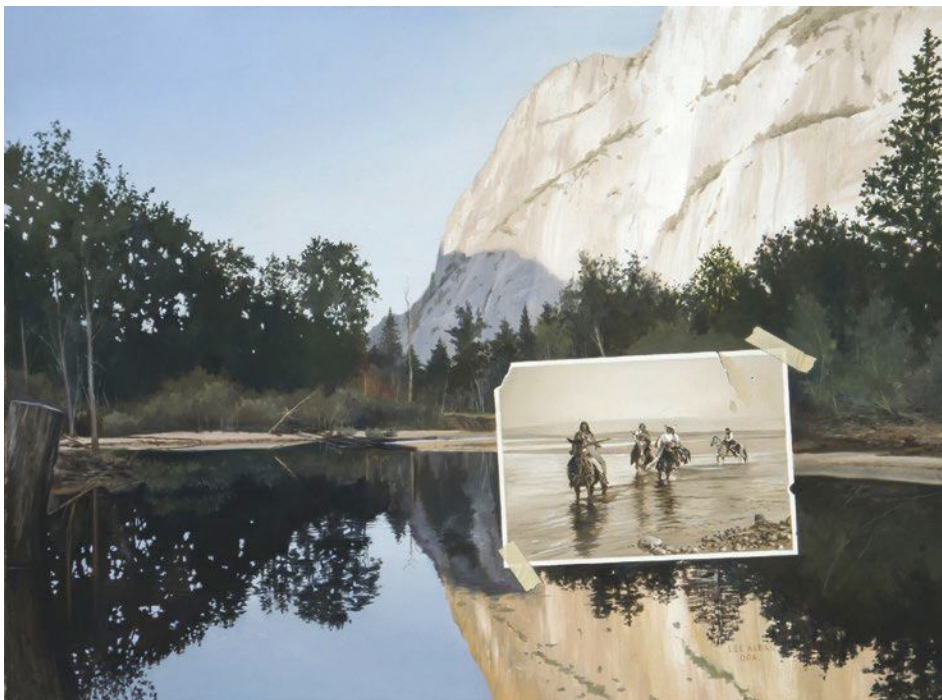
I picked one of my photos of this scene that I liked, but it needed work composition wise. I then did about six charcoal sketches, then a final pencil layout. When I was satisfied with the composition, I sketched it out on my canvas.

Then I tone my canvas with light oil paint turpentine washes and different color washes in various areas. When dry, I start laying in the paint; at the end of each session I put newspaper on top of the painting and rub the back of the paper. This is called tunking, and it removes any heavy buildup of paint and it will be dry for the next day's session.

### Contact Details

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## Lee Alban

Maryland, USA, *Know The River Has Its Destination*, oil, 18 x 24" (46 x 61 cm)

### Finalist

#### My Inspiration

I was invited to exhibit several paintings at the *Traveling the West Show & Sale*. Although I had many landscape photo references from visiting various western states, I did not have many references that would relate to travel. I had already used a train for one painting and a diner in another. Living on the East Coast I did not have ready access to Native American nor cowboy models, authentic clothing, etc. My first thought was that I could paint a traditional landscape and use a vintage photograph as a reference to add figures.

#### My Design Strategy

I looked at a lot of references, my landscape photos and online sources of vintage Native American photographs, trying to find a

workable combination. Nothing really came together and suddenly I had an idea. Why not paint a traditional landscape and, instead of putting figures in the scene, paint a Trompe l'Oeil of a vintage photograph on top of the landscape. It would look like someone taped a photograph to the surface of the painting. I would use this to establish a theme and produce a series of paintings, which I called *Spirits Of The American West*. The Trompe l'Oeil photographs would represent the return of Native Americans to lands, which they once occupied. I then decided to find Native American sayings to use for titles, providing additional homage.

#### My Working Process

I used a landscape photo that I had taken in Yosemite National Park and I searched the

online catalog of the Library of Congress, browsing hundreds of vintage photographs for inspiration. I decided on the size of the Trompe l'Oeil painting, reserved that area for its inclusion, and then painted a traditional landscape. I used green umber, raw umber and flake white to paint a monochromatic representation of the vintage photograph, producing an illusion of age and adding creases and tears. Finally, I used various key words to search the internet for an appropriate Native American saying.

#### Contact Details

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As years progress, so do extraordinary inspirations. — Harley Brown.



## Ann Dyer Michigan, USA, Water Study – Late March, pen and ink, 12 x 18" (30 x 46 cm)

Finalist

### My Inspiration

I am always looking for different ways to try pen and ink, and this water scene presented multiple challenges to me with the intricate highlights, reflections and objects under the surface of the water. There is a lot to see in small areas like this if a person looks closely.

### My Design Strategy

The intention was to try to show the transparency and smooth appearance in some areas of the water. I didn't want it to look scratchy, as can sometimes happen with pen work, yet line work is what sets it apart from a painting and can be interesting in its own way. Therefore, line work is quite

visible in the rocks on the left as well as the plants, yet very subtle in the water where lines were used for shading over a solid background. A few of the things taken into consideration when doing this art piece were wanting to show the plant roots and stones under the water without making them too noticeable, the cloudiness of the water in some areas and the clearness in others, how the shadows of the weeds can block a reflection to allow the area under water to show more clearly, and how the eddies move around with the current and around objects.

### My Working Process

The first step is to create a very detailed pencil drawing, keeping in mind where the

white, very light and darkest areas will be.

I use a crow quill dip pen for the whole image. Many areas have several layers of ink, starting with a solid base layer, followed by layers of line work and stippling for shading. I use Higgins and Dr. PH Martin's Bombay inks. I have about two dozen bottles of different color inks. All ink is applied with Hunt superfine pen nibs. Most colors are mixed, some are diluted and some are used straight from the bottle.

### Contact Details

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## Marzena Oberc-Habzda Texas, USA, *Red Sand Wave*, acrylic, 16 x 20" (41 x 51 cm)

### Finalist

#### *My Inspiration*

My inspiration comes from seeing and experiencing something beautiful, something so captivating that it takes my breath away. I have always been fascinated with the sea and its constantly changing moods. The sea provides superb variations in movement, shape and color. Making it irresistible to chase after a perfect wave over and over again relentlessly. Whenever provided the opportunity, I spend countless hours observing and taking reference photographs of this temperamental wonder. While vacationing on one of the Hawaiian islands this past summer, I was able to capture perfect reference photos of a beautiful breaking wave in unusually warm oranges against the cool blue-green color of the ocean. It was love at first sight, and the evidence of it is captured on canvas.

#### *My Design Strategy*

When starting a new painting, it is easy

to become obsessed with the subject matter and lose sight of a big picture, so it's important to me to concentrate on visual elements like shape, value, color and edges. These elements contribute to the way the viewer will read the painting. The surface of the sea, as well as a wave, was given a fluid almost liquid, glasslike quality and capturing it became my focus. By raising the horizon line, I wanted to bring attention to the movement in the foreground water, as well as the crashing wave. The wave was given a delicate, lacelike quality with soft almost transparent effect, which ended in a loud, powerful explosion as it connected with the surface water. The ultimate goal is to bring enjoyment and visual fulfillment to the viewer.

#### *My Working Process*

For this painting, I have used a portrait-grade oil-primed linen board. I start the painting process by selecting the number of reference

photos to trigger my memory and to help me with details of the final design. Once my materials are in place, I tone the canvas with light warm earth tones. Then, I loosely block in the most important elements using my Egbert bristle brush. At this point, my focus is on elements of design and compelling composition. When I am satisfied with placement of all elements, I begin to define dark shapes keeping my paint thin. Next is the blocking in of the middle values and light shapes are put in last. I go back and forth deepening and enriching colors and values while defining and perfecting shapes. In the end, I make sure that my focal area stays strong and permanent and is supported by the rest of the elements of the painting.

#### *Contact Details*

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Talent is merely step one. — Harley Brown.



## Perry Haddock

British Columbia, Canada, *Coastal Carpet*,  
acrylic, 24 x 18" (61 x 46 cm)

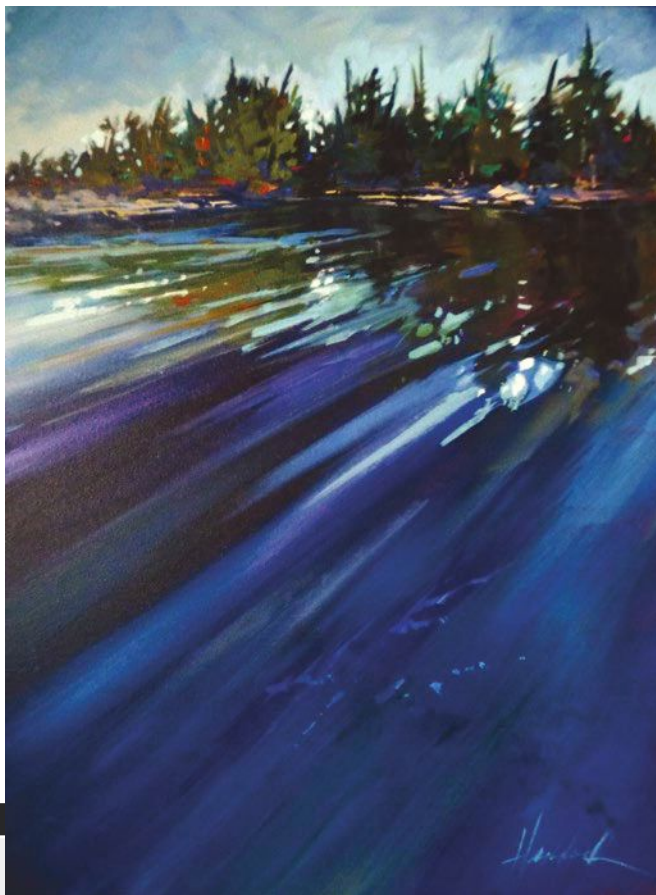
Finalist

### My Inspiration

The west coast of Vancouver Island is known for its pounding surf and wild winter storms, but in its restful moments, the tidal waters are calm. The long stretches of sand are covered with a thin layer of colour, reflecting the sky's intensity. As the pull of the tide reveals the soft sand beneath, the colours change and intensify, leaving the beach a shifting carpet, inviting handholding lovers or beachcombers to the small offshore islands.

### My Design Strategy

I wanted to place the emphasis on the water, so I placed the horizon very high, allowing me most of the canvas to play with reflections. I used the island as the



"destination," but left the focal point just short of the land, choosing instead to place the major interest in the broken light of the reflections.

### My Working Process

Whether I'm working outdoors or in the studio, I usually begin with a toned canvas, most often a warm mid-tone, such as burnt sienna. Keeping that tone as my mid-value, I lay in the composition very loosely with pencil, and then do a more definite drawing and rough "notan" using black gesso. When it dries, I glaze over everything with broad washes of transparent colours such as Indian

yellow, green-gold, dioxazine violet and quinacridone burnt orange. When my darks and mid-tones are established with the transparent hues, I start to define my shapes with opaque colours, moving around the painting to ensure unity, balancing warms and cools, and retaining the transparency of the darkest darks whenever possible. The final stage is to cut in with the lightest values, keeping the brushwork loose and lively.

### Contact Details

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## Keith Bowcock

Devon, UK, *Thrill Seekers*, oil, 12 x 24" (30 x 61 cm)

### Finalist

#### My Inspiration

I am fortunate to live by the sea, which has always encouraged me to carry my camera with me. I would describe myself as an observer and I am constantly seeing inspiration for new paintings within the surrounding seascape, landscape or townscape.

I was exploring the rugged North Atlantic coast of Cornwall (Poldark country) with the aim of finding subject matter in the historic tin and copper mine remains. However, when I stumbled upon this scene, there was no contest—I had the basis of my next painting.

The image in front of me depicted drama; the light, the danger, the surging Atlantic waves below. It was a moment in time that just had to be painted.

#### My Design Strategy

The strong sunlight was stunning, resulting

in interesting shadows. This combined with the geology of the landscape gave some great light and dark passages on the cliffs, with the sunlit sea introducing some beautiful contrasting blue hues.

The temptation, when illustrating climbers, is to go with a vertical format to accentuate the drama. But I saw more drama in the wider landscape, including the ocean. Rather than show the total cliff height I opted for a 1:2 ratio, but no wider as I didn't want the climbers to appear too small.

I used a number of my photographs as reference for the final composition, cropping and then "importing" the sea surge from one image to another adding strength to the ocean below.

#### My Working Process

I pencilled the sketch onto gessoed canvas and then blocked in the sea and the various

greys in diluted oils. I followed this by applying the base colours to the different strata with bristle brushes, using alkyd white in the mix to speed up the drying time. I then painted in the main cracks and fissures in the cliff face, followed by painting knife layers of colour. It really started to come together when using light acrylic brush touches to the light and shade areas. I added a touch of silver on the shore rocks and dioxazine purple with French ultramarine in the shaded sea foam. I am pleased that the three-dimensional effect still grabs me when I glance at the painting.

#### Contact Details

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When we decide on art...a pure Golden Moment. — Harley Brown



## Timothy Hall British Columbia, Canada, *Pettinger Point*, oil, 28 x 40" (71 x 102 cm)

Finalist

### My Inspiration

As a young man I was drawn to the mountains; now at 73, I am drawn to the sea. Near Tofino, British Columbia, the ocean beckons with its soft sea air and sea mists, where the land meets sea. Although the average annual rainfall is 127 inches, we always strike sunshine or sunny breaks. I find the play of sun on sea, sand, rocks and rainforest to be an endless visual delight. We have been in all seasons with the winter storms and ferocious seas exhilarating. Pettinger Point as seen through the mist, is named after the founder of the Pacific Sands Resort and forms the backdrop for this painting.

### My Design Strategy

After viewing my many seascape photos, I have taken over the years, I pick out as

many as 20 that may have some relevance to the scene I wish to portray. I then compose a very rough sketch in a separate sketchbook, often with much erasing and redrawing. In this instance, I wanted a fairly significant foreground taking up one-third or more of the painting, leading the eye into the elements of the composition, which become more faded into the mist. I always like some sentient life form in a composition whether it be people, birds or animals and placed a seagull on the driftwood log. In nature, it is very difficult to find a balanced scene and it is an artist's privilege to balance, enhance and emphasize as necessary.

### My Working Process

In this instance I prepared a 28-by-40-inch Masonite board ¼-inch thick with about

seven coats of gesso. The white surface was covered with a coat of cadmium orange acrylic to create a warm under glow.

I paint the sky first and then each successive feature coming forward as one cuts into the other. Oil paints are very forgiving as they don't run one color into another and may be painted over when dry if the colors don't look right, or even lightly sanded to remove dry paint to correct something when viewing on the easel. Attitude is important when creating detailed paintings. Remind yourself that if it takes hours to paint one small section of the painting, and it looks right, to be satisfied.

### Contact Details

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# CALL FOR ENTRIES

## HOW TO ENTER OUR ART COMPETITIONS

### FULL COLOR DIGITAL PRINT-OUTS

Use the Official Entry Form over the page

### ONLINE

Visit our website to upload digital files of the images you want to enter and pay for them using our secure server.  
**www.internationalartist.com**

To upload your entries you need to prepare your image files to be at least 400 pixels at the shortest edge. Once

you are in the **Official Online Entry** page simply select which challenge you wish to enter then follow the prompts and finally pay the entry fee via our secure server. There you can also see other entries received along with past winners of our competitions.

### CHALLENGE ENTRY FORM SCHEDULE AND CLOSING DATES

| #   | Theme                        | Issue | Closing       |
|-----|------------------------------|-------|---------------|
| 105 | Still Life                   | IA119 | Mar. 14, 2018 |
| 106 | People & Figures             | IA120 | May 9, 2018   |
| 107 | Wildlife                     | IA121 | July 11, 2018 |
| 108 | Landscapes                   | IA122 | Sep. 12, 2018 |
| 109 | Florals & Gardens            | IA123 | Nov. 14, 2018 |
| 110 | Abstract/<br>Experimental    | IA124 | Jan. 9, 2019  |
| 111 | Seascapes,<br>Rivers & Lakes | IA125 | Mar. 13, 2019 |



### HINTS FOR PHOTOGRAPHING YOUR ARTWORK

- Set your camera to the highest quality available.
- Shoot your paintings dead square on and fill the frame as much as possible. We can crop out everything else.
- Take your paintings outside and photograph them in the shade. Indoor lighting can create unpleasant orange or blue color casts.
- To ensure crisp pictures, use a tripod.
- Turn the date off!!
- Rather than look through the display screen when shooting your digital pictures, use the viewfinder because there is less likelihood of the camera moving and creating a fuzzy picture.
- Make sure no clips or easel clamps intrude into the painting, and that frames don't cast shadows that fall onto the painting.
- Then print out your entries on photographic quality paper no smaller than 8 x 5" (20 x 13 cm) size. (Some papers have a yellow tint, which impacts on the finished result. If you are unsure, it might be best to take your photo files to your local digital photolab.)
- The full-color prints must be crisp and sharp, not jagged or bitmapped, and you must be happy with the color.

Please note that under no circumstances will any image supplied as a digital file on CD be accepted. Digital files/images must be entered online.

Being able to see the other online entries to your competitions gives me an idea of what my entry will be up against.

It's great to see your magazine using the digital technology to help artists be seen worldwide.

Because I am able to see the paintings that other artists are entering I am inspired to enter my own art.

I've always wanted to enter your competitions. Now I can.

Your online entry form is a good idea. I can even see the quality of the other paintings that have won previously.

I have just looked at your website and found out I can now enter your competitions online. Good news isn't it!

I am happy that your online entry form allows artists from all countries to enter.

Because our mail takes so long it is sometimes too late for me to enter. Being able to enter online certainly solves the problem.

**Enter our  
Art Competitions  
from anywhere  
in the world**

# CALL FOR ENTRIES

## **ia** ART PRIZE CHALLENGE SERIES

A continuing series of art competitions designed to encourage the best talent working in the world today open to any painting or drawing medium.

ENTER OUR NEW ART COMPETITION

### CHALLENGE No. 105

## Still Life

See your work published in *International Artist* magazine and also receive a 4-page Editorial Feature in *American Art Collector*, the prestigious magazine read by collectors and galleries looking for new art work in the world's biggest art market.

Winners and Finalists in our competitions don't just win awards to hang on their walls. The real value of entering and being one of the winners is that your work will not only be seen by hundreds of thousands of readers worldwide but also by leading galleries and collectors in America, the biggest art market of all. Our Grand Prize Winners receive a 2-page spread in *International Artist* magazine and a 4-page Editorial Feature in *American Art Collector*. Publicity at this level is priceless and could be a career changing opportunity for any artist, working in any two-dimensional medium.



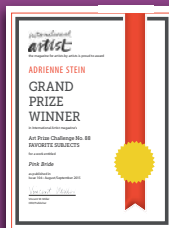
### CHALLENGE No. 105

## Favorite Subjects

|                  |                                                                                                                                                                       |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Medium           | Any painting or drawing media                                                                                                                                         |
| Entries Close    | Last mail received on March 14, 2018                                                                                                                                  |
| Entry Fee        | US \$9 / £5 / €8 / AUS \$10 (See overleaf)                                                                                                                            |
| Send Entries To  | See page 22 of Official Entry Form                                                                                                                                    |
| Winners Featured | Issue No. 121 June/July 2018<br>The winners and a selection of highly commended works will be published in our <i>International Artist</i> magazine Art Prize report. |

**NOTE:** The winners and finalists in Challenge No. 104 – Favorite Subjects will be featured in *International Artist* issue No. 120, which comes out in April/May 2018

Every winner and finalist will receive an Award Certificate authenticating their prize.



"I was contacted by a large gallery in Massachusetts after they saw my work in *American Art Collector* magazine. We have enjoyed a great relationship for several years now."

— Jim Seitz, Artist



## GRAND PRIZE WINNER

Our Grand Prize Winner receives;

- An Award Certificate to authenticate the prize
- 2-page spread in *International Artist* magazine read worldwide by more than 150,000 readers
- 4-page Editorial Feature in *American Art Collector* magazine

*American Art Collector* is the most prestigious magazine in America focusing on traditional fine art—the art most people want. It is read by affluent art collectors and galleries coast to coast, all on the lookout for new artwork and new artists. Having a 4-page Editorial Feature in this art market bible is the kind of publicity that could change your career as an artist.

"In large measure due to my exposure in *International Artist* magazine, I have now had almost 6,000 visits to my website from all round the globe. Being in *International Artist* magazine has truly proved to be an international experience for me and I continue to be grateful to the magazine."

— Alfred Nichols, Acrylic Artist, Mississippi, USA



## 2ND PRIZE WINNER

Our Second Prize Winner receives;

- 1-page spread in *International Artist* magazine
- 2-page Editorial Feature in *American Art Collector* magazine
- Award Certificate

The publicity you receive through this 2-page article in *American Art Collector* could lead to multiple sales in the world's biggest art market.

## 3RD PRIZE WINNER

Our Third Prize Winner receives;

- 1-page spread in *International Artist* magazine.
- 1-page Editorial Feature in *American Art Collector* magazine
- Award Certificate

## 10 HONORABLE MENTIONS

Our 10 Finalists each receive

- An entry in *International Artist* magazine with their work seen worldwide by international galleries looking for talented artists to represent
- 1-year subscription to *International Artist* magazine
- Award Certificate

Read about the experiences some artists have had after their work appeared in *International Artist* magazine.

"As editor of *American Art Collector* magazine, I travel America coast to coast. Wherever I go I am continually told by many collectors that they have discovered their favorite artists in the pages of *American Art Collector*."

— Joshua Rose, Editor, *American Art Collector*



SUBMIT  
YOUR DIGITAL  
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"I have been very busy since winning the Grand Prize in *International Artist* magazine [Challenge No.78, Abstract/Experimental, Dec/Jan 2014 issue] and having my work in *American Art Collector*. I have sold 17 paintings since the magazines came out. Some were sold directly from the article and others were sold at exhibitions just from the exposure. One lady said she had better buy one now while she could still afford it. A family member in Texas had told me at least three years ago that she would like to get a painting of mine "someday." Two weeks after the *American Art Collector* article came out she commissioned two paintings. So a very warm thank you for all your interest and the wonderful articles. I really appreciate it."

— Harold Walkup, artist, Oregon, USA



## RULES & CONDITIONS

Fill out the form overleaf to enter your digital prints or visit our website [www.internationalartist.com](http://www.internationalartist.com) to enter online. Only entries on this Official Entry Form will be eligible. You may enter as many times as you like (see point 4). See overleaf for entry address details.

**1. ELIGIBILITY** This is an open competition - all artists working in painting or drawing media are eligible to enter provided they meet the rules. To conform with the spirit of the awards all work must be original and completed within the last two years and must not have won any previous prize or award in any other art competition. No copies from other artists' works or paintings from other artists' photographs or from published material will be allowed. Source material must be original and available on request. No supervised work will be allowed.

**2. ENTRIES CLOSE** You must have your entry in by March 14, 2018.

**3. DIGITAL PRINTS** Digital prints should be printed on photographic quality paper no smaller than 8 x 5" (20 x 13 cm). Every entrant may submit an unlimited number of entries for each competition. **Please**

**do not send original artwork.** Pictures will not be returned, so please make duplicates for your submissions.

**4. ENTRY FORM Mail-In** Entries must be accompanied by one original Official Entry Form per artist as printed on these pages. A photocopy or facsimile may be used for more than three entries. When entering digital entries via our website, you must agree to our rules and conditions before submitting your images.

**5. PICTURE LABELING AND SUBMISSION** Each print must be clearly marked on the back with the artist's name, the title, medium and the dimensions of the work. Don't write on the back of your digital prints, instead, write on a label and stick that on the back. Only properly marked digital prints, together with fully completed Official Entry Forms will be accepted. For protection, simply fold a cardboard stiffener around your entry.

**6. ENTRY FEE** There is an Entry Fee for each picture entered in the competition (see next page), payable by Visa, MasterCard credit cards, or by check/money order, and this must accompany the

picture(s) and Entry Form. The Entry Fee is non-refundable.

**7. JUDGING** All entries received will be viewed and selected by the editors of *International Artist* magazine.

**8. PUBLICATION OF WORK** Signing the Entry Form will be taken as permission to publish the painting, (if chosen as a winner or finalist work in our prize report. Any work reproduced in this way will be given proper credit at all times. Although every care is taken by the publishers to match proofs to the material provided, there is the possibility that variations may occur between the slides provided and the colors reproduced in the actual magazine due to limitations of the four color printing process beyond the control of the publishers.

**9. TERMS** Submission of entry in this competition automatically constitutes the entrant's acceptance of all competition rules. The judges' decision will be final and no correspondence will be entered into. Winners will be notified by mail and announced in the first available issue of *International Artist*.



# OFFICIAL ENTRY FORM

## THREE INTERNATIONAL ENTRY POINTS

For your convenience there are three International Entry Points. You can pay your Entry Fee by Visa or MasterCard.

### 1 USA / CANADA THE AMERICAS

Send your entry and payment of  
US \$9 per entry/picture to:

**International Artist magazine**

**Challenge No. 105:**

**Still Life**

**7530 East Main Street, Suite 105**

**Scottsdale, AZ 85251, USA**

Enter your Credit Card details on the  
Entry Form below or include a Check/Money  
Order made payable to *International Artist*.

*(Checks must be in US Dollars and drawn  
on a US bank)*

### 2 UNITED KINGDOM / EUROPE AFRICA

Send your entry and payment of  
£5 (or €8) per entry/picture to:

**International Artist magazine**

**Challenge No. 105:**

**Still Life**

**7530 East Main Street, Suite 105**

**Scottsdale, AZ 85251, USA**

Enter your Credit Card details on the  
Entry Form or include a Cheque/Money  
Order made payable to *International Artist*.

*(Cheques must be in Pounds Sterling,  
and drawn on a United Kingdom bank)*

### 3 AUSTRALIA / NEW ZEALAND ALL OTHER COUNTRIES

Send your entry and payment of  
AUS \$10 per entry/picture to:

**International Artist magazine**

**Challenge No. 105:**

**Still Life**

**PO Box 535, Frenchs Forest**

**NSW 1640, Australia**

Enter your Credit Card details on the  
Entry Form or include a Cheque/Money  
Order made payable to *International Artist*.

*(Cheques must be in Australian Dollars  
and drawn on an Australian bank)*

## DEADLINE LAST MAIL RECEIVED ON MARCH 14, 2018

Please send your entry to the Art Prize coordinator responsible for your zone to the address shown above.

## STILL LIFE

I am submitting images listed below for this Art Prize Challenge and  
enclose my Entry Fee for each entry as described.

**When posting your entries, please don't use  
staples or paperclips on your printouts!**

*I understand these pictures will not be returned and that they may be  
published, properly credited, in a future issue of International Artist  
magazine. I warrant that the entries submitted are entirely my own work  
and that I own the copyright on each, as well as copyright on all source  
material from which these works were created. I hereby grant permission  
to the publishers for reproduction of this work for the purposes of this  
competition and agree to the terms and conditions as set out overleaf.*

### YOUR DETAILS Please print clearly

Your name \_\_\_\_\_

Address \_\_\_\_\_

State \_\_\_\_\_ Zip/Postcode \_\_\_\_\_ Country \_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

(So we can contact you if you win)

### YOUR ENTRIES

#### ENTRY 1:

Title of work \_\_\_\_\_

Medium \_\_\_\_\_

Dimensions (H x W) \_\_\_\_\_

Signature \_\_\_\_\_

#### ENTRY 2:

Title of work \_\_\_\_\_

Medium \_\_\_\_\_

Dimensions (H x W) \_\_\_\_\_

Signature \_\_\_\_\_

#### ENTRY 3:

Title of work \_\_\_\_\_

Medium \_\_\_\_\_

Dimensions (H x W) \_\_\_\_\_

Signature \_\_\_\_\_

Don't write on the back of your digital prints, instead, write on a label and stick that on the back. Please do not use bubble wrap, tissue, excessive tape or  
other elaborate forms of wrapping. Simply fold cardboard around the entry form as protection.

### YOUR PAYMENT

Please find attached my check/money order for the amount of \_\_\_\_\_ made payable to *International Artist*

OR

Charge the total amount to my ☐ Visa ☐ MasterCard

Signature \_\_\_\_\_ Expiry Date \_\_\_\_\_





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# PRO • fessional Artist QUESTION & ANSWER

How asking collectors questions can help you succeed in closing sales By Graeme Smith

Asking questions to your clients can help you handle any sales situation. Just remember to let the client answer each question before you ask another. Let's look at different kinds of questions and how they might help us sell.

### Closed questions narrow the focus of the response.

- » They tend to encourage factual answers, often simply yes or no.
- » Usually closed questions begin with words like did, do, can, where and are.
- » For example, "Do you like my painting?"

### Open questions tend to encourage discussion.

- » That's because they do not have simple responses.
- » They encourage opinions as answers and often begin with how or what.
- » Such as, "How do you think you'll explain your choice to your husband?"

### Permission questions open up a situation.

- » These questions are used when you want to start deepening a client's perception of a problem.
- » One example is, "Do you mind if I ask you about the paintings you already own?"

### Best/least questions are used to get a fuller picture.

- » For instance, "What's the best (or worst) thing about owning artwork?"

### Magic wand questions explore what the person answering wants or desires.

- » Such as, "If money was no object, what would stop you from buying that painting?"

### Catchall questions build bridges to the next phase in the process.

- » They start the transition to understanding.
- » For example, "Do you mean something like this painting?"

### Fact-finding questions are specific questions that only require a short response.

- » These questions often start with what or how.

- » An example is, "How will we deliver your new print?"

### Feeling finding questions explore feelings and motives.

- » "How would you feel if I let you take the work home on approval?"

### Paraphrasing checks understandings and keeps things moving.

- » One such question is: "Do you mean take it home on approval?"

### So, how can you create better-performing marketing?

- » These days it's hard to get any message out there!
- » There are just too many alternatives competing with you for attention.
- » You need to increase the personalization of all your marketing.
- » Could your website ask questions?

### The most important marketing strategy is to increase the feeling of talking directly to the reader/viewer/collector.

- » The talk is to the reader or viewer and only to them.
- » Your information is relevant to their business or personal life.
- » This is the power of personalized marketing!
- » In order for people to do business with us, a "know, like and trust" factor comes into play.
- » Depending on what you're selling the degree varies.
- » It's important for prospects and clients to have an insider's glimpse on why we do what we do.

For more professional reading about career planning, go to the website for professional artists: [www.artprofessionalmarketing.com](http://www.artprofessionalmarketing.com).

- » You will need to provide your name and email address to register.
- » Then you will receive weekly emails of interest to professional artists.

Best wishes in your art career in 2018. 🍀



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17th Century Dutch Still Life Workshop /  
Justin Wood / March 30-April 1, 2018  
Non-symbolic Portrait Painting /  
Tony Ryder / July 30-Aug. 10, 2018

### Contact Details

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Contact Details ibolya@paintinggetaways.com | www.ibolyataligas.com

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Lori Putnam offers studio and plein air workshops across the United States and abroad. Her workshops fill quickly, which is a testament to her approachable, giving nature, energetic demonstrations and hands-on teaching style. Putnam's paintings are a personal and genuine response to her subject, and she encourages and teaches her students how to do the same. She believes each artist sees differently and finds his or her own distinctive mark. Yet, letting go of formulas and finding the confidence to express ourselves honestly seems difficult, sometimes even fearful. Students will leave her workshops excited; ready to experiment more on their own; and pointed toward meaningful, personal, artistic growth.

### UPCOMING COURSES

New Zealand 10-day Tour and Workshop / All Mediums / Mar 1-11, 2018

Scottsdale Plein air to Studio Workshop / Oil / April 9-12, 2018

Online Mentoring Program Summer / Fall Deadline / May 20, 2018

Glacier National Park en Plein Air / Oil / Aug. 6-8, 2018

Rosemary & Co. Master Workshop, Yorkshire / All Mediums / Aug. 14-18, 2018

Coastal Maine Plein air Workshop / Oil / Sept. 11-14, 2018

Annual Putnam Fine Art Studio Workshop / Oil / Oct. 2018

### Contact Details

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# What Happens to Light in Clouds

*James Gurney looks at how sunlight interacts with clouds*

Although there is a light side and a shadow side on most clouds, the bulk of the light rays enter the cloud rather than bouncing off the surface. If the cloud is thin enough or fragmentary enough, a light side and shadow side are not distinguishable.



*Cloudy Mansions*, oil, 8 x 10" (20 x 25 cm)

In a large, dense cloud, such as a thunderhead, the light that enters the cloud is scattered and dispersed within the mass of water vapor or ice crystals. The light eventually exits the cloud, lightening the shadow side. Higher clouds are often not the brightest white because they're less dense.

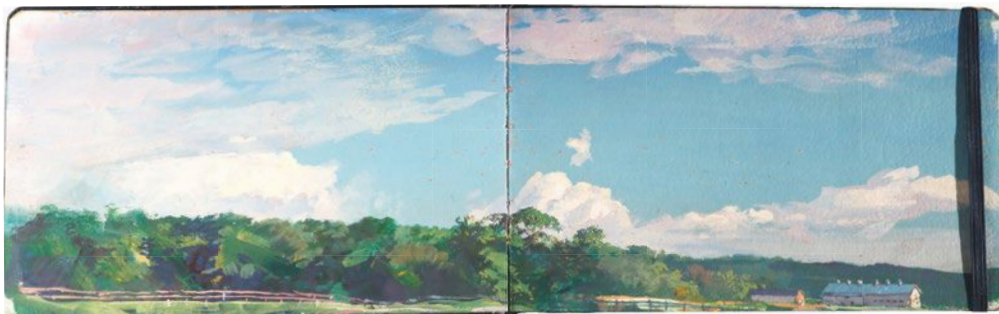
## CLOUDS DON'T BEHAVE LIKE PLASTER

Clouds respond to light differently compared to an opaque white surface, such as plaster or painted stucco. The cloud's illuminated side is darker than a solid white-painted surface would be. That's because the cloud absorbs so much

of the light. The shadow side is lighter because of the light that travels through the cloud due to subsurface scattering. Look at clouds compared to a white-painted house in the same sunlight and observe the difference.

The tonal value of the shadow side of the cloud is therefore a combination of internal scattering and light from external sources, such as the blue light of the sky and the light bouncing upward from the ground.

## PAINTING CLOUDS OVER A SKY GRADATION



*Southland Clouds*, acrylic, 5 x 16" (13 x 41 cm)

You can paint a cloudy sky in acrylic over an acrylic sky gradation that you prepare first in the studio. For the sky gradation here, I use liquid acrylics that come in bottles. For the clouds, I use acrylic-gouache, which is a pigment-rich, opaque paint that handles like gouache, but has an acrylic-polymer binder. I'm doing the study in a watercolor sketchbook.



Scan for VIDEO



I set up my easel with the full sunlight on the pages. That way the brightness level of the art is close to the light level of the scene itself. For any sky study you have to work fast.





*Cumulus Sky*, oil, 16 x 20" (41 x 51 cm)

I also use a prepared "sky panel" for this plein-air study in oil. The brightest whites and the sharpest details are reserved for the emerging billows at the top of the central clouds. The white colors of the closer clouds gradually transition more toward warm pink

or dull orange as the clouds go back in space. Light that has traveled farther has lost more of its cool wavelengths through scattering.

Whenever you paint these attention-grabbing thunderheads, look also for the shreds of decaying clouds sheared off by

wind currents and dissolving back into the air. These often-overlooked fractus or scud clouds are the flip side of the cloud's life cycle of growth and decay. They lack the compact density of the billowing clouds, and are never as white.



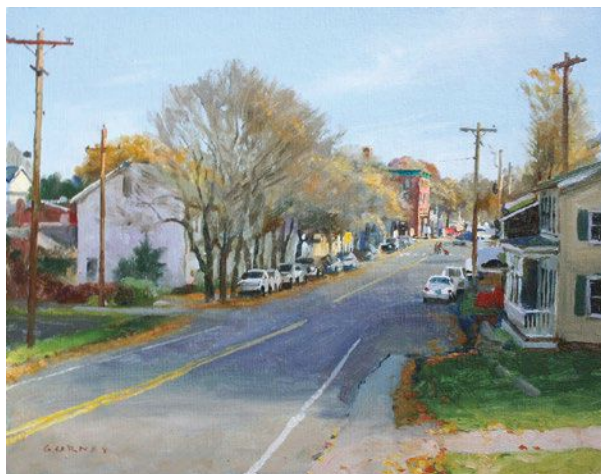


*Giganotosaurus*, oil, 21 x 14" (53 x 36 cm)

The first version of this painting for *National Geographic* magazine has an empty blue sky gradation. When I decide to add clouds, I brush a very light layer of oil on the surface of the dry paint and place the wispy clouds on top, letting the edges softly blend into the sky, just as real clouds do.

## LIGHT AT THE CROSSROADS

*For this location study, I start on an oil-primed sky panel, prepared in advance with a blue gradation. The blue color helps in two ways. First I have an approximation of the sky color already established with dry paint, so I can superimpose delicate detail over it. Also, the blue is a good complementary color to set beneath the warm, autumn colors.*



*Light at the Crossroads, oil, 11 x 14" (28 x 36 cm). Clouds can often be very light and wispy.*



# 8 TIPS FOR SKY STUDIES

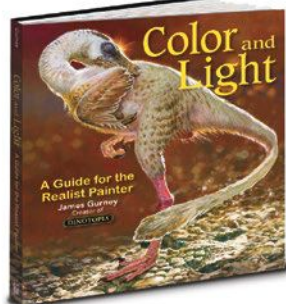
1. Acrylic is useful for painting prepared blue sky gradations, because the paint film is durable.
2. Casein is OK if you're working on panels, but it might chip off if you use it on facing pages of a sketchbook.
3. You can paint the clouds in either acrylic or oil over the blue acrylic underpainting.
4. The sky should graduate from a more saturated blue at the top to a paler and warmer blue at the horizon.
5. Don't make the sky too dark in value.
6. Once the sky gradation is bone dry, use a small spray bottle or mister to slightly dampen the sky before you start adding the clouds. If you're doing the clouds in oil, apply a thin layer of painting medium over the sky. That will give you some soft edges.
7. Paint from background to foreground.
8. If you make the objects on the ground plane small and far away, the sky will look bigger.



James Gurney painting in the Hudson Valley, New York.

## ABOUT JAMES GURNEY

 @jamesgurneyart



James Gurney is the author and illustrator of *Color and Light: A Guide for the Realist Painter*. David Briggs, author of *Dimensions of Color* says, "Any single book on this subject can only be an introduction, but what an introduction this is! I'm quite certain that *Color and Light* will mark the beginning of the end for the simplistic approach to color that still predominates in art teaching. If you are an art or design student, get this book, study it, and then pester your teachers ceaselessly until THEY study it."

## MARGARET CARTER BAUMGAERTNER

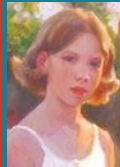


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| 7 - Day Oil Portrait Workshop      | June 25 - July 2  |
| 13 - Day Oil Portrait Workshop     | June 25 - July 12 |
| 11 - Day Advanced Workshop         | July 5 - July 18  |
| 5 - Day Mentoring Workshop         | July 14 - July 18 |
| The Baumgaertner Portrait Atelier  | June 20 - July 18 |

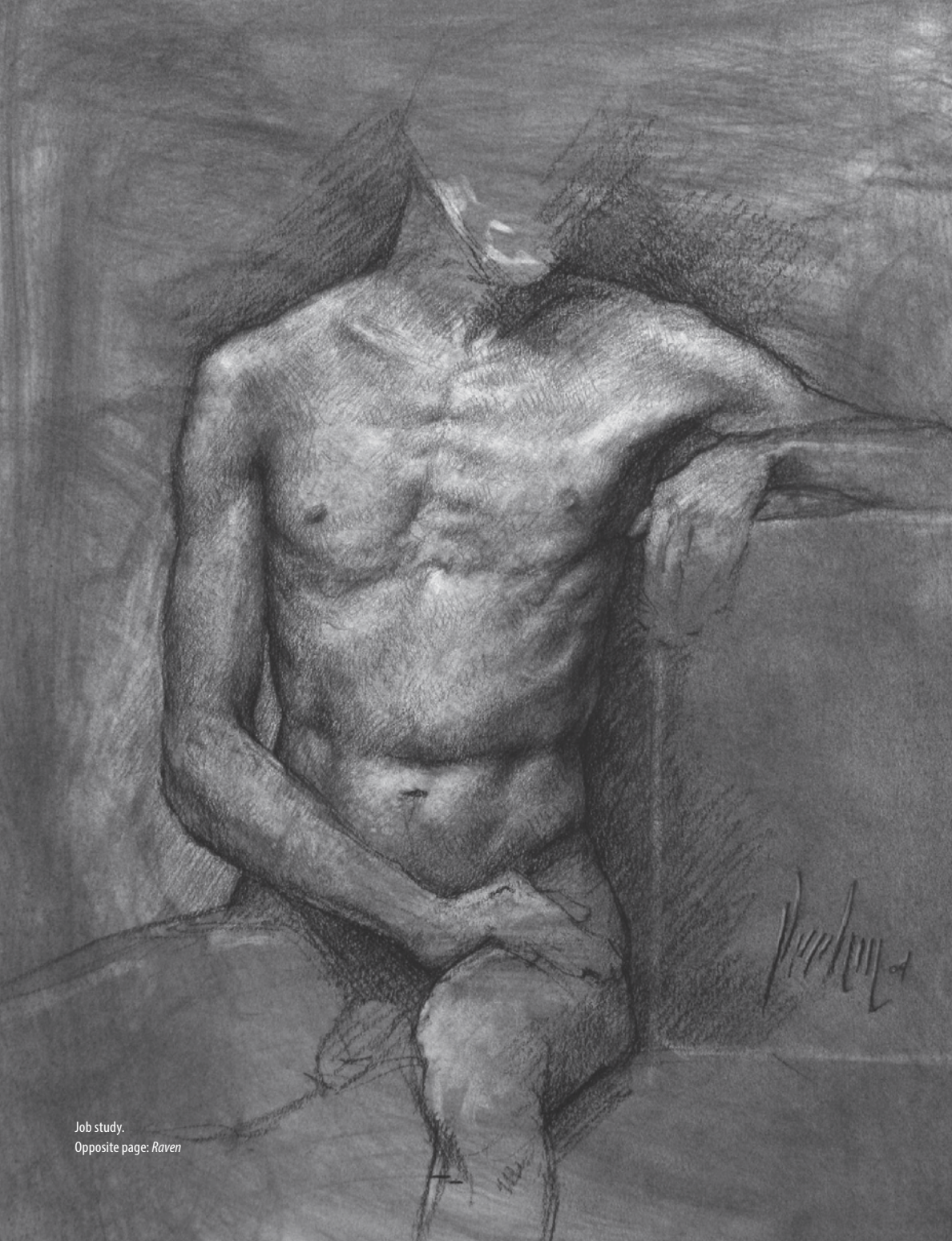
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# Communication & Discovery

Through drawing, artists learn how  
to explore subject matter in new ways  
and to greater depths *By Coulter Prehn*



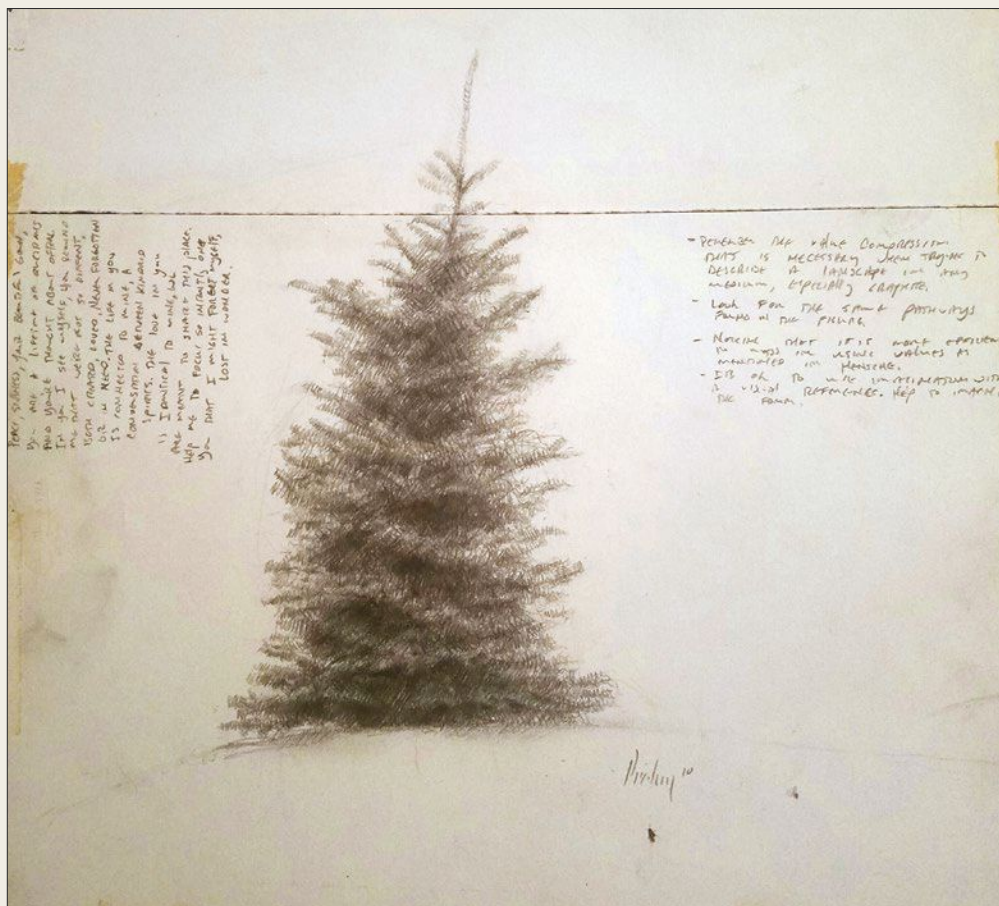
Job study.  
Opposite page: *Raven*



3

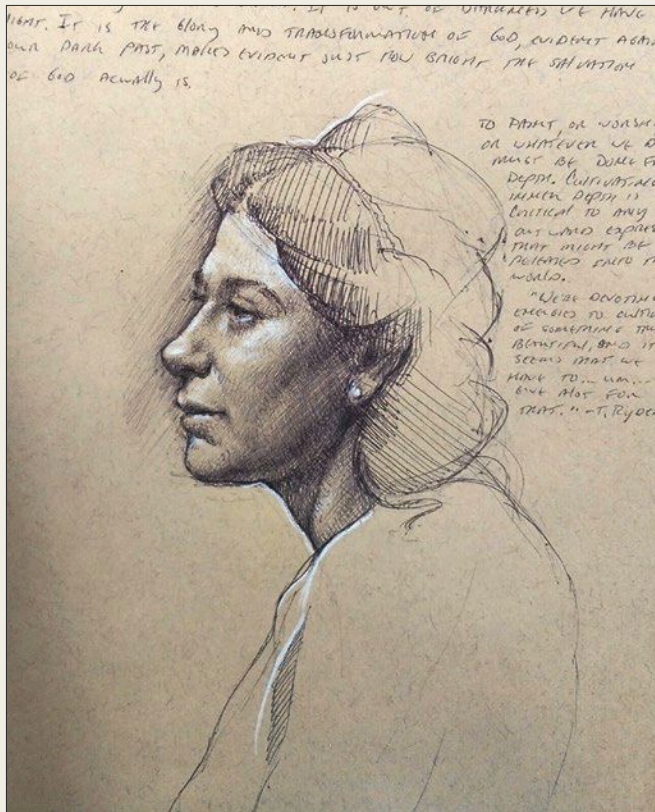
Our practice of drawing is one of communication and discovery. As we seek to communicate our experience of the subject at hand, we inevitably discover and experience said subject in new ways and to greater depths. This is the joy and adventure of drawing! We get to explore the world around us. By looking closer and more intently than others may look, we

also get to enjoy a secret intimacy with the world available only to those who have had cause to slow down and be observant and present in the moment. This closeness with the visual and material world isn't exclusive to artists, but we have been given a unique propensity and set of tools for investigating deeply those things that surround us. This leads to an increased possibility of appreciating them richly as well.



### A Lone Tree





A sketchbook drawing.

All art is about speaking, sharing and communication...to one degree or another. When communicating we must know the language we are speaking if we wish to be able to share thoughts and ideas in a way that is edifying for our audience. There is no difference within the context of the visual arts. Through the cultivating of technical skill and understanding of different mediums and methodologies (language), we artists gain the tools we need to depict our experience of reality, humanity and truth in a way that hopefully affects others in a positive manner.

Additionally, it is important to understand the power and emotive potential of whatever medium we choose

to work in. Drawing is not necessarily a study or preparatory work, which precedes a painting, sculpture, etc. Drawing is a discipline and form of its own with a unique ability to convey and communicate mystery, reality and the human experience. For me, something dreamlike occurs when I'm viewing or making a drawing. As the element of color (hue and chromatic intensity) is largely removed in most drawings (speaking of graphite or charcoal drawings specifically), they somehow take on a more mystical and/or mysterious presence; seemingly less connected or grounded in the physical realm than say paintings or sculptures. This feeling and opinion about drawing is, I admit, my

own and subjective, but as visual artists we should be thinking about such things. Understanding how certain types of mediums make us "feel" allows us more freedom and possibility for intentionality in regard to what type of creative tool we might use to convey a given subject, point or experience. Put simply, the more understanding we have the better we can communicate. The desire to communicate leads us to discovery and new discoveries initiate new impulses to communicate. This is the cyclical life of an artist!

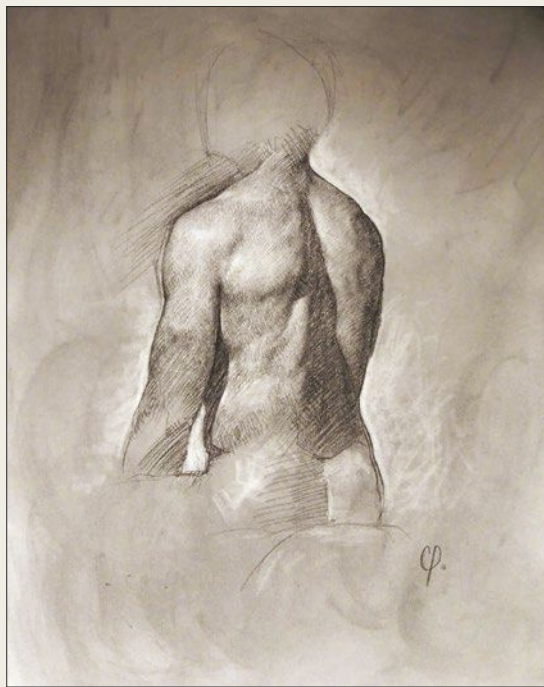
Discovery about the surrounding world changes us from the inside out and, without exception, affects our work and is what causes our particular "voice" or "style" to emerge. Style is not so much a matter of mark making or physical usage of a medium as it is something more real and honest that begins to come forth in our work as we develop and progress as draftspersons and painters. It happens naturally, not through mimicry, although the influence of other artists upon us is inevitable and needed. It is important that our priorities and motivations for creating are deeply essential and are concerned with reflecting our creative nature. For instance, goals for our work should not sound like, "I want to be able to paint like so-and-so," but, "Hopefully with enough practice and time I will gain a higher level of understanding and be able to share that understanding through my art."

Do you see how one focuses on others, comparing yourself to others, while conversely, the latter realizes that this journey of art and creativity is a personal one that has more to do with discovering our "true self" and the nature of things than it does with making a nice painting. When discovery remains the focus of our efforts and work, then in turn we are not as focused on what others are doing or on being "better than" someone else. "Better than" thinking may be useful in a market economy and in regards to making money or a temporary sense of satisfaction or something, but it has little to do with what the artist journey is really about: precise communication and

discovery on both personal and societal levels. Discoveries through creating *are largely the end goal* and with each one that occurs we take another step down the path of realizing our personal, full potential and even, possibly, our role and reason for being.

What you and I make matters. We are constantly adding to the world through the creation of our works. It is my opinion that we should contribute something beautiful, nourishing and true as often as we can. This is no small task and it will require each of us to work diligently to grow in skill and increase our ability to impact the world through painting, drawing, etc. We are each doing our own small part. In the end that's all we *can* do and hopefully, through our combined effort and intentionality, we can make a difference.

There are many ways to approach the practice of drawing and each artist needs to find the methodology that works best for them. Experiment, draw constantly, try different mediums and methods and over time you will realize that somehow along the way (almost without trying or noticing) you have arrived at a style and process that is unique to you and useful in sharing your experience of the world. I hope through your work you are able to communicate effectively and that your journey of art and discovery would be filled with joy. 



Back study.

## My Art in the Making *Flowers*

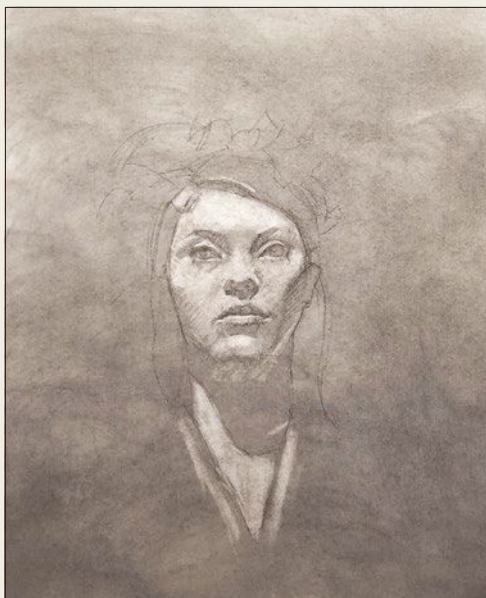


### STAGE 1

#### FIRST OBSERVATIONS

These days I have been creating drawings primarily on toned paper. I prefer to use Strathmore 400 series, which I tone lightly with graphite powder by sprinkling on the graphite and applying it gently and evenly with a paper towel before blowing off any excess.

The beginning of a portrait from life (observation) occurs before the first marks are made. Examine your subject, which is precisely the light falling across the forms of the face of the person you are about to draw. What direction is the light coming from? Where is the darkest value within your composition? Where is the lightest? After spending a moment in thought, I make marks lightly (with a 3B pencil) regarding the contour or outline shape and movement of the head before using a kneaded eraser to pull out the graphite from regions where I'm observing the lightest lights.



## STAGE 2

### IDENTIFYING LIGHT AND SHADOW

This sketch continued by further establishing the differentiation between the portions of the sitter that were in the light and those in shadow. This is an exciting part of the drawing as the general feeling of the fall of the light starts to become clear before any real modeling of form has taken place. At this point, do your best to not fully render any particular feature, such as an eye, nose or ear. It is important to be able to move any feature as needed and not be too attached to placement at this time. Don't be frustrated if features need to be moved around a lot in trying to get an accurate likeness; drawing isn't about having things perfectly placed but being willing to correct "mistakes" one by one as you find them. Remember, this is all about discovery!



## STAGE 3

### COMPOSITIONAL ELEMENTS

The shoulders, clothing, background... and, in this case, the flowers on her head, are all important aspects of a portrait and are compositional elements that should be considered and approached with care. They are, in my opinion, also subject to artistic license (as is the whole process). I decided to use only one of the flowers in her hair a primary focal point and to utilize the shoulder and shirt shapes to make the composition more interesting. This is the first time that I have begun to really address form in the drawing as well. Start by discovering the darkest darks as they work to support the feeling of light and establish a value structure and range for the piece. As the work progresses, these darks will function as an anchor and reference point for value decisions throughout the rest of the drawing. All other values must be in correct relationship with these darks in order to accurately describe the light we are seeing.

## WHAT THE ARTIST USED

» Strathmore 400 Series Paper  
» Graphite powder

» 3B, 4B and 6B pencils  
» Kneaded eraser

» Paper towel



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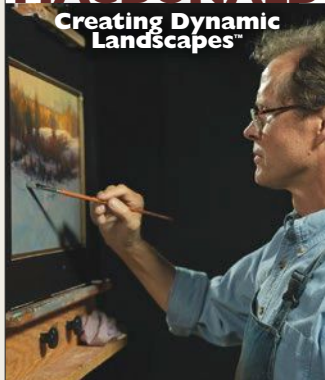
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#### STAGE 4

This is where things start to get fun (well...the whole process is great, actually)! As we begin to model forms, our portrait really starts to “come to life.” The process of modeling form to describe the feeling of light is a delicate one and has to be done mindfully. When I’m drawing from the model, I never make more than two or three marks without looking up to reference my subject. More marks than this is really just “fiddling” with your drawing and often leads to mistakes that require correction, taking more time and effort than if you’d just worked slowly and intentionally in the first place.

My teacher, Tony Ryder, always emphasized the importance of working from dark to light in modeling forms. You can see that the hair and other darker values have been placed first. These darker areas begin to “corral the light” (another Tony-ism) causing the source and quality of the light to become clearer. Resist the urge to work up into places you can tell are in the light as long as you can. If you make too dark of marks here they can be hard to remove later and aren’t helpful in expressing a sense of light and form.

#### ABOUT THE ARTIST

Coulter Prehm has studied art with many of the top contemporary painters of the day though the bulk of his study has been with Tony Ryder who is a dear friend, teacher and mentor. His work has been displayed at galleries across the U.S. and has been featured in numerous publications in the United States, Europe and Canada. Prehm also founded the nonprofit, Renaissance Life, offering free, full-length art tutorial videos and other resources to the public. Prehm resides in Santa Fe, New Mexico, with his wife, Liz.

**Contact at** [www.renaissancelifefornow.com](http://www.renaissancelifefornow.com) | [www.coulterprehm.com](http://www.coulterprehm.com)

@coltprehm



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### STAGE 5 FINISHING FLOWERS

Wrapping up a portrait sketch is an issue of modeling form, adjusting composition and knowing when a work has reached the conclusion it was always destined for. Many people have trouble knowing when to finish a piece and end up over-working their portrait in the end. Listen to the drawing. As mentioned earlier it has a life of its own, and if we are sensitive, we can instinctively detect the moment when the piece of art has become what we had envisioned it to be from the start.

### The Portrait Society of America

#### Chairman's Letter

# Facing Failure

**T**hirty-two years ago, I stepped away from the financial security of an 8 a.m. to 5 p.m. job to launch my own fine art studio. Previously, I worked as a museum artist/exhibit designer at a newly established state history museum for 10 years. Our small staff of highly creative people took on the feeling of a family.

Among the original six museum employees was the museum director position that was filled by a very energetic and memorable man who sported a great full mustache, always wore a plaid vest with his shirt sleeves rolled up and was never without a great smile. Jim was truly a unique character and very qualified having previously been on the staff of the Smithsonian Institution. But Jim had one saying that I'll always remember as it revealed much of his thinking about who he was and what he wanted to accomplish. Whenever he heard of someone else's finished projects, travel plans or home improvements, Jim would excitedly nod his head in enthusiasm and then as he walked away you could hear him wistfully saying, "Man, I've got to get it together!"

Even when you have accomplished a great deal but have not done everything you wanted, how do you view yourself? It is easy to feel the stinging pain of failure, but take time to evaluate whether you should feel that way or if you just are not seeing the complete picture. When that drive to succeed has not been fully met, have you let it negate the other 90 percent that is positive?

In art school there was a lot of emphasis upon creating "serious art," which meant you had to be up on all of the current cutting-edge theories and views the critics thought were fashionable at the time. Should you be so foolish as to suggest you only wished to



**Outside the Box, First Place:** Alexandra Tyng, *Brief Window*, oil, 32 x 50" (81 x 127 cm)



**Still Life, First Place:** Todd Casey, *The Entomologist*, oil, 6 x 9" (15 x 23 cm)

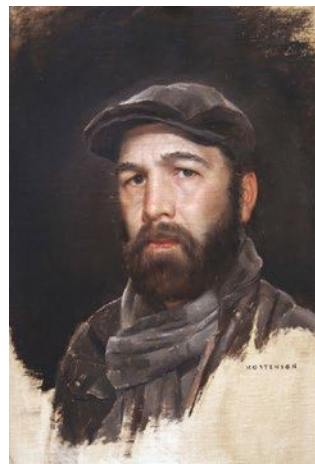




**Non-Commissioned Portrait, First Place:**  
**Candice Chovanec**, *Teresita*, oil, 24 x 18" (61 x 46 cm)



**Commissioned Portrait, First Place:**  
**Jianwu Tan**, *Love Song*, oil, 43 x 23" (110 x 60 cm)



**Self-Portrait, First Place**  
**Gregory Mortenson**, *Self-Portrait with Scarf*, oil, 16 x 11" (41 x 28 cm)

discover the "beauty" in a subject, your work would immediately be considered *déclassé* and that you were not a "serious artist" meaning that no gallery would want your work? These are silly and pretentious ideas that can burden a person and if not discarded can truncate an art career.

Over the years I have written about what constitutes validity in art criticism and what it takes to be a fair and knowledgeable judge. Everyone has an opinion that when expressed often reveals their own personal values. But for a judgement to have any validity at all it requires insight and a universal view.

In our *Members Only* competitions, there are various categories in an egalitarian effort to ensure fairness to those aesthetically directed works. Of course, assuming that art can be categorized beyond "objective" and

"non-objective" is questionable at best, though it does give the artist some expectations of how the works are to be judged.

I judged the "Outside the Box" category, which only enforced my belief that the only thing that is without limits is "imagination." The more you use your mind's eye to "see that which is not," to build new concepts and find new approaches, the stronger your creative abilities become. Age does not diminish it and the only boundaries that can stop you are those you allow to be left. Never allow any artist, gallery owner, agent, competition rejection nor critic make you believe that your art is not good enough. Art is important! And the making of art is far too critical to your continual growth as an artist to allow anyone or anything to get in your way.

Criticism that is fair and even is of monumental value to the path you decide

to follow. But harsh or petty criticism is very destructive—especially to young or beginning artists—and wise teachers should always find the positives and build upon those. Not being accepted into a show or competition naturally leads to asking yourself, "What is wrong with this work?" This sets you down the road of negative thinking and if not adjusted leaves you at a dead-end. Ask yourself instead, "What is right with this work?" and now you have an open avenue before you.

There is nothing made that can't be improved upon! If you or anyone else says to themselves that they have achieved the ultimate in their work and it cannot be improved upon, then I promise you they are headed for stagnation! There is a good reason that as sophisticated as cars, computers, or computer programs are they still come out every year with new models—so the ultimate can be improved upon, right?

Congratulations to the First Place selections from the five categories of the 2017 Portrait Society's *Members Only* competition. There were hundreds of entries in each category and in many instances, there was a slim margin between works being awarded and not awarded. It was very inspiring to view the depth of good, strong work in each category. We know it can be discouraging not to be recognized but I urge you to continue your own artistic journey and keep on creating what you love.

Edward Jonas,  
 Chairman



# A Celebration Two Decades in the Making

*Up Close with The Art of the Portrait Faculty*

By Christine Egnoski



David Kassan, *Raya Kovensky, Survivor of the Shoah*, oil on panel, 40 x 30" (102 x 76 cm)

**T**he Portrait Society of America will be showcasing portrait and figurative work at our 20<sup>th</sup> annual artists' national conference April 19 to 22, 2018, in Washington, D.C. Artists from all over the world gather to watch a variety of demonstrations, participate in hands-on workshops and receive one-on-one critiques from our esteemed faculty artists. In this issue, we asked several of the faculty artists—**Anna Rose Bain, Michelle Dunaway, David Kassan, Robert Liberace and Mario Robinson**—to share their thoughts about artistic goals, struggles and discoveries. This is just a snapshot of ideas and teachings that you will be privy to at the conference, and we urge you to register early as we are already 80 percent full.

**EGNOSKI:** What are your goals as an artist and have they changed over the years?

**BAIN:** Before having my daughter, my goal was always to be the best artist I could possibly be. Since becoming a mom, that goal hasn't changed, but it has broadened. I hope to demonstrate through example that it is possible to find balance in life and art, and to encourage fellow artists (especially moms and caretakers) in finding their own unique voice. I hope to achieve excellence and fulfillment from both (parenting and painting) without diminishing either in any way. Ultimately, I hope to create art that is truly meaningful.

**DUNAWAY:** My primary goal has always been to become the best painter I am capable of being. My desire being to hone my talent and be proficient in my painting so that I may convey with honesty, accuracy, strength and sensitivity what I am



**Anna Rose Bain**, *Silent Snowfall*, oil, 36 x 30" (91 x 76 cm)

compelled to capture in paint. I have of course had other goals when I was younger, such as to be in certain top galleries, art publications and exhibitions, but I never chased after those things. I always believed if my work was good

enough those things would find me and that has been my experience. I advise upcoming artists in my workshops to be careful and set their intention and goals in the right direction, creating high-quality art and constantly

growing as an artist. There is nothing wrong with notoriety, but that should be a symptom of doing great art and pursuing your discipline as a painter. If you hone your skill and add your unique voice into your technique I believe



## THE ART OF THE PORTRAIT

success will inevitably follow.

**KASSAN:** It's funny to look at my goals over the past 18 years that I have been striving for in my painting career. They definitely have changed over time on this journey. In the very beginning my goals were to become technically decent enough to make an income to support my family and myself. As of late, my understanding of what I need to be nourished as an artist has become my main goal. I think early on, it was getting into certain galleries or winning prizes. Which are all amazing accomplishments, but I believe that can be much easier achieved if the holistic goal of being in a place where you are fulfilled every day with the artwork you are producing. Not satisfied with what you do completely, but nourished every day.

**LIBERACE:** Simply to learn and improve has been a constant pursuit. But I am increasingly determined to encourage artists who are beginning their career to explore the powerful, creative possibilities of realism. It is important to foster an environment where students have the opportunity to explore art which stresses the development of their skills and talents. Art which derives its inspiration from the visual world contains a distinctive awe-inspiring force and students should be introduced to the wonders of this world.

**ROBINSON:** My consummate goal as an artist is to share my view of the country in which I live. The United States of America is complex and diverse. Her greatness lies in the resilience of everyday people. The subjects I choose to depict reflect my curiosity and

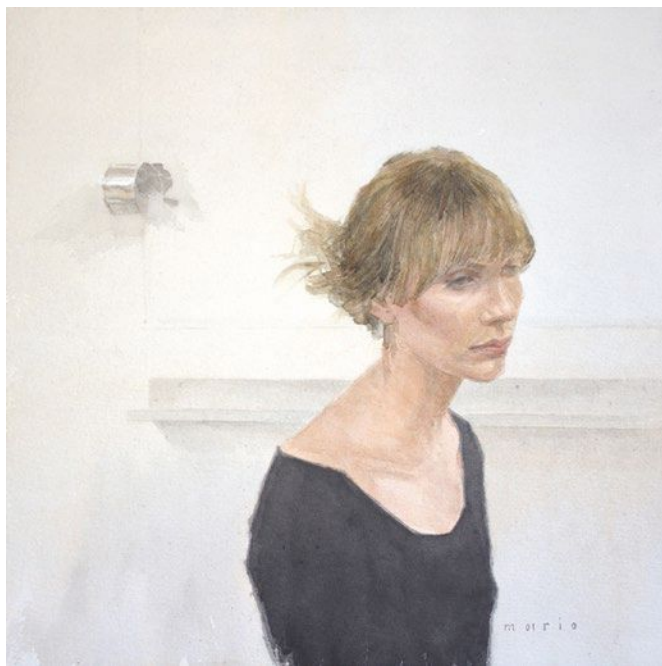
willingness to engage individuals regardless of their designated category. In recent years, I have expended my subject matter from my family members and close friends to include a wider swath of the population. It's easy to be relegated to a pigeonhole by outside forces; however, a true artist continually evolves, and their voice is always the loudest in a room full of opinions.

**EGNOSKI:** One of the most complex subjects for an artist is color; what area in your discipline have you had to work the hardest on or has given you the most problems?

**BAIN:** One of my biggest tendencies when I was first learning color was that I would push temperatures to one extreme or another. If a mentor told me, "That needs more red," or "That could stand to be a bit more blue," I would go overboard in that direction. The crucial thing I've learned about color is it is easy to confuse an intense hue with a light value. One should check to make sure the value is correct first before worrying about hue.

**KASSAN:** Great question. "What haven't I had a challenge with?" would be easier to answer since pretty much all aspects of painting and drawing have been extremely challenging and rewarding at the same time. Settling into my own temperament as a painter has probably been the biggest challenge. I love so many types of art and creating, from landscape painting, to looser styles, to wood sculpture. There are just so many different paths I've wanted to take as an artist, it's been a hard time finding myself in my work through focus. Without that focus, I would be jumping from artistic pursuit to pursuit.

**DUNAWAY:** I have found that every person has some areas that come very naturally and others that they struggle with and must work extra hard on. It's common when starting out and painting in a class in front of others to want to play to our strengths to create a good painting, but I think it's so important to focus instead on bringing our weaker areas up to a



**Mario Robinson, *Jillian*, watercolor, 14 x 14" (36 x 36 cm)**

**Michelle Dunaway, *The Artist Portrait of Katie Whipple*, oil, 40 x 26" (102 x 66 cm)**

higher level. That is how I taught myself when I was learning to paint. For example, drawing and color came very natural and easy to me, edges on the other hand was a major battle. So for a time when I was painting every day from life, practicing portraiture and figure painting, I would make edges my main focus and everything else subordinate. When I felt I was understanding edges and how to create depth in a painting atmospherically I then reintroduced my strengths into the painting process. As we bring our weaker areas up to the level of our strengths and then reintroduce our strengths we can bring all elements into the finished painting at a high level. When artists compliment me now on my edge work and say how strong it is, I feel a deep thankfulness knowing back in the day it was my greatest weakness and that the hard work paid off.

**LIBERACE:** Line, color and form are subjects that I've spent my career trying to better understand. I am intrigued with the special way color and line can efficiently capture visual effects but generating something deeper that transcends the conventional is the greatest challenge. A stroll through most any museum will demonstrate how calligraphic line, paint strokes or clay volumes can dynamically evoke the essential qualities of life. Understanding and exploiting this phenomenon is an all-consuming and confounding pursuit, which begins each day I step into the studio.

**ROBINSON:** Watercolor is an untamable "beast" by nature. It's unpredictable and transient. The pace of the water meandering down the paper's surface was daunting for me as I learned to use the medium. Once I embraced the fluidity of the watercolor, I realized the next issue was controlling the chroma of the colors. It's a risky proposition to continue to add glazes to achieve depth in flesh tones, due to the inability to correct mistakes. The result is often a carefully crafted, illustrative watercolor that appears ghostly. I discovered that a monochromatic block-in,



utilizing neutral colors in order to establish a full value range prior to adding full color, raised the level of my paintings.

**EGNOSKI:** How do you balance your clients' preconceived compositional ideas versus your own creative approach to paintings?

**BAIN:** It can be tricky to find a balance between "the customer's always right" and tactfully convincing them that the artist is the expert. When discussing a project with a client, I like to use the word "collaboration"

because the client has a vision for the painting, but I will be the one bringing it to life. It helps to give them examples from past paintings to show them what works and what doesn't. Ideally, their idea is a starting point and my job is to take it beyond what they imagined by turning it into a timeless work of art.

**DUNAWAY:** I'm thankful that all of my clients trust my intuition when it comes to painting ideas. My galleries want me to follow my own intuitive instincts when it comes to what

## THE ART OF THE PORTRAIT

I paint and are happy to show whatever I choose to send, I think it is so important to have that mutual trust between a gallery and an artist. As for clients for commissioned portraiture, since they know the quality of my work when they approach me to do a painting, I've found that they trust my intuitive thoughts on the finished work. Sometimes a client might have a certain idea for a painting of a loved one and I do love collaborating to create a unique painting that the family will treasure. Thankfully every one of my clients has always trusted my lead when it comes to the final painting and they've always been very happy with the finished work.

**KASSAN:** This question goes back to the first question; I believe that I want to be autonomous in my work, without any galleries over my head. I have always had subtle comments made to me by galleries in what directions they wanted me to move in with my work and thankfully they stuck with me when I would ignore some of them. I also do not do portrait commissions, to my financial detriment; I'm just not very good at them. I feel that I would have missed out on some of my most rewarding painting experiences if I had taken some large commissions that I had been offered in the past.

**LIBERACE:** Art has always been a collaborative enterprise. The artist's point of view merged with the client's desires and expectations can be a recipe for inspirational art. History is filled with instances of great art emerging between artist and patron, whether the relationship is harmonious (like Velasquez and Philip IV) or stormy (like Michelangelo and Pope Julius). I look at the client's perspective as an opportunity rather than an impediment. Of course, mutual respect is key for a rich artistic experience to flourish and artists should never sacrifice their vision simply to please a client because the resulting artwork will likely be a disappointment not only to the artist but to the client as well.

**ROBINSON:** I have only accepted two commissions in my career. They were both subjects I was interested in exploring. I admire artists who are able to create stunning works of art that appear to be on par with their personal works. My artistic voice is intrinsically linked to my desire to paint a particular subject. My focus is vastly different when I'm engaged in one of my personal narratives versus another individual's concept.

I respect the role gallery owners play in the careers of the artists they represent. Their opinions are based solely upon financial concerns. While their suggestions can be conflated, it's important for artists to truly identify their motives. I have had galleries attempt to "paint me into a corner" and create a niche market for my work and I resisted it. I will never outsource my artistic vision for monetary gain.

**EGNOSKI:** An artistic career is a lifelong learning process; is there something you recently discovered that has made an impact on your work?

**BAIN:** I have been privileged to paint alongside some world-class artists here in Denver, and something I've learned simply by watching them is that they are incredibly patient with themselves and the process. I've always thought that the best works of art were only made while "in the zone"—that elusive, transcendent state of pure creating that every artist pines for. But I'm learning that instead of immediately throwing out a painting if it isn't working, I can assess it by asking these questions: "Is the composition flawed, and if so, how can I make it stronger? Does it read well from a distance? Why am I responding or not responding to it emotionally? Could something be added or removed in order to make it a stronger piece?" And so on. Patience and willingness to let the work breathe for a week or a month before revisiting it are becoming key to my process.

**DUNAWAY:** Yes it is, and recognizing that it is a lifelong process that allows for a

more sane and peaceful working method. Sometimes as an artist we can get frustrated with our limitations at a given period in time, usually though that is when the most growth is occurring in our work, we are stepping out of our comfort zone and reaching further in our artistic quest for excellence. I used to think creating the perfect painting was the thing to go after, then I read a quote years ago that said, "the Holy Grail is not in the finding, it is in the journey." So as we pursue our path in art, working diligently in our studio, I think it is so important to be aware in the moment and treasure the experience of creating. Whether it's painting a subject or model, a moment to truly study another human being and connect to them through the creative process or the moments with clients and collectors where your art bridges a gap and is connective to another human being through inspiration... these moments are what life is about, these moments are what art is about. These instances of connectivity to one other through art is the lifeblood of painting to me. There is always a moment I find when painting a portrait where the desire to capture accuracy and honesty transcends the mere planes and structure of the face and you see something in the person, a fleeting emotion or a resonance of the human spirit that you can identify with. And you realize, that no matter how different you may be on the outside that on the inside we are all so similar... that's the magic to me. Through art, I learn to see beyond the surface of things and I hope through my art others will see beyond as well.

**KASSAN:** I think that I have a pretty consistent technical arch with my work and I am always trying to get better in that area, but I am more impacted in my work and challenged by trying to capture the different stories I hear from the people that I paint. The technical aspects are becoming more intuitive so that the emotional portion of my brain can take over and I can bring more empathy to my subjects.

**LIBERACE:** My first teachers in art were





**Robert Liberace,**  
*Winter*, oil on canvas,  
36 x 28" (91 x 71 cm)

keen on introducing me to great masters of European art. Even the American artists that I adored, such as Sargent and Chase, were products of European academies. In recent years I have become transfixed by great American illustrators like Howard Pyle and N.C. Wyeth. Their direct and assertive approach to painting, innovative compositional arrangements and flair for the dramatic made

for truly compelling artwork which has had a powerful influence me.

**ROBINSON:** I've recently discovered vulnerability is a positive emotion rather than a display of weakness. I recently painted a self-portrait, which dealt with my survival of Superstorm Sandy, which devastated my coastal town and surrounding areas in 2012.

The painting also confronts my reaction to my mortality. I have painted numerous self-portraits throughout the years; however, the image exhibits a less confident expression than the others. The mask is seemingly pulled off and there's an emotion with which we all identify. Fear can be stifling; however, life ultimately continues. 

# MARY SAUER

*Camille*, oil, 10 x 8" (25 x 20 cm)



**STAGE 1:** I begin by sketching out a gesture of the head with a pencil, triangulating major facial features. I usually don't spend more than 10 to 20 minutes on this stage.

**STAGE 2:** I usually use a raw umber diluted with some medium to lay in the darkest darks of the painting.

**STAGE 3:** I paint in planes on a raw white canvas, so I work dark to light all over the entire form. This way, I am reusing the same color in more than one portion of the face, unifying shadows and darker midtones as much as possible. I also look for the most saturated hue in the flesh tones and try to lay that in quickly to give myself a guide for how vibrant to make the rest of the palette. In this



case, that is the red in the lips.

**STAGE 4:** I try building up the same values in multiple forms as much as possible. Now that I have the hue of the lips in, I can more easily gauge the more delicate pink in the cheeks. I am using a stiffer brush so that I can apply more paint at once. This stage is particularly important for paint application. I try to lay down my biggest and thickest strokes early on as I am simplifying shapes and trying to see large planes. As I refine the form in the painting, the strokes become smaller.

**STAGE 5:** I get the rest of the midtones laid in, including the forehead, cheeks, nose and chin. I am abbreviating the form by choosing to find strong flesh tone colors first.



**STAGES 6 AND 7:** I am now trying to refine my transitions between colors and values. I will typically find more neutral colors between the midtones and shadows and try to soften hard edges. At this stage, I use more care in turning the form, especially trying hard not to kill the life of the earliest brushstrokes. At times, I will leave a bolder, early stroke even if I discover that it was the wrong color or value. This stage is about finding a balance between accuracy and spontaneity/energy.

**STAGE 8:** Once I feel the form turns, I find that I typically need to cool down some of the warmest colors in the palette to balance. My tendency is to see the initial colors more vibrant than they are. Not until the context of all the colors are laid down can I judge what the colors



actually are. When adding strokes to even out areas, I let the edge of the stroke be dictated more by the shape of the paintbrush than the actual line of what I am seeing. The more texture created in losing and finding edges is one way I think the painting breathes life. I can do this by putting enough paint on a brush that is maybe too large for what I actually need. In this way, I cannot completely control every stroke. When I feel that painting one more stroke will begin to kill this energy, I know I must stop while I'm ahead. 





**Karen Blackwood**

# Capturing the Motion of Waves

A visual understanding of her subject matter allows Karen Blackwood to paint realistic and dramatic ocean scenes

## Understand What It Is You Want To Say

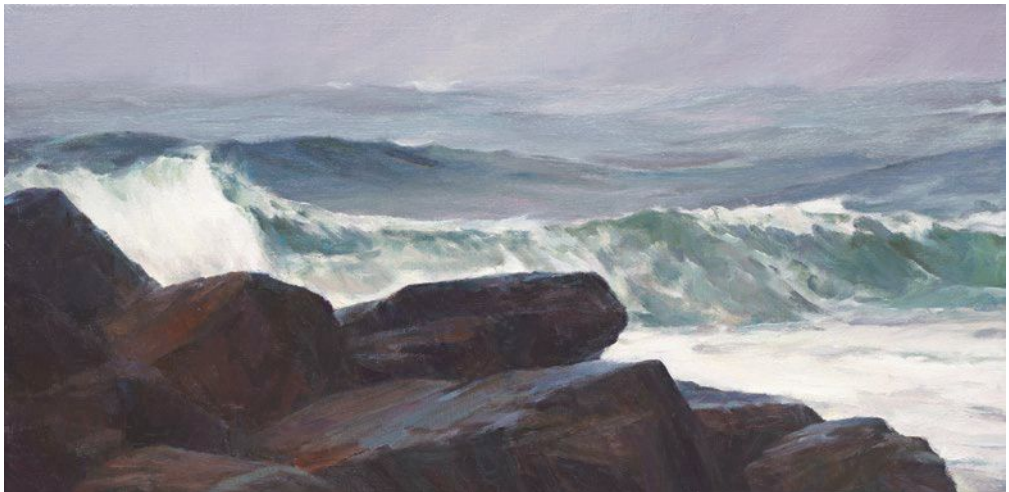
Understanding what I want to say about my subject allows me to design a piece to maximize the message. As a child, going to the beach was a yearly event. Often, our weeklong vacation was during stormy New England weather, leaving a bigger imprint on me than sunny beach days. My love for the sea began with those childhood summer vacations and my respect for its power came while body surfing: catching a large wave, I found myself suddenly at the top of a curl. I was powerless, and for that

moment “of the wave” until it spun me out onto the sand below. That day sealed my respect for the immense strength of the ocean. The water crashing along the rocks and shore was not a light spray; it rolled in and hit the shore with all its power and weight.

A move to the East Coast along the North Shore of Boston allowed me to visit the beach often. I knew I would paint the sea, but wasn't sure what I wanted to say. I needed to walk the shoreline for a few months, seeing it in all its many moods to grasp what I wanted to express. I was less

interested in painting a specific site or the perfectly constructed wave than I was in the emotion it stirred within me. The energy of the ocean crashing along the shore is a chance to explore the timeless duel of two opposing forces of nature: the mass of hard, stationary rock versus the fluidity of the powerful seawater.

The demonstration painting in this article, titled *Atlantic Storm*, is the latest in this ongoing series of crashing waves. In order to paint an ocean that is in motion, I must have a visual understanding of that movement.



*Tempest*, oil, 12 x 24" (30 x 61 cm)

This painting has been on a six-museum tour with the American Society of Marine Artists' 17<sup>th</sup> National Exhibition. It is a little different for me, because rather than focus on the impact of the crashing wave against the rocks, this one focuses on the anticipation of that event and the endless potential of the stormy sea.



*Rushing Waves*, oil, 12 x 16" (30 x 41 cm)

This was one of those beautiful days where the sea's colors are as powerful as its waves. I had to simplify some of the shapes so the focus stayed on the rushing waves.

## Studying From Life

Plein air studies are an important part of creating my studio paintings of the sea—those studies, and lots of walks along the shore contemplating what actually happens as waves crest, roll and crash. The studies give me a sense of true color and a feel for the motion of water and the energy it creates. This all gets stored in my memory and is there to inform me in the studio. Without studying from life, I couldn't paint an ocean scene that is "alive" with the energy of the sea. The photo references I use in the studio can't give me that information. I use low-quality prints of my scene rather than a computer screen or projection of the image because I don't want to end up re-creating a photo of

the scene. Instead, I want to re-create my feelings about it, relying on my reaction to it in the moment and my memory of its sounds, smells and atmosphere.

## Composition and Preliminary Sketch

Since I feel composition is one of the most important elements in a successful work of art, I take the time to design the painting with a preliminary thumbnail sketch.

I start each sketch and painting with an underlying diagram of lines called the armature of the rectangle. This harmonic device helps ensure a strong composition with a network of intersecting diagonals, pinpointing the golden thirds, areas of the rectangle that are visually appealing as focal

points of interest. The drawing of shapes along those diagonal lines creates powerful design tension, adding strength and a sense of movement. Using graphite pencils and a smudge stick, I work out my values, looking for the larger abstract design shapes. While drawing I also get to know my subject better and refresh my memory of the scene. I begin to see the larger pattern of light and shadow shapes as it defines form in both the rocks and the wave.

I've found that a well thought out sketch gives me a pathway to the finished piece. I can work through many of the issues that I will confront in the actual painting, which allows me to be free with confidence when my brush meets canvas. I then use the thumbnail as a guide and refer to it often while painting.



*The Surge*, oil, 14 x 18" (36 x 46 cm)

This painting was exciting to paint because I had absolutely no idea how to paint it. The thumbnail sketch gave me the time to break it down and see the larger shadow shapes, so while it looks complicated, it was simplified by staying with the shapes first.



*Storm's End*, oil, 18 x 36" (46 x 91 cm)

This painting was a wider view than usual for me, but I wanted to express the love people have for the sea with their man-made houses standing on the hill watchful over the storm brewing below. While seemingly limited in color, there is actually quite a bit of nuanced color in the whites, and the warm notes in the rocks balance all of that white.

### Painting the Scene With a Limited Palette

My palette is generally a limited one of ultramarine blue, cadmium yellow light, alizarin crimson permanent, viridian and titanium white. With these, I am able to mix any color needed to give me the light "effect" that I want, but the limited palette is harmonious because all the mixed puddles will have a bit of each color in them.

Using a brush, I sketch the basic design onto the canvas with the underlying armature and block in the larger shapes with premixed puddles of local color. Sometimes I am pushing a more intense color that will peek through final layers. As I keep adding more paint, I'm building form and a sense of atmospheric perspective, changing shapes





*Storm On The Coast*, oil, 12 x 16" (30 x 41 cm)

The work captures the impact of the crashing wave as it hits the solid rock. The rushing water conveys the energy of the stormy sea.

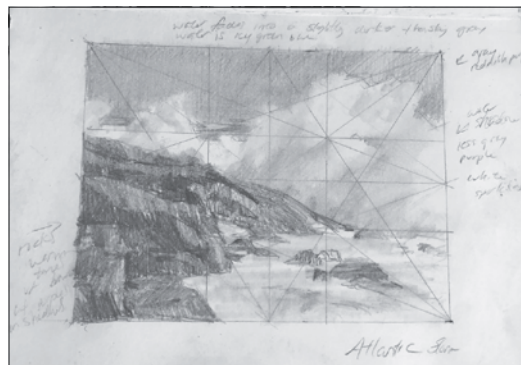


and simplifying those that get in the way of the initial intent of the piece. I stay open to what the painting tells me it needs, and in this case, I felt it needed more light hitting the smaller secondary splash to add to the suggestion of the stormy sea behind it all. I pushed back the warm purple sky by adding a layer of a darker gray mix on top to give atmospheric perspective. This strengthens my initial intent to make it about the energy and power of the crashing wave against rock. Once the painting has the "feel" of what I want to say, I stop and sit with it for weeks, if possible, to see if anything calls out to me to be changed. 

*Nor'easter Coming*, oil, 18 x 24" (46 x 61 cm)

The intent here was to show the wet atmosphere of the storm and the power of the crashing wave hinting at the storm to come.

# My Art in the Making *Atlantic Storm*



## STAGE 1 THUMBNAIL SKETCH

I did a thumbnail sketch of the composition and values, over an underlying armature of the rectangle. The photographic reference I used, served as a starting point for the sketch. The foreground mass of rocks in the photo got in the way of my intent and were eliminated to open up the painting to the point of interest.



## WHAT THE ARTIST USED

### Support

- » 12-by-16-inch linen panel by SourceTek

### Brushes

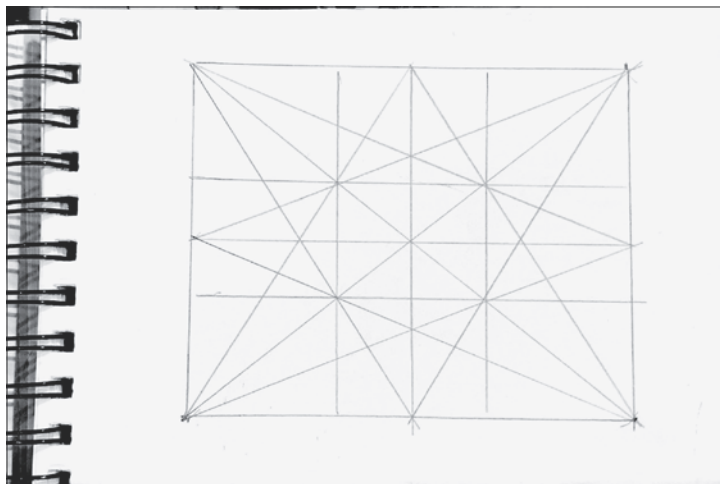
- » Mix of filbert and bright bristle brushes

### Oil Colors

- » Alizarin crimson permanent
- » Cadmium yellow pale
- » Titanium white
- » Ultramarine blue
- » Viridian

### Other Materials

- » Gamsol odorless mineral spirits
- » Sketchbook
- » Graphite pencils
- » Smudge stick



## STAGE 2 UNDERLYING ARMATURE

The armature of the rectangle is pre-drawn into sketchbook and on the canvas.



## STAGE 3 THE BLOCK-IN

I block in the larger shapes using pre-mixed colors being aware of my lightest lights, middle and then darkest darks.

Continued ►





#### STAGE 4 ADDING GRAYS

I start to add more neutral grays over the initial block in to create cooler color in the rocks closest to the crashing foam.



#### STAGE 5 BUILDING UP FOAM

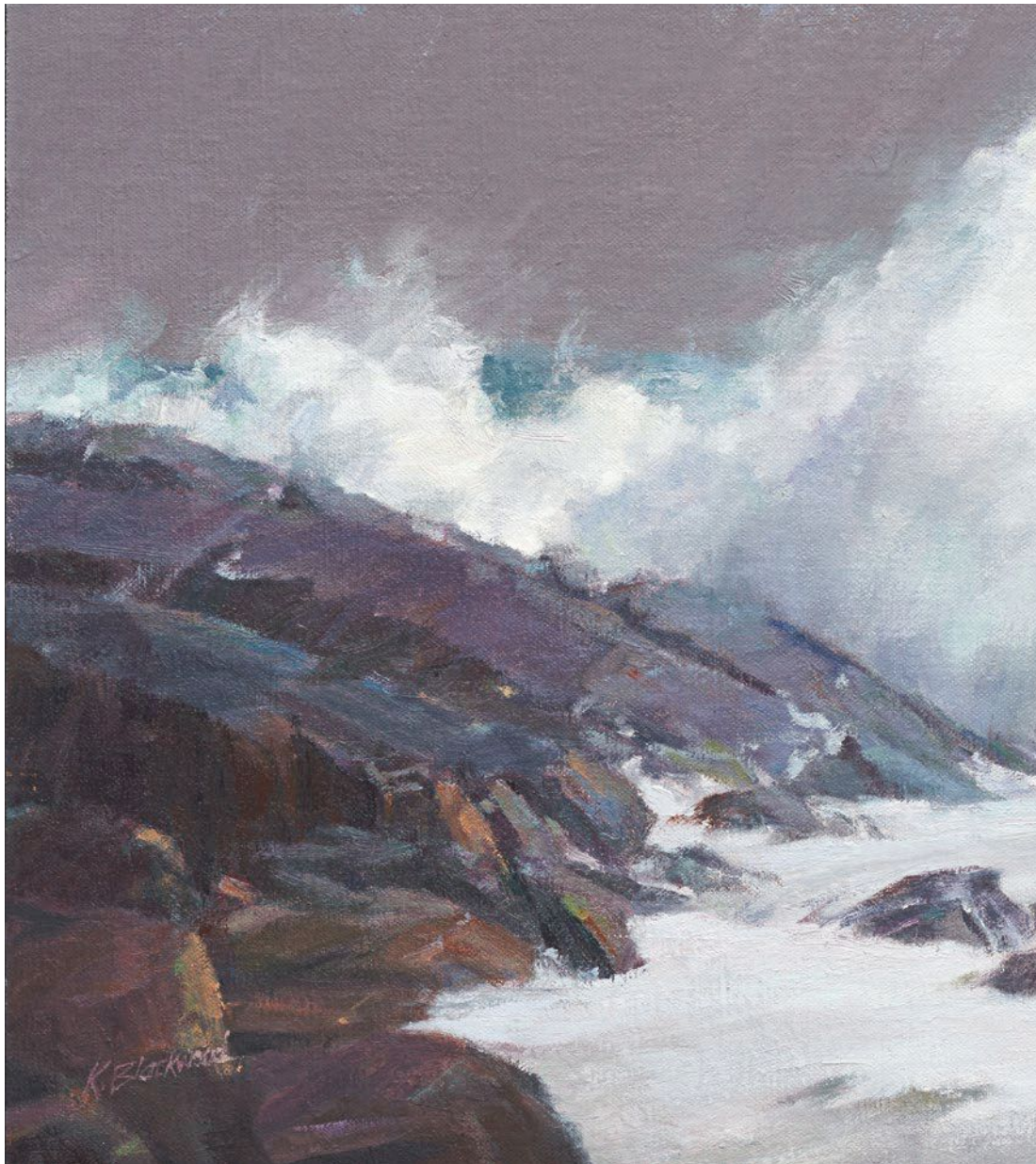
Adding more paint to rocks and foam, I am aware of my strokes being free to create the feel of energy that I want to express. Subtle color changes in the foam are added and a sense of form is created with the shadows of the foam shapes.



### STAGE 6 FINAL TOUCHES

At this stage I let the painting tell me where I need to go. In this piece I felt the mood could be pushed, so I darkened the background sky, leaving my strokes visible to convey the atmospheric mist from all of that energy. I also lightened the secondary foam to create more of a glow behind the larger crashing wave to keep the suggestion of the sea beyond. The rocks were toned down, which helps to move my eye in to the center of focus. I keep working until the painting “feels” like it delivers my initial intent. I then call it finished and sit with it for a few weeks in my studio just to see if anything calls out to get corrected.





**STAGE 7** FINISHED COMPOSITION *Atlantic Storm*, oil on linen, 12 x 16" (30 x 41 cm)





## ABOUT THE ARTIST



Karen Cote Blackwood was born in 1960 in Nashua, New Hampshire. Blackwood was taught in the classical tradition at the University of New Hampshire by such mentors as Sigmund Abeles and Conley Harris with continued studies at the Art Students League of New York and the California Institute of Art.

Using her classical background, Blackwood painted portraits and figurative work before focusing on the landscape and seascape. As an 18-year resident of California and a member of the California Art Club, her passion for landscapes bloomed among a group of plein air painters inspired by the rich tradition in California Impressionism. Like the California Impressionists, Blackwood feels light is a defining factor, and it is the atmospheric quality of the light that she captures in her paintings. Now living in a coastal community along Boston's North Shore, marine scenery is providing her with endless inspiration for her work, garnering her awards from *International Artist* magazine competition, the BoldBrush online competition, the Art Muse online competition and the Oil Painters of America online competition.

Blackwood's paintings have been included in exhibitions organized by the Cultural Center of Cape Cod, the 17<sup>th</sup> *National Exhibition* of the American Society of Marine Artists that is touring six museums, the Huntington Museum in Pasadena, California, the Pasadena Historical Society and in numerous solo shows.

A sought-after workshop instructor, she teaches monthly in Newburyport, Massachusetts, and select locations across the country. Blackwood is a member of the Oil Painters of America and a signature member of the American Society of Marine Artists.

### Contact at

[www.karenblackwoodfineart.com](http://www.karenblackwoodfineart.com)

### Represented by

- » **Todd Bonita Art Gallery**, Portsmouth, New Hampshire, USA,  
[www.toddbonitagallery.com](http://www.toddbonitagallery.com)
- » **The Gallery at Tree's Place**, Orleans, Massachusetts, USA,  
[www.treesplace.com](http://www.treesplace.com)
- » **Susan Powell Fine Art**, Madison, Connecticut, USA,  
[www.susanpowellfineart.com](http://www.susanpowellfineart.com)



**Mary Maxam**

# Using a Transparent Value Plan

Mary Maxam's background in watercolor painting translates into her oil compositions

Perhaps because I began painting in watercolor years ago, I have never abandoned the use of transparent color in my oil paintings. Now, as an oil painter, the additional use of opaque paint next to, or painted over, wet transparent color is like having another tool in my toolbox of methods and materials. The stained glass

look of color bouncing off a white ground just seems to inspire the use of creative color in my mind's eye. This is how I use an underpainting of transparent color to enhance and unify color in my finished paintings. It also allows me to organize the "big idea" by using a simple value plan.

Maybe you are familiar with the adage

that "Color gets all the credit, while value does all the work." The attribution seems to be unknown, but whoever stated it so succinctly, helped many an artist gain control over their compositions while freeing up their use of color. In keeping with this idea, I use value first, as a support to my color play after. A value plan using transparent color accomplishes two things at once. It organizes and inspires creative color use in the painting.

My basic block-in begins with either a single or a multicolor transparent wash. Regardless of which colors are used, they should be about the same value range. I then wipe out the lights and simplify as much as possible. I try to keep in mind the quick pencil sketch of two or three values that I began with. I never use an opaque color, or white in this underpainting as it can muddy the color in the next stages. Adding white will lower the chroma (intensity) of the underpainting, interfering with the color contrast that will develop later.

A transparent passage of color bounces off the white canvas, allowing for a wonderful vibrancy. When the opaque paint is used over and next to it, the eye discerns both layers of paint and a subtle but effective depth they create together. Used next to each other they create interest through both contrast and harmony. Another reason to

*For the Birds*, oil on linen panel, 16 x 12" (41 x 30 cm)

I used a two-value wash in cadmium red to establish a dark/light value range. Because of the busy flowers, I kept them close to the values in surrounding areas. The exception being a few focal points.







*Alicia in Basque Dress*, oil on linen panel, 18 x 14" (46 x 36 cm)

This painting captures everything I look for in my work: harmonious and vibrant color, a simple value plan and interesting brushwork to carry the idea.



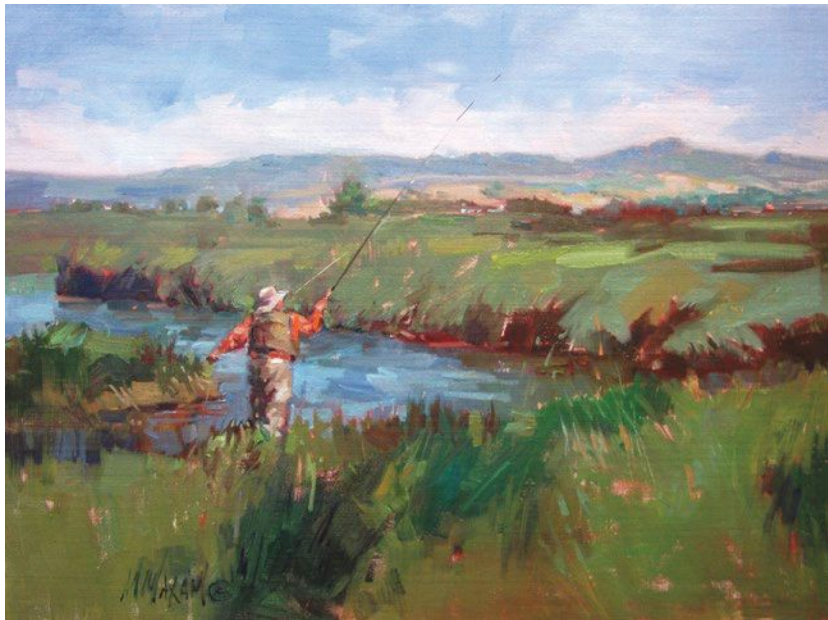


*Rock Creek*, oil on panel, 16 x 12" (41 x 30 cm)

The arms of the fisherman reaching forward caught my eye in the reference photo I took for this painting. I gave him red sleeves as an attention getter and kept all other color in harmony but limited.

*Montana Spring Creek,*  
oil on linen panel,  
12 x 16" (30 x 41 cm)

The figure is all-important here, and the figure's orange shirt brings attention to it. The cadmium red underwash in three values helps to warm up the greens and also bring extra contrast and depth to the shirt sleeves.



use a transparent underpainting is to expand your view of color and give yourself little hints and ideas of combinations you might not have otherwise foreseen.

My paintings make use of several different subjects and sources. They include photos and sketches from travels, as well as still life setups and plein air work. In this example, I'm using a resource photo I took while on a fishing trip to the Big Horn River in Montana. I like the figure and the action in the picture. But, it's somewhat dark and I am looking for more of a color statement. I cropped it in a photo-editing program and adjusted the contrast to determine some of the shapes a bit better. I also decided the net that the fisherman wears is too distracting, so I leave it out. By using the photo, memories of being there and the "happy accidents" that will take place in the process, I will get to my goal of rich color and a light-filled landscape.

I begin with an initial wash using the simple value plan first created in a pencil sketch. This will be either a single warm color or several colors put down in washes

that mix together. Then the light pattern in my value sketch is wiped out with a paper towel. A sketch of the basic shapes, usually using a darker version of my wash, further develops the idea. Next, the darkest areas of color are laid in with opaque paint over the transparent wash.

Brushstrokes are kept loose and transparent color is allowed to come through various shapes and edges. In addition, my brush picks up parts of the underlayer and sometimes mixes a new blend. This is one of the "happy accidents" that I love to capitalize on when using this process.

I continue laying in flat color working from dark to mid-value areas. All the color mixes of my plan continue to be in the value range of about 6 to 10 (assuming 1=white and 10=black). I am freed up to continue using color that I feel enhances the scene, as long as it follows the value plan.

There will be exciting passages of unexpected color that don't fit the value plan or temperature and those have to go. You do have to remember as an artist, it is your job to use your critical eye and keep only those

areas that work with your initial vision for the painting. Otherwise, the painting will begin to lose its cohesive design and your initial idea.

Both warm and cool color mixes, play a part as well. They turn the shapes and create form where you need it, even in the darkest or lightest passages. I tend to emphasize brushwork, trying not to get overly involved with detail as I continue. Color and brushwork are a big part of what my paintings are about.

As finishing paint strokes are laid in, remember to step back and continue to assess the overall work. It's important to look for a balance of hard and soft edges, warm and cool color.

In the last stages, I make decisions about detail. I ask myself: "Where do hard edges make sense to bring the subject forward?" and "Which edges grab too much attention and need to be pushed back?" Now is the time to reflect on my initial vision for the painting. I'm hoping the final work will show interesting and personal color choices and brushwork and the hand of the artist. 



# My Art in the Making After Hours

Reference Photo



## STAGE 1 SKETCHING THE IDEA

This is the initial idea in a three-value plan. I used a 4B sketching pencil and concentrated on simplifying all the shapes in my resource photo.

## WHAT THE ARTIST USED

### Brushes

- » Rosemary & Co. No. 8 ivory filbert
- » Rosemary & Co. Nos. 4, 5 and 8 long filbert
- » Rosemary & Co. Nos. 2 and 1 ivory Egbert
- » Simply Simmons flats Nos. 2 and 4

### Oil Colors

- » Alizarin crimson
- » Cadmium red medium
- » Cadmium yellow light

- » Cadmium yellow medium
- » Titanium white
- » Transparent oxide red
- » Ultramarine blue deep
- » Viridian green
- » Yellow ochre

### Other Materials

- » Gamsol Odorless Mineral Spirits
- » 11-by-14-inch hardboard panel triple primed with acrylic gesso and lightly sanded between each coat





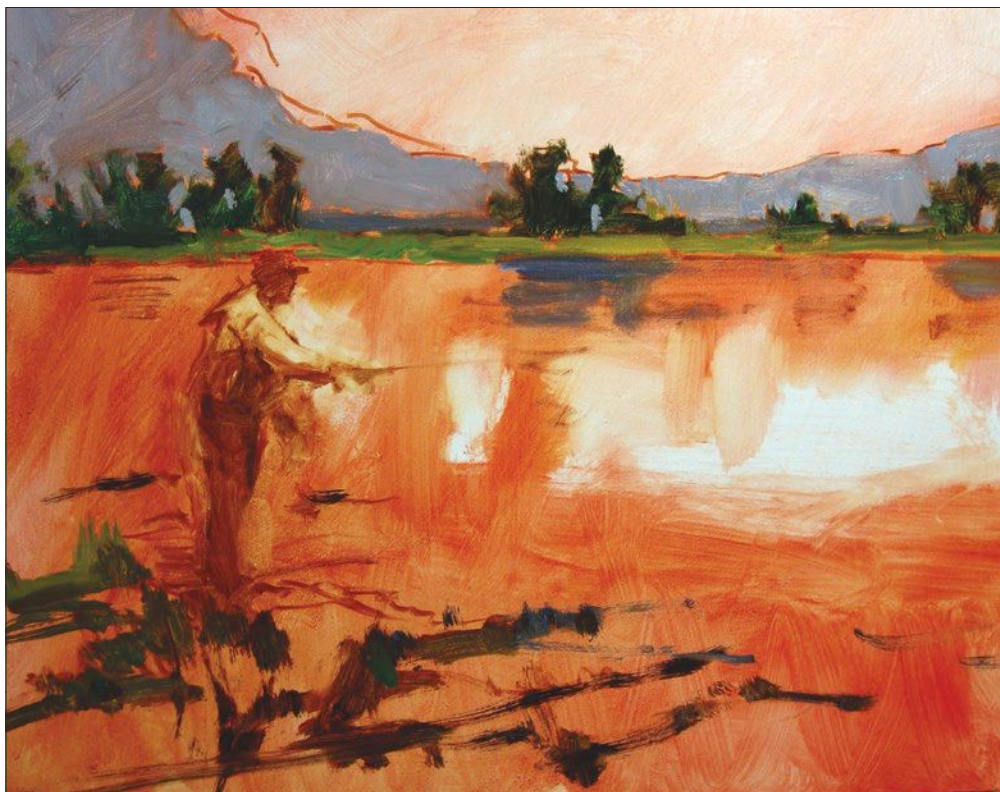


## STAGE 2 THE UNDERPAINTING

The first wash uses cadmium red medium thinned with odorless mineral spirits. It needs to be thinned for transparency, but thick enough to carry a nice amount of color. I used a large enough brush to cover a big area and soften edges.

## STAGE 3 MAIN SHAPES

After drawing the main shapes in, the largest dark areas are laid down. Even cool darks will have a sense of warmth because of the red underneath. I am loosely following the sketch, knowing shapes will be adjusted going forward.

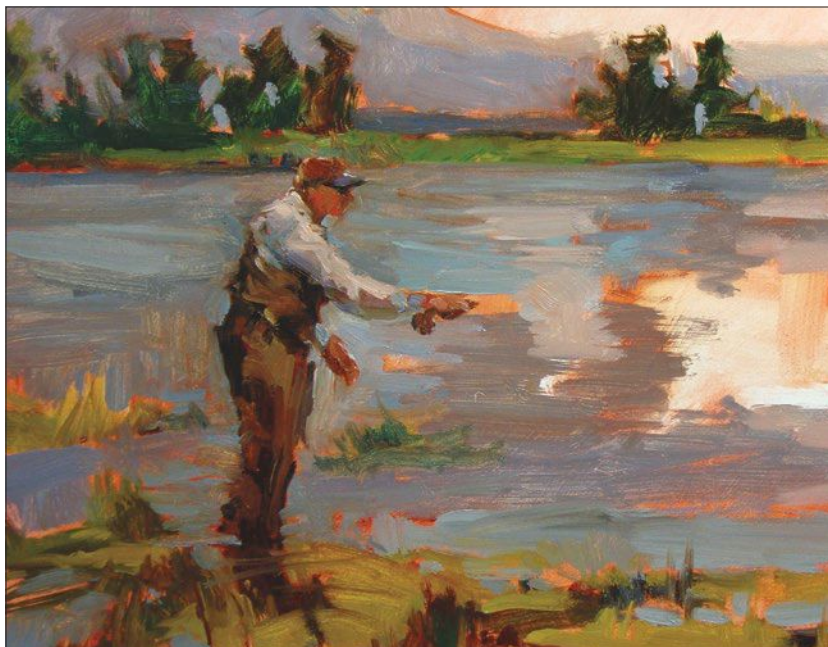


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#### STAGE 4 LIGHTER VALUES

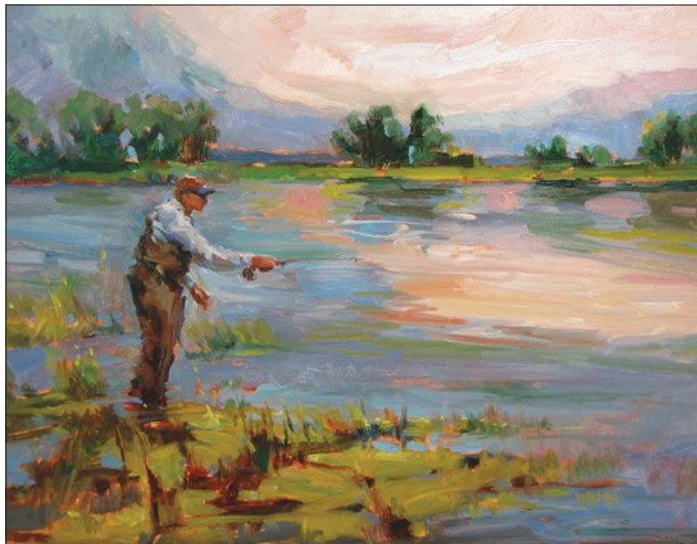
The process continues with painting in the next lighter values. The values in this area should remain in the 5 to 10 level range. If I squint down to evaluate, the color areas still fall into the two value areas, so I know it is still holds together.



#### STAGE 5 DEVELOPING MORE VALUES

The figure is more developed using both the lightest and darkest values. As the center of interest, more modeling of the form can be used without distracting from other areas. Color mixes are in harmony due in large part to the underpainting.





## STAGE 6

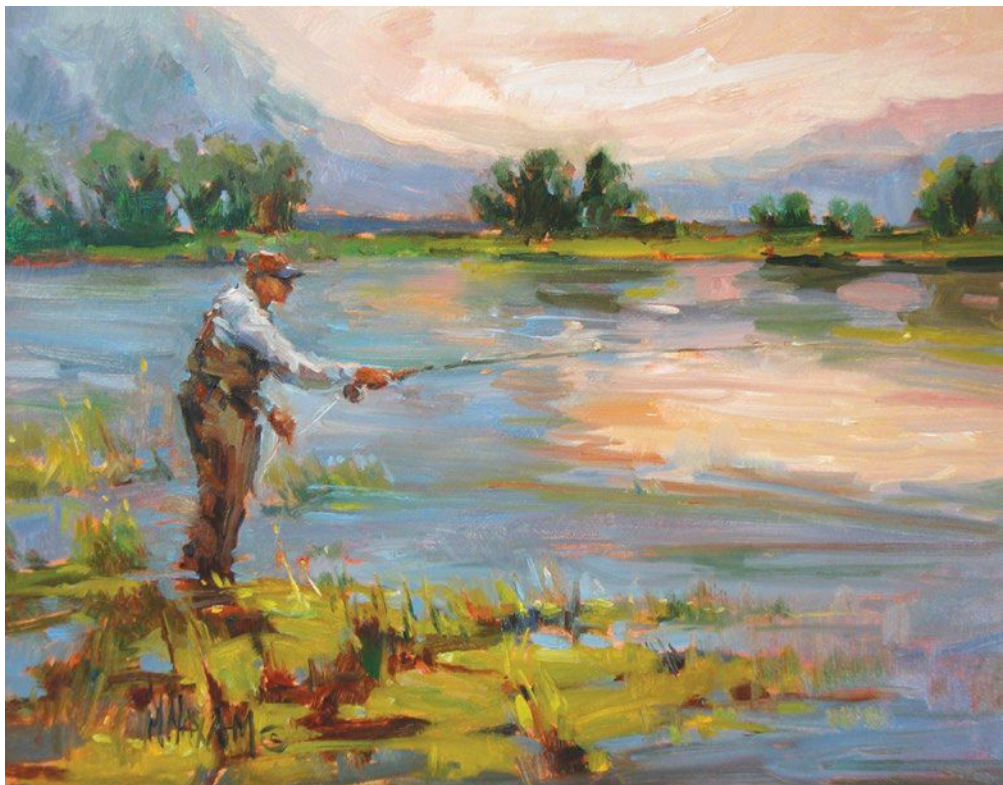
### SKY AND WATER

Lighter value areas are now in along with a few mid-value areas to bridge the light and dark shapes. Sky and water color mixes use cadmium red with white and yellow ochre, or white and ultramarine blue. Warm and cool versions add interest.

The detail, pictured below, shows a better view of the loose brushwork I use to convey energy and movement. The pink underpainting is allowed to come through, providing a kind of transparent and opaque color vibration.







### STAGE 7 COMPLETED WORK

*After Hours*, oil on linen panel, 11 x 14" (28 x 36 cm)

I now edit and focus on my initial vision. Brushwork is softened in the water with grasses and edges being sharpened around the figure. Some darker pink and violet color is brought into the water and landscape to unify those areas.

*Wild Sky On The Palouse*,  
oil, 11 x 14" (28 x 36 cm)

This is all about the big, directional sweep of the clouds. I capitalized on brushwork to emphasize that and kept other color limited. The underpainting is a pale cadmium red, which works wonders to warm up a blue sky and give it depth.





*Early Riser*, oil on linen panel, 12 x 16" (30 x 41 cm)

Here I wanted the figure to do the talking. I used this pose of the fisherman with arms ready to cast and highlighted by the intensity of both the values and light behind it. I allowed much of the initial colored value wash to remain in the final painting.

## ABOUT THE ARTIST



A native of Idaho, Mary Maxam finds inspiration for her paintings in the beautiful landscapes and gardens of the Northwest. She has studied in many professional workshops and has been teaching art for many years herself. Maxam works in watercolor, acrylic and oil for her landscape and still life works. Her paintings are a response to familiar subjects seen daily and discoveries that take place through the painting process.

"My subject might be wildflowers, a garden or a fly fisherman, but in looking closer, you'll see that the subjects I paint are really light and color. Something draws my eye and initially my work is abstract driven," says Maxam. "I search for the visual spark that I want to convey in the work. Then, look at the formal aspects of painting, composition, etc. And, finally, I move in closer developing subject personality."

Maxam's work has shown in many juried national exhibitions, including with Oil Painters of

America and the Midwest and National Watercolor societies. She has won signature membership in the National, Northwest and Montana Watercolor societies, and has contributed both paintings and written work for book and magazine articles on painting and design. Publications include *Watercolor Magic*, *Gray's Sporting Journal* and *Paint Mixing, the 12-Hue Method* by Rockport Press. She has also co-hosted on the radio podcast "Artists Helping Artists".

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**Adam Wexelblatt**

## Juxtaposing Styles

Using a blend of refined and loose brushstrokes, Adam Wexelblatt creates his own signature techniques

**T**hroughout my life, I seem to have been magnetically drawn to classical realism. I suppose I had such a great appreciation for the skill involved that it confounded and, truthfully, irritated me, that house paint dripped onto an un-stretched canvas was considered the “next step” in artistic evolution. It took several art history classes and countless visits to art museums to understand that it is more of an artistic liberation that has taken place, wherein we aren’t depending on the artist to merely capture a likeness. Today, anyone can capture a likeness with a phone. It’s the artist’s job to show us something unique, beautiful, disturbing, enticing, etc.; something we otherwise may have missed.

To challenge our collective notion of what art is Marcel Duchamp put a toilet on a pedestal—literally! By dripping the aforementioned house paint, Jackson Pollock showed us that paint could be enthralling simply as paint—without turning it into a representation of something else. While dropping gobs of paint from a large brush doesn’t necessarily fit with my artistic vision, I do employ this concept of truth-to-the-medium in strategic ways that do.

I like to say that as a painter, I create illusions, and as an artist, I break them. I strive to indulge both sides of this duality between strict technician and freewheeling creator in my work. My inner technician is a perfectionist that wants everything to be flawless and orderly; my inner artist is an explorer that wants to make something risky and adventurous. Ultimately, I want my art to be both. Like any artist, I deeply desire to be unique and to show people something they haven’t seen before. I don’t necessarily want to fit easily into a pre-made box labeled “realist” or “impressionist.” But like a good carpenter or electrician, I have spent many years honing the craft I love—representational

*The Visitor (2)*, oil on panel, 19 x 24" (48 x 61 cm)

My focal point here is obviously the “visitor.” I want to showcase high realism in the figure and then let it become gradually less refined radiating away from it. As mentioned previously, I treat the less complete areas just as thoughtfully as the focal point because those marks need to be placed correctly the first time.

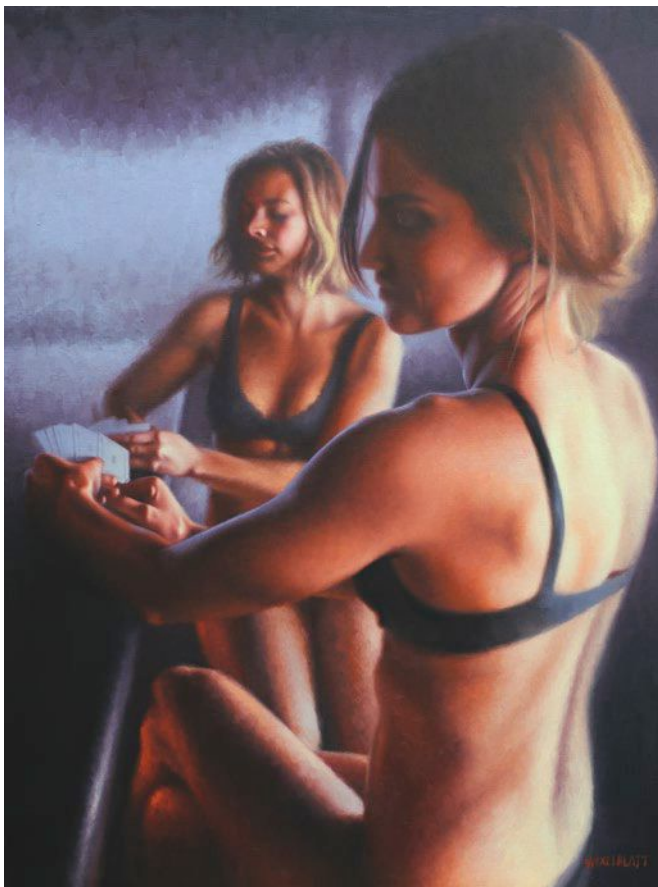


*The Burgundy Wingback*, oil on panel,  
12 x 9 3/4" (31 x 25 cm)

This painting is driven by the contrast of the warm interior light with the cool indirect light from a nearby window. I'm attracted to the subtle changes from warm light to cool in the chest, shoulders and knee.

painting—a craft that requires great discipline, and I have been relentless in my efforts to become exceptional at it.

My efforts to tame these two monsters and allow them to coexist peacefully via paint have yielded a few stylistic elements that have helped to dictate the direction of my artist pursuit. One is that I have elements in my paintings that use the height of my technical abilities to make something look real, and elements that go into total abstraction. I also seldom paint colors, values and edges the way I see them in my subjects. Unlike in reality, in my paintings these elements all bend to my artistic will. I can change and organize them precisely as I desire to show viewers what I want them to see: the illusion, the process and the materials—all driven by a carefully orchestrated composition. "The illusion" is what I call the part that looks real. This is the focal point and the star of the show. Radiating out from the focal point



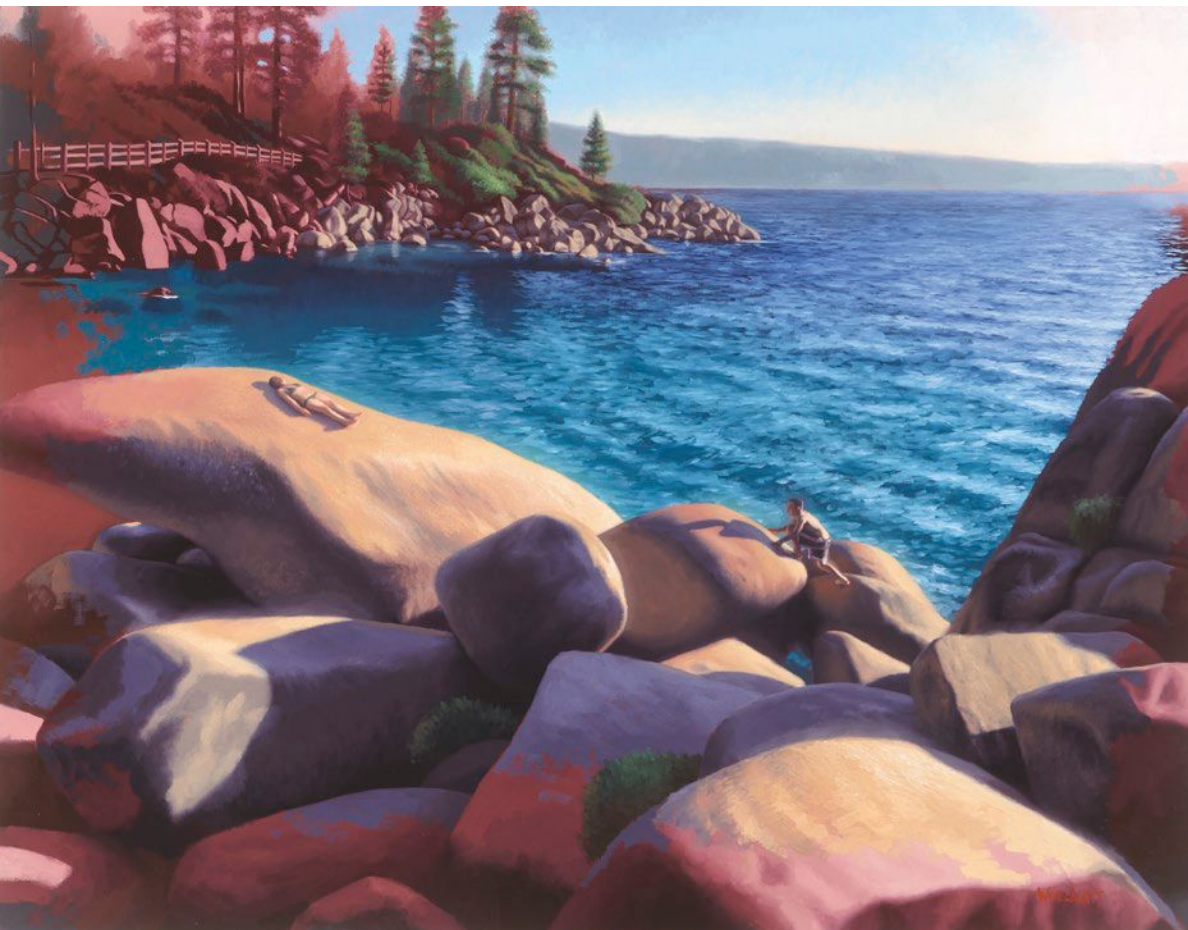
*A Rainy Day*, oil on panel, 24 x 18" (61 x 46 cm)

What drew me to this scene was the composition, the implied interaction between the figures, and the chance to show depth and atmosphere in an interior space. I wanted to let the skin tones be the star and use them to show atmospheric perspective between the two models with a slight lightening of the shadows and cooling of the hues. The rest of the painting progresses from a violet-black to a light, grayed blue, to contrast against the skin of the models.

I want to be more expressive in showing "the process." This is not a photograph, this is a painting made with a brush over many hours. Lastly, I like to give a tiny glimpse into "the materials"; oil paint put on a toned acrylic ground. One specific technique I use to achieve all of this is variation in my brushstrokes.

I use brushstrokes ranging from highly refined and carefully blended to loose and seemingly careless in other areas. This

juxtaposition of done and undone is ultimately what I'm after. My goal is to reveal more and more of the illusion as your eye approaches the focal point, like unraveling a mystery. But also like a good mystery, I want the unrefined areas to be incomplete, rather than incorrect, which is why my "careless" strokes end up being some of my most carefully placed. In this article, I'll demonstrate how brushstrokes play into achieving these goals. 



*The Sunbathers (2)*, oil on panel, 24 x 36" (61 x 91 cm)

This painting is from Sand Harbor State Park on the Nevada side of Lake Tahoe. As in many of my paintings, I strategically use the monochromatic underpainting to set a mood for the finished piece. My use of color is driven by my compositional desires rather than a strictly literal interpretation of what I see.

## Design & Composition Tactics

### High Realism at Focal Points

This is where I get to indulge my inner photorealist—a younger version of myself that has a strong distaste for arbitrary abstraction and wants everything to be as I see it. I don't worry so much about being painterly, or expressive, or different, just make this portion of the subject look as realistic as possible within my chosen color and value scheme.

### Less Refinement Radiating from the Focal Point

Here I start thinking more about creating something that can't be captured in a photograph. How can I use expressive brushstrokes to describe my subject in a more suggestive manner and to direct the viewer's eye where I want it to go?

### Let The Paint be Paint

Here I make marks that in vacuum will look totally abstract—merely paint on a brush applied to a canvas in a single stroke. However, my goal is that when taken in the context of the painting, the viewer will see these marks are not arbitrary at all; rather, they give a glimpse into the process and the materials at work.



# My Art in the Making **Tranquillitas**



## STAGE 1 MONOCHROMATIC UNDERPAINTING

I often begin paintings monochromatically. For *Tranquillitas*, I mix a large pile of alizarin crimson with viridian green (which will also act as my "black" in this painting), and then add white to subsequent piles—creating a range of values within this single color. The advantage to this method is I can work out the composition, scale, value scheme and basic edges without worrying about color or looking down to mix paint constantly.



## STAGE 2 BASIC ELEMENTS

Here I'm using a large brush—a No. 8 filbert—and loose brushstrokes to quickly block in basic elements. However, I intend to let the underpainting show around the outside, so I'm carefully placing single strokes around the perimeter that will fade into more blended strokes closer to the focal point. Once the underpainting is done, it will become very difficult to modify this part.

## WHAT THE ARTIST USED

### Oil Colors

- » Cadmium orange
- » Cadmium red medium
- » Cadmium yellow
- » Charcoal black
- » Cobalt blue
- » Cobalt violet
- » Flake white
- » French vermilion
- » Ivory black
- » Naples yellow
- » Permanent alizarin crimson
- » Rose madder genuine
- » Ultramarine Blue
- » Viridian
- » Yellow ochre

### Brushes

- » Filberts in a variety of sizes

### Painting Medium

- » Old Masters Maroger

### Painting Surface

- » Dark gray acrylic primed MDF panel

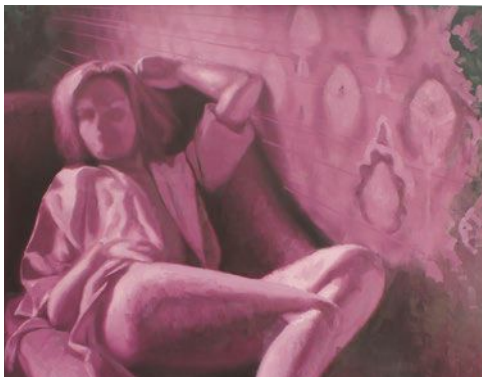
### Miscellaneous

- » Trowel Shaped Palette Knife
- » Rags
- » Paper Towels
- » Mahl Stick
- » Nitrile Gloves



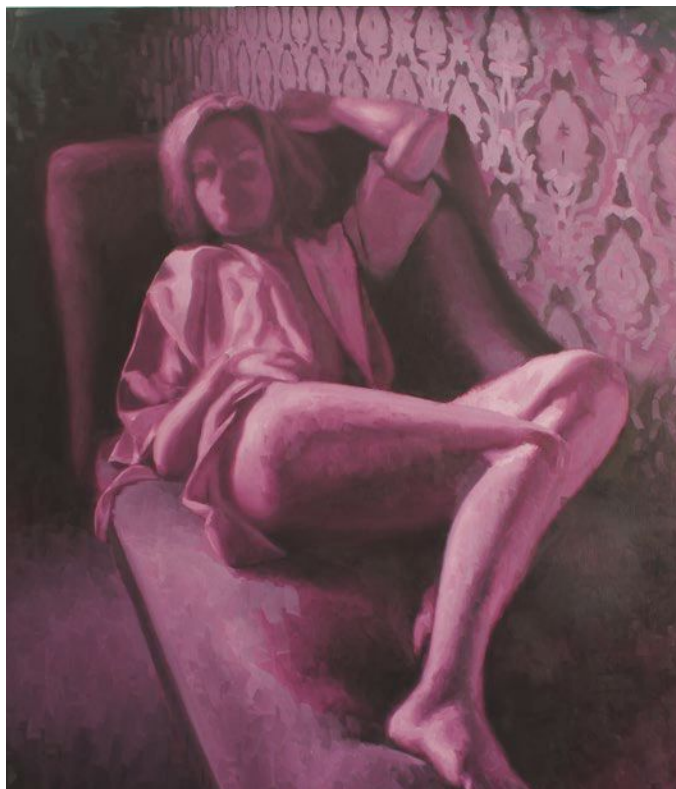
### STAGE 3 PROPORTIONS

I continue blocking in the figure and the chaise. As this is a larger painting, my primary concern right now is getting the drawing proportionally correct. I begin to establish values and edges.



### ▲ STAGE 4 FINDING SOLUTIONS

Here I start to realize what a mess I've given myself in the form of the very complicated wallpaper pattern that must follow perspective. I consider editing it out for a moment, but I really like it, so I develop a plan of attack. My solution is to draw orthogonal lines that will correspond to specific points in the pattern.



### STAGE 5 FINISHING THE UNDERPAINTINGS

In the final stage of the underpainting, I finish working out the basic drawing issues in the wallpaper and am pretty confident the painting is laid out the way I want it. I make sure I have the short, choppy brushstrokes on the outer edges that will be seen in the finished piece. Again, stylistically I'm shooting for those to be correct, but incomplete information for the viewer.

Continued ▶



## STAGE 6 FINDING THE PAINTING COLORS

I let the underpainting dry. With a clean palette, I start mixing fairly large piles of the basic colors I will use for the remainder of the painting. I usually mix four skin tones: 1) my brightest highlight; 2) my darkest shadow; 3) a middle tone (important note: this is its own color, it is *not* made by mixing the dark and the light); and 4) a secondary highlight. I block in the two most important colors—the orange highlight and the blue robe.



## STAGE 7

### A BALANCING ACT

I begin tightening up my drawing, establishing edges, and checking that the skin tones I've mixed feel right. I want to make sure I am maintaining my theme of loose but accurate brushstrokes around the outside of the painting that get smoother and more refined toward the focal point. I'm also using these loose strokes to establish a feeling of atmosphere.





## STAGE 8 THE FIGURE

I work my way up, refining the figure. I keep my brushstrokes moving across the surface of the object I'm painting as much as possible. For example, when painting the upper leg, I try not to make strokes that go the direction of it, but rather perpendicular to it. If possible, I will make short strokes that bend around the leg to better describe the shape.



## STAGE 9 CONTINUING REFINEMENT

As I continue to refine the figure and the robe, I transition from prominent brushstrokes to almost invisible ones starting with a No. 2 filbert and progressing to a collection of sables.



## STAGE 10 PORTRAIT COMPLETE

I finish the portrait, block in the hair and begin dreading the wallpaper.

## STAGE 11 WALLPAPER

I continue to wonder why I kept the wallpaper in the painting as I begin blocking it in. I'm thinking mostly about how it will fit into the composition. I want the most intense color saturation and highest sense of realism near the raised elbow and both to fade from that point.



## ABOUT THE ARTIST



Adam Wexelblatt is a contemporary artist based Reno/Tahoe, Nevada, USA. His work is characterized by an expressionistic realism of figures, landscapes, and cityscapes. He has been exhibiting professionally since the age of 19, having been represented by several galleries, received numerous awards and commissions, and been featured in several periodicals.

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## STAGE 12 FINAL COMPOSITION

*Tranquillitas*, oil, 42 x 36" (106 x 91 cm)

As I finish the painting, I remember how much I love the wallpaper as it gave me a great opportunity to showcase high realism with no apparent brushstrokes with my desired contrast of expressionistic strokes that fade into "just paint" on one continuous plane.





**Michele Van Maurik**

# Capturing the Luminosity of White Flowers

Michele Van Maurik shares her insights on the importance of colour when painting white flowers

**I**n this demonstration, I will be revealing my technique of capturing the brilliance and luminosity of white florals. I have discovered over time that white flowers are anything but white! I start off by photographing my subject indoors by a window toward the end of the day when the light is golden and produces dramatic

shadows and contrasts. This avoids any sort of breeze from moving the flower around, and it allows me to shoot at various angles, etc., until I am satisfied with the composition. Working with both a photographic reference and the lily, I begin my process by rendering the lily onto my canvas using a mid-tone grey pastel pencil

and employing the grid method to enlarge my drawing onto a 30-by-30-inch canvas.

I then invest some time in exploring my colour palette for this particular painting. White flowers reflect and absorb colours around them. The stamens in the lily will definitely cast subtle shades of both green and brown onto the lily petals. I reserve



*Wild Daises,*  
oil on canvas,  
30 x 40"  
(76 x 102 cm)

Opposite page:  
*In Full Bloom,*  
oil on canvas,  
40 x 30"  
(102 x 76 cm)





*White Peonies*, oil on canvas, 40 x 30" (102 x 76 cm)





*Rose Heart*, oil on canvas, 24 x 30" (61 x 76 cm)

using pure white in my paintings; I prefer to add a hint of Naples yellow to my titanium white in order to produce a warmer, more pleasing white. Using opposite colours on the colour wheel, such as burnt sienna and ultramarine blue with the addition of white, produces a variety of lively cool and warm greys in the petals as opposed to using black and white. The shift between the warm and cool avoids creating a "dead" look to the many grey values found in the folds and texture of the lily petals. I use a white card to mix various colour combinations on so I can decipher which shades are in my photo reference. This is very helpful as colours and values can become quite confusing when

placed in adjacent areas on the painting.

I begin by painting the lily's petals using the various greys, which I have mixed from complementary colours. Once I have all the petals complete, I am excited to move on to the stamens and work with the beautiful greens and rusty browns, which are a welcome change from the petals. I pay close attention to where the colours from them are cast onto the petals of the lily and apply it sparingly as to not overdo it. Once most of the detail of the lily is on my canvas, I am ready to start my background. I prefer to keep my backgrounds very subtle and understated, so it will not compete with the flower itself, as I want the lily to be the

focus of my painting. In order for the lily to appear dimensional, I use various shades of dark green, yellow ochre and dioxazine purple to create a suggestion of out of focus foliage. After applying a first initial layer, I can quickly assess my painting and accurately judge the values and colours of the lily, and I can make any necessary adjustments or corrections. Once dry, a second layer is added to the background. Using a soft, large hake brush, I am able to blend and soften my background as well as soften or sharpen any edges of the lily, as it blends with the background creating atmospheric perspective and giving the painting a sense of depth. 

## My Art in the Making White Lily



Reference Photo



### STAGE 1 IMAGE TRANSFER

Using a neutral grey pastel pencil, I enlarge my artwork onto a 30-by-30-inch white primed canvas using the grid method. Pastel is great for this, as it is easily wiped away if corrections are necessary. It also blends away with the oil colour and doesn't show through my painting.

### WHAT THE ARTIST USED

#### Oil Colors

- » Burnt sienna
- » Cadmium yellow light
- » Dioxazine purple
- » Green earth
- » Ivory black
- » Naples yellow
- » Permanent green
- » Titanium white
- » Ultramarine blue
- » Yellow ochre

#### Brushes

- » Nos. 3 and 6 bristle filberts
- » Sables

- » Oval wash brush for blending
- » Hakes brushes for background blending

#### Other Materials

- » Liquin
- » 30-by-30-inch white primed canvas
- » Grey Matters Paper Palette
- » Mid-tone grey pastel pencil
- » Cotton swabs for softening edges and blending





## STAGE 2

### COLOUR STUDY

Investing some time mixing various color combinations that I see in my photo reference onto a piece of card stock is time well spent! This allows me to paint much quicker as well as provide me with colour accuracy in my painting.



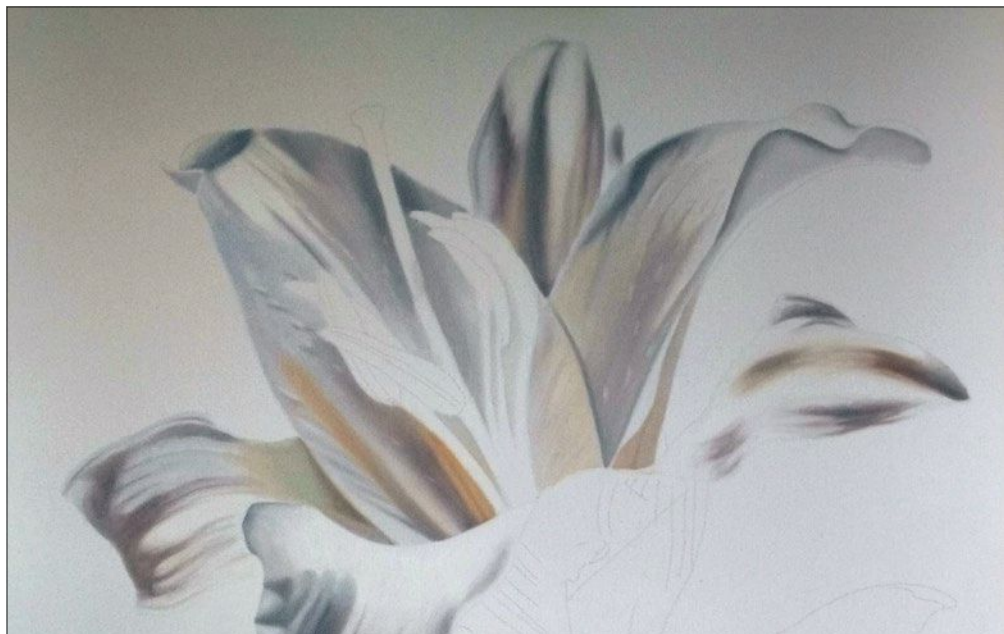
## STAGE 3

### FOLDS AND TEXTURES

The petals are beginning to take shape using various shades of warm and cool greys mixed using complementary colors with the addition of white: the bright "whites" in the flower and a mixture of titanium white and Naples yellow.

Continued ►





### STAGE 3 CONTINUED

### STAGE 4 COLOUR HARMONY

Various greens in the stamens are achieved by mixing permanent green, white and cadmium yellow. They are toned down a little with the addition of burnt sienna. The dark rust coloured tips are achieved using burnt sienna, with the addition of purple. Since white flowers absorb and reflect color around them, I ensure I add a bit of green and also burnt sienna to my petals as those colours are cast onto the petals by the stamens.





#### **STAGE 5** ACHIEVE A BACKGROUND WITH DEPTH

Various shades of green earth, yellow ochre and purple are used to give a suggestion of out of focus foliage and create a sense of depth. Once this stage is complete, I reassess my painting, make any corrections or adjustments to the colour and values.



**STAGE 6 FINAL PAINTING**

*White Lily*, oil on canvas, 30 x 30" (76 x 76 cm)





*Purple Spontaneity*, oil on canvas, 30 x 40" (76 x 102 cm)

## ABOUT THE ARTIST



Michele Van Maurik is an award-winning Canadian artist from Oakville, Ontario. She is best known for her larger-than-life, bold florals and mastery of light. She has been selected to be part of the Canadian delegation to show at the prestigious Société Nationale des Beaux Arts exhibition at the Louvre as well as been awarded the silver medal for excellence in painting by the Arts, Sciences and Letters Academy of Paris. Van Maurik won the Grand Prize in *International Artist* magazine's Florals & Botanicals competition in 2015 for her painting *Ballet of Petals*.

### Represented by

- » **Westmount Gallery**, Etobicoke, Ontario, Canada, [www.westmountgallery.com](http://www.westmountgallery.com)
- » **King Street Gallery**, Niagara on the Lake, Ontario, Canada, [www.kingstgallery.com](http://www.kingstgallery.com)

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**Eric Zener**

# Achieving an individual vision

All artists have techniques, tools and approaches that work to help achieve the vision they are pursuing for their body of work. For the most part, I paint with traditional materials and methods.

Most of my work begins with a photo shoot. These photos are meant to find a pose that conveys the feeling I am looking for. The lighting, background and palette are created in the painting process.

I use a gridding system for the outline of the figure, the muscles, facial and shadow information. I generally leave the drawing quite simple, as I prefer to do the "drawing" with paint.



*Unbound*, oil on canvas, 88 x 66" (224 x 168 cm)

The title of this piece is about the transformation water provides when we let go and flow with it. Breaking away from the weight of gravity and embracing the sense of suspension under the surface. Playing with the light from above the surface on her body and pool wall makes the piece feel warm and happy.

I paint wet on wet and background to foreground to create a sense of depth and consistency with how the lighting and color relate to each other. Starting first with a tonal underpainting, I then paint in the overall color field and basic movement of hair,

bubbles, and suit or clothing folds. After this dries, I go back in with the finer details.

The core of my palette is raw sienna, burnt sienna, cadmium orange, yellow ochre, cobalt teal, phthalo turquoise, ivory black, white and unbleached titanium. I use Galkyd and



*Escape Hatch*, oil on canvas, 66 x 54" (168 x 137 cm)

I enjoy painting the "every man" character in many settings, mainly along tightropes and lone, long roads or pathways. In this piece he is falling into the buoyant world of water where it is quiet and a brief reprise from the trappings of daily life.



Gamblin products for paints and mediums. Once the piece is dry I use a 50/50 mixture of matte and glossy Soluvar varnish.

I prefer to mix colors in the painting and

not on the palette. The polluted brush from other parts of the painting is a nice way to preserve evidence throughout the painting from other areas. 

*Blissful Descent*, oil on canvas,  
72 x 84" (183 x 213 cm)

I was attracted to the power of her plunging into the sea. The plume of bubbles she is escaping from is a metaphor for the yearning for freedom and a voyage into the unknown abyss ahead.

## ABOUT THE ARTIST

Eric Zener has been painting for more than 25 years. He is best known for his paintings with water as a primary element. Water has been the source of a variety of narratives: spiritual and physical renewal, taking the plunge, and nostalgic memories of play and fun from childhood. Zener has always been intrigued by our relationship with nature—from its transformative qualities to produce joy to its equally transformative quality of fear and danger. He enjoys exploring this relationship with nature not only through his water paintings, but also through what he categorizes as “Journeys,” “Land” and “Sleep”.

Zener’s work has been exhibited in the United States and internationally. His solo exhibition

history has largely been with his long-standing dealers in San Francisco and New York. Additionally numerous shows in Asia, Australia, Europe and other galleries in the U.S. have been part of his curriculum. Zener’s work has been featured and reviewed extensively in art magazines and other publications. Apart from gallery representation, his work has been included in museum shows and international residency programs.

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- » Gallery Henoeh, New York City, New York, USA, [www.galleryhenoeh.com](http://www.galleryhenoeh.com)
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- » Melissa Morgan Fine Art, Palm Desert, California, USA, [www.melissamorganfineart.com](http://www.melissamorganfineart.com)

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**Jerry Fresia**

# Assemblage of sensations



*Captured by a Warm Morning Breeze,*  
oil, 63½ x 63½ cm  
(25 x 25")

One morning on Lake Como, I was struck by how the sparkling light of nearby hills contrasted with soft velvety colors of distant mountains. Not having much time before the rising sun would change everything, I quickly scumbled in full color, very dry and light, the dark and middle values, while leaving the lightest values open or pure canvas. Over the top of my underpainting, much of which I allowed to show through, I placed strokes of color gently in the darker areas but more forcefully in the lights. The open canvas areas, I believe, give it freshness.

**T**he method I use came to me from American artists living in late-19<sup>th</sup>-century Paris, such as John Singer Sargent and Robert Henri, who in turn passed it down to painter-teachers in the U.S. such as Robert Brackman. I studied with William Schultz, a student of Brackman, in his

studio for a number of years.

My approach to painting requires that I do not see the subject before me, except insofar as it is an assemblage of sensations—the sensations of line and color. Line and color are sensual pieces into which my experience is broken. I then move back and forth

between line and color throughout the process, putting the pieces back together according to my whimsy as I'm carried along.

The point of painting, for me, is to escape into a realm of perception where wonder is revitalized. I open myself to nature knowing it is alive. For example, while I do paint the



*To Rest Awhile*, oil, 152½ x 121½ cm (60 x 48")

This was a very warm afternoon on Lake Como. First, I loved the warm atmospheric color (with hints of quinacridone) or tonality that bathed everything. And yet amid this warm tonality were bright greens, yellows, blues and orange pieces of color. The energy of color moved me. The painting is large so I was able to use a No. 10 flat filbert brush to put down thick impasto strokes of color, swirling over a soft underpainting. I wanted to achieve a feeling of lushness and vibrancy, the liveliness of nature at the peak of summer.





*Pescallo on a May Day*, oil, 89 x 89 cm (35 x 35")

I loved the aspect of looking down into one of Lake Como's many harbors, as well as the vast expanse of the blue water and the counterpoint of orange tile roofs of nearby buildings. The challenge for me was to get that sense of volume, as the lake extended more than a mile to the other side. This painting required about four one-and-a-half-hour sittings. I needed all that time to acquaint myself with the ever-changing subtle colors of the atmosphere and the relationships of blues fluttering underneath.



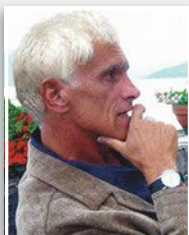


*Me and You*, oil, 92 x 132 cm, (36 x 52")

I'm above Lake Como looking far off into the distance. I was captured by the early morning haze and rolling fog. I did a limited underpainting, spending most of my time discovering, by means of making marks on the canvas, the many varied and harmonious colors. I wanted to make visible the way nature was speaking to me so I used separate curling strokes of color, allowing the colors to mix on the canvas. By using layers (think lace upon lace) I encourage the viewer to see through the colors and far off into the distance, too.

light, I would never say that I'm capturing the light. Rather, it is more telling to say that the light captures me. This means I must stay in the moment and never think about where the painting is going. The process will produce the work. This is key, for my purpose is to feel larger and more alive so I am able to impart a life to the canvas. I need to get a rush. And if I can get to the rush, the painting will follow. 

## ABOUT THE ARTIST



Jerry Fresia received a PhD in political science from the University of Massachusetts, Amherst, and he has taught at numerous universities in the USA. He has published books both on the American political economy and art, most recently on the practice and philosophy of French Impressionism. For 12 years he worked as executive director of art exhibition groups in San Francisco, where he lived before moving to Lake Como, Italy.

Fresia has painted throughout his life and studied in the studio of William Schultz, primarily, and also with Wolf Kahn. He is an American Impressionist Society Master Artist. Since 2004, he has been offering painting workshops on Lake Como (September) and, in the past three years, in St. Petersburg, Florida (February). His workshops have attracted painters—beginners as well as professionals—from 5

continents and 37 countries.

In his blog, *The Art Class*, Fresia tells us what he believes it means to be an independent creative person in today's world, particularly as it relates to painting. He also writes regularly for other publications and some of his articles can be found at [thoughtco.com](http://thoughtco.com) (formerly [about.com](http://about.com)).

Fresia exhibits his work in his own gallery (FRESIA) in Bellagio, Italy, which has been open since 2011. He has sold well over 1,000 paintings to collectors worldwide, some of whom are among the Top 200 Art Collectors Worldwide.

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**Rafe Terry**

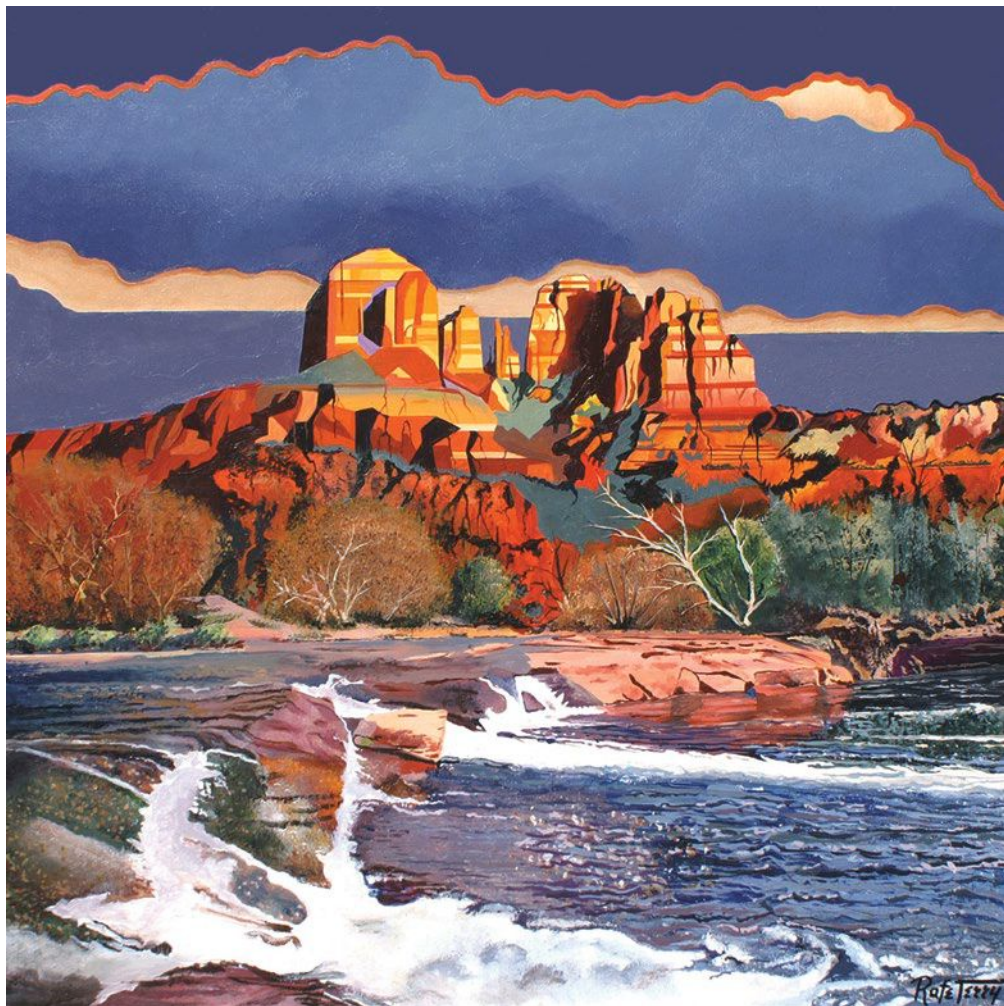

## Graphic and contemporary

**A**s a painter, my medium and style have changed and evolved over time. I began as a commercial artist designing newspaper ads, which led to graphic design works for packaging and advertising. For my personal art, I have worked in caseins, watercolors and for the last 30 years, exclusively in acrylics—

first on canvas and now on wood panel. My style has transitioned from traditional realism to impressionistic to contemporary realism, to what I'd now describe as graphic contemporary realism. Looking back, I'm realizing that my early design career has been a strong influence to my style these last 15

years. My work is very graphic with bold, saturated colors. Although my painting style is contemporary, the subject matter of the accuracy of place is maintained. An exception to all I have said about my current style are my flower paintings. Here I've continued my love of realism.





I frequently use an iMac to meld sky and ground from different photographs. The final picture is printed and transferred to the gessoed panel. I paint from the top down and I finish each section as I go along. I frequently use painter's tape to get crisp, hard edges. Sometimes I find a Princeton Deerfoot brush makes blending colors with acrylics easier—especially in large areas. Finally, I make any necessary changes and sign my name. 

Opposite page: *Romancing the Stone*, acrylic on wood panel, 36 x 42" (91 x 107 cm)

Rock-faced walls climb up from a mountain roadside near Prescott, Arizona, colored in blues and tans. I photographed a portion, thinking it would make a great background. When my irises bloomed that spring I knew I had a painting. I merged the two photographs together on my computer. I printed them out and traced the outline onto a gessoed panel ready for painting using a limited palette of cobalt, ultramarine blue, dioxazine purple, touches of yellow oxide and titanium white.

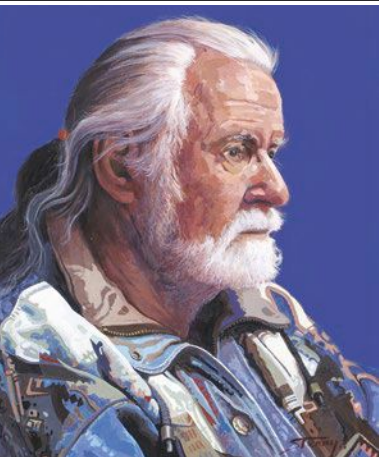
Above: *Cathedral Rock After the Storm*, acrylic on wood panel, 20 x 20" (51 x 51 cm)

The red rocks of Sedona, Arizona, are inspiring landscapes, and Cathedral Rock is one of my favorites. I have painted many views of this iconic landmark. In this painting, the dark clouds of the storm have passed after the rain refilled Oak Creek with a new supply of water. The rock formation was such a strong focal point that I brought in the white water turbulence as a counter balance. Final changes are made and the painting is signed.





## ABOUT THE ARTIST



I grew up in Massachusetts and attended the Art Institute of Boston. My first job after graduating was at a small advertising agency, and later I became the art director. In the 1960s my wife and I became interested in ceramics, which lead to another full-time career as fine art potters. Our pottery sold in 150 craft galleries across the USA, and we were elected to the board of the directors of the Buyers Market of American Crafts.

In my free time I was also painting New England seascapes and fishing boats. Cold winters and the children now grown convinced us to look for a warmer climate. So in 1995 we moved from Norwell, Massachusetts, to Prescott, Arizona. My son took over the pottery business and I began painting full time the dramatic landscapes of the Southwest and

larger-than-life flower portraits, particularly the beautiful Arizona Irises from our garden.

For many years I participated in the annual Phippin Museum *Western Art Show & Sale* and have been honored to receive several awards. I have also been featured in several art magazines. Traveling through nature's sculpture gardens of Monument Valley, the National Parks of Utah and the grandeur of the Grand Canyon keeps me going back to capture their beauty over and over again. I am now in my 80s. I don't climb rocks anymore and I can't get into every nook and cranny, but I have years of reference photographs and memories to keep me painting the dramatic cloud and land formations of the scenic Southwest. My work is in many private collections here and abroad.

*Rafe Terry by Sandy Terry*



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Opposite page: *South Rim Sunrise*, acrylic on wood panel, 18 x 24" (46 x 61 cm)

This painting was commissioned by a couple who lived and worked at the Grand Canyon, but were moving to new jobs and wanted to remember the beauty of the canyon. Nothing could make me, as an artist, happier. This was a sunrise as seen from the South Rim. I used bright warm colors on the east side of the formations, as they were lit by the morning sun, while the west sides were thrown into shadow, creating a strong contrast in complementary colors of yellows and purples. The clouds were painted abstractly, while the canyon was done in contemporary realism.

Above: *Totem Pole and Yei Bi Chei*, acrylic on wood panel, 18 x 24" (46 x 61 cm)

These incredible sandstone towers that have stood for centuries turning to purple and deep oranges when bathed in a setting sun allowed me bold leeway with my palette. This view is one of nature's most loved areas in Monument Valley. The sky was designed to echo the dusting of the snow, foreshadowing the coming of winter. I used painter's tape to create the hard-edge foreground. The rock formations were done with a No. 1 brush, and I used a stipple brush for the snow.





Li Yichun

## Interpretations of Realism

Li Yichun infuses his paintings with his knowledge and feeling of the scene

I rarely re-create a real scene when sketching, because I think there are always imperfections in reality. If the goal of art is to achieve the ideal realm, creating things that do not exist in the reality, then copying reality is meaningless. Once the painting is too dependent on the objects described in reality, our imaginations are imprisoned and our hearts are enslaved. That does not mean that reality is completely unusable and unnecessary, but the description of reality should accord with our imagination and aesthetic appreciation. I think the creation of visual art does not really depend on the eyes, but on the mind, because the vision only takes the image while the mind can interpret the password of the image information. The significance of painting does not lie in the image itself, but in the mental information loaded by the image.

The art of painting I seek is the reality of the ideal realm, so it is necessary to "revise" the natural

*Life in Mountain, watercolor, 58 x 76 cm (23 x 30")*

This painting depicts an old farmhouse on the mountains of central China. There are a lot of details that can be portrayed in the landscape for a capable painter, but it is important to choose the focus of the depiction. Others areas need to be generalized, which is often more difficult than details.











*The Hawthorn Tree and Persimmon Fallen Leaves*, watercolor, 62 x 110 cm (24 x 43")

In my opinion, a good painting is like an opera; an opera needs beautiful music, intricate plots, exquisite directors and acting. The beautiful image of the characters in the opera is also very important. The tree in the picture has such an image.

images. This is my basic concept, because the information from nature does not appear on the surface or in fragments. Only by combining the understanding and feeling do we feel the potential of art. The art of painting will wither if we pursue art that only records actual fragments.

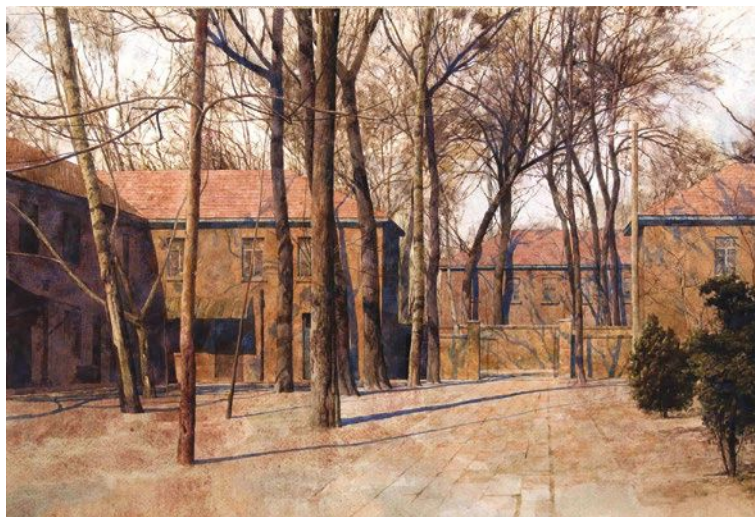
I believe in the viewpoints of Shi Tao, a painter of the Qing Dynasty, who said, "sketching after searching all the marvelous mountains." I often need to experience and

feel the objects in a wide range, and to treat the plane observation as a stereoscopic object and getting more informative contents. The replenishment of knowledge makes a painting more profound and meaningful. Only in this way can we enter into artistic thinking more deeply and steadily. If these are hard to achieve, then we would rather give up.

As a painter who mainly pursues the contents of works, I think the techniques of modern watercolor painting don't need to

be too varied and complex. In China, there are too many experiments on watercolor materials and methods, so I adopt a more traditional and conservative approach that relies on the modeling ability to give a full play of the most traditional, simplest, but also the most classic painting techniques.

I strived to be a well-rounded painter when I was a student, but the use of the technique should be implicit and appropriate. The use of technology allows the artist to express the



*Shunhe Road No. 16*, watercolor, 58 x 76 cm (23 x 30")

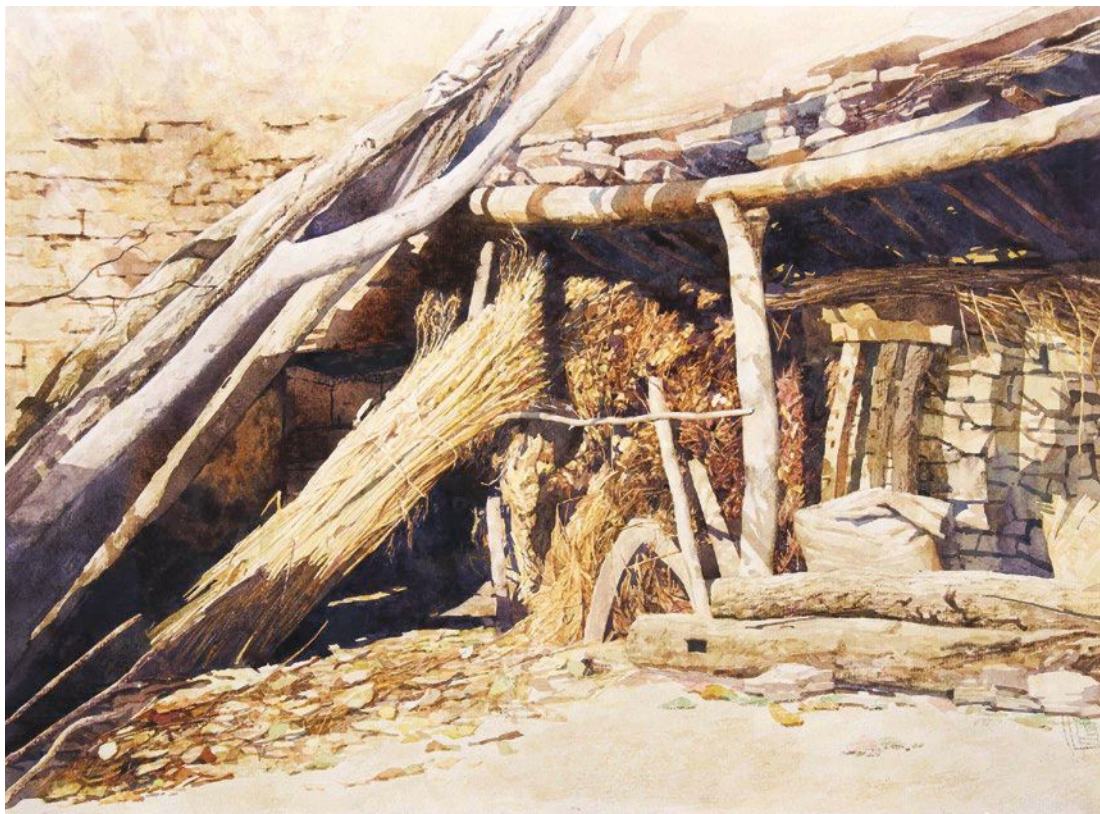
This is the courtyard from where I lived when I was young. I was married here and my child was born here. In 2016, the courtyard was demolished. The painting expresses my memory and emotion.

overstocked emotions and enjoy the pleasure of painting. But I don't want to show off techniques; and I am especially reluctant to expose too much drawing technique thus weaken what I want to express.

It is hard to influence people's thoughts with modern paintings, like literature, and it could be a good thing if a small painting can give people a little bit of feelings. We should not attach too many purposes to a simple art. We should not be satisfied







*The Sunlight and the Shaking Shadow*, watercolor, 58 x 76 cm (23 x 30")

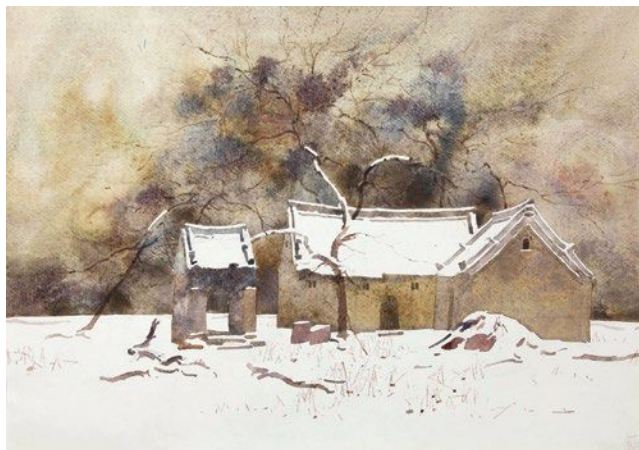
The performance of watercolor can be very direct and definite. Watercolor paints show the shadow as transparent as dragonfly wings. In this picture, I want to express the shadow simply and clearly so the layout of the shadow is very important.



*The First Snow in the West Village*, watercolor, 38 x 58 cm (15 x 23")

In ancient Chinese painting, the change of color is very conservative. The color of the sky in this painting is subtle. The description of the farmhouse is simple, but it is enough. This artistic conception comes from classical Chinese poetry.

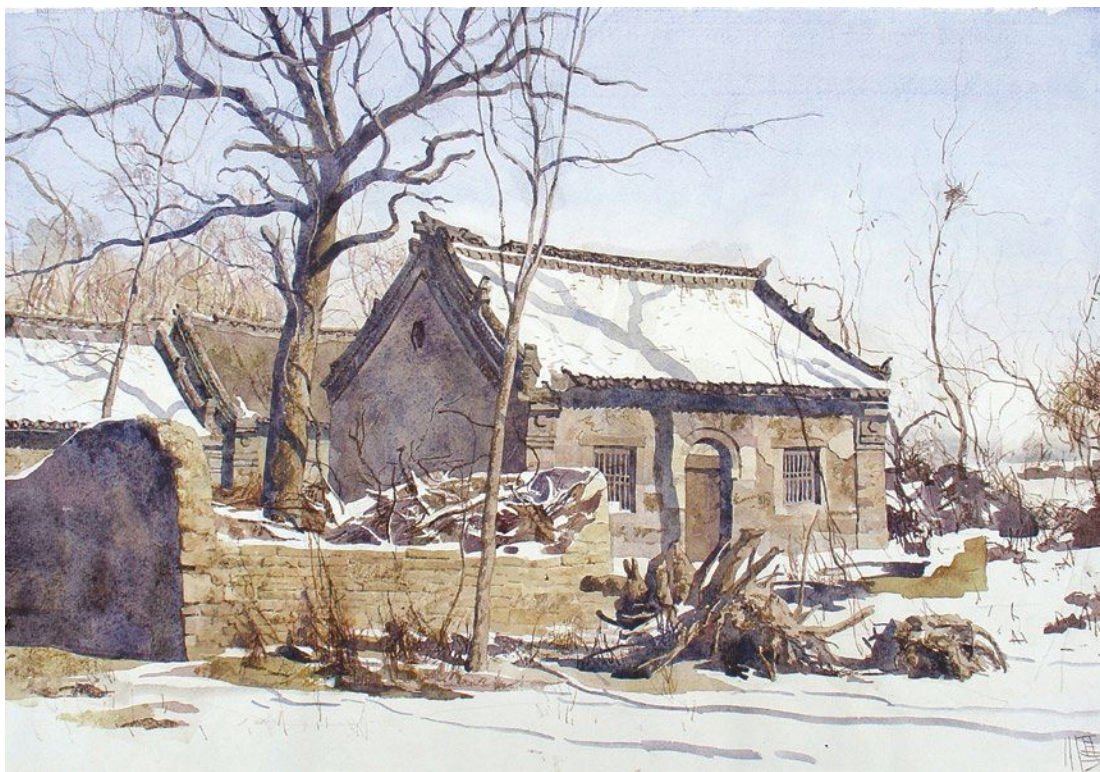




*Early Snow in the East Village*, watercolor,  
38 x 58 cm (15 x 23")

I use traditional Chinese painting on the trees and traditional artistic conception in Chinese painting for expression.

with the painting only as a record of reality. Instead, we should allow the artist to acquire breakthroughs in the process of gaining new insights through reviewing old materials, instead of just wandering in the primary experience painting skills, making art become completely boring. My ideal paintings not only can include the abundant connotations of the past culture, but they also should produce new concepts just like collecting some antiques in a newly built house. [\[4\]](#)



*The Snow Stopped in West Village*, watercolor, 58 x 76 cm (23 x 30")

It is hard to see a typical village in the Northern Plains. I chose the snow view to express this because the countryside in the snow is the most beautiful, and I can also leave out some unnecessary details at the same time. For me, painting is for expressing emotion.

## My Art in the Making West Village

This painting is of the snow scenery of a traditional village at the Central Plains of China, tranquil and antique. The images of the picture include the old farmhouse, vigorous ancient trees, haystack and sty.



### STAGE 1 A CHARCOAL DRAFT

I use charcoal to make a draft. When using the charcoal stick, the finger is closer to the picture than using a pencil. Charcoal is able to display more of the lines from your powerful strokes.



### STAGE 2 THE SKY

In this picture, the brightness of the sky is very low. This is to contrast the white and the thick of snow, resulting in a classical artistic concept. It is necessary to prepare all the colors of each part of the sky in the palette and leave the snow on the tree trunk with art masking fluid. This will make the process of coloring in order. The watercolor should be completed uninterruptedly in the painting process. It is better to not add moisture when the color lump is semi-dry, which will cause dull color. The snow on the tree trunk should also show the implication of the "pen technique" of Chinese painting.

### WHAT THE ARTIST USED



I use Winsor & Newton and Maimeri brand tubular or solid watercolor paint. I think my brush, which was made in China, is the best watercolor brush. For decades, I used a lot of papers, now I often use Arches watercolor paper produced in Baoding, China, usually is 300g coarse texture. I use charcoal and 3B pencils to draw the outline.





### STAGE 3 ADDING TREES

When the sky color lumps are not dry, it is the best time to sketch the trunk of a tree, because the sketch of tree trunk at this time can achieve the appropriate “visual.” I paint the small branches with water-soluble pencil, because the lines drawn by the hard pen are straighter. In this landscape, the tree is the most important thing except the house. The shape and posture of the tree also play a very important role in the atmosphere of the picture.



### STAGE 4 BEGINNING THE HOUSE

When painting the house, we mainly focus on the impressions caused by form and silhouette and avoid too much description of details, which not only conform to the classical painting taste, but also can reflect the beauty of watercolor painting, and organically formed the relationship between point line and plane. The house shows the warm atmosphere of the farmhouse.

Continued



## STAGE 5 ADDING DETAILS

Considering the factors of water, the house, haystack and sty should be painted in staggered to coordinate the work efficiency. The details of a painting are often the moving places.

## ABOUT THE ARTIST

Li Yichun was born in 1963 in Zhengzhou, Henan Province. He has a masters of arts from the Academy of Arts & Design at Tsinghua University. He is a member of the Chinese Artists Association, the Chinese Watercolor Research Association and the Henan Artists Association, where he is the deputy director of its watercolor art committee. He is a special painter of Henan Academy of

Painting and Calligraphy and professor and graduate student supervisor of the fine arts department of Zhengzhou University.

He has received a number of awards and accolades for his artwork including the bronze medal in The Tenth National Art Exhibition; the Silver Medal of the Seventh Chinese Watercolor Painting Exhibition; nomination of the

Twelfth National Fine Arts Exhibition; and the Outstanding Achievement of the Fourth Literature and Art Award of Henan Provenance.

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[http://www.360doc.com/content/15/0430/11/10886293\\_467017771.shtml](http://www.360doc.com/content/15/0430/11/10886293_467017771.shtml)



## STAGE 6 THE OUTCOME

*West Village, watercolor*

Watercolor painting often requires the work be completed uninterrupted. I am used to keeping the original with fresh and bright effects and avoid excessive changes.







Amanda Hyatt

We continue a series of watercolour tutorials  
by a master watercolourist

# Lessons in Watercolour

Part 8-Painting Faces

In this article I am presenting ways to paint the face. This is not portraiture because "A portrait is a pictorial representation of a person usually showing the face. The intent is to display the likeness, personality, and even the mood of the person" (Merriam-Webster).

Unless a portrait of someone is relevant to a buyer, friend/relative or is for a competition, paintings of recognisable people are usually very difficult to sell. A painting of a generic person is much easier to sell and can be turned into art rather than just a portrait.

True purist portrait painting is an art genre of its own, which I greatly respect, requiring a much more disciplined approach. It relies on the innate talent of the artist who will use much analysis, positioning, tonal work, comparison and an intense study of the sitter. This article is not about portrait painting as a genre.

There are many great commercial portrait

painters of the past (e.g. Sargent and Kinstler) and many less commercial face painters (e.g. Goya, Renoir, Lautrec and Manet). All have produced great memorable faces but where some faces have excellent representation of all the features of the sitter in their proper place, others have produced faces that are similar to the sitter but not perfectly correct. These latter paintings have artistic licence about them and could be anybody. The art of true purist portrait painting though is a complete art genre and often portrait painters are mainly known for this rather than their landscapes. Face painters on the other hand do not have so much pressure to be perfect.

Other non-purist methods of painting faces involve grid measurements and the projection of the face onto the canvas using transparencies. Many of the massive head paintings in today's art world are done via

projection of the photographic image.

Other methods of painting faces is to stick to a theme, big eyes (e.g. Keane) or green skin (e.g. Tretchikoff). As with all art always, the end product will appeal to whoever likes it. It is whatever leaves an imprint on you. Miniature face paintings of the past are collected because they appeal. The very clever portrait painters of Montmartre and most tourist destinations are extremely popular and their resultant art work is treasured.

Painting faces can also be in the form of caricatures (see *Poultry Fanciers*) where liberty is taken with certain elements of the face, e.g. exaggeration of distances between eyes or between nose and mouth, enlarging of ears. Cartoonists use these exaggerated features brilliantly through great observation and understanding of their subject. Faces may also be painted theatrically (see *James Hyatt as*



James Hyatt as Prof Fate



Philipa Hyatt



*Poultry Fanciers*

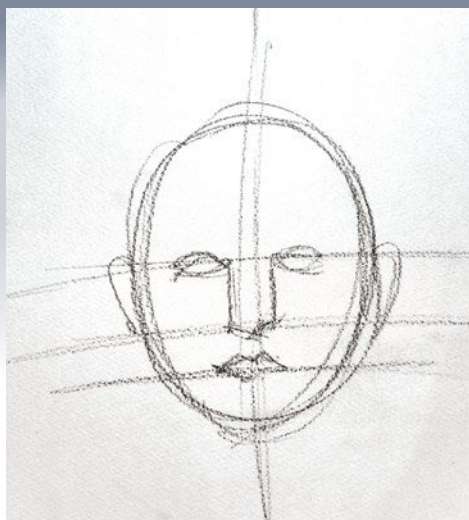
*Prof Fate*), costumes are a focal point and give extra interest. Sorolla or Sargent's Spanish dancer paintings are examples where the face is secondary to the costume and activity. The paintings of this genre require artists to understand body language and gesture.

My method of painting faces is to "just begin" and let the wonderful medium of watercolour take over. There is certainly much more risk involved but with added washes and lifting off a reasonable image can be obtained. There is much pleasure to be gained in "free falling" into a face painting without the self-imposed pressure and restraints that a photo realistic outcome demands. [LA](#)

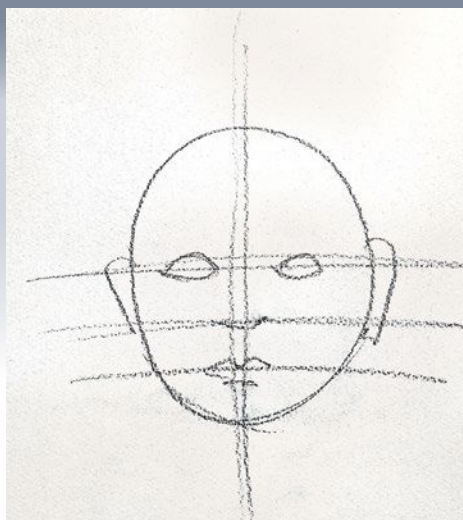
*"If I create from the heart nearly everything works;  
if from the head, almost nothing."* —Marc Chagall

The following two demonstrations of a female and a male show the steps involved in creating different faces from the one basic starting point. The starting point is drawing an oval shape then dividing it vertically and horizontally in half and then halving the lower section (below the nose) again. The following demonstrations are generic faces done in 10 minutes without referencing an image (i.e. from my imagination).

*Girl with Blue Velvet Ribbon*



*The Academic*



**STAGE 1** Basic egg shape head was divided into halves both vertically and horizontally, then the lower face halved and then halved again.

Continued  
▶



**STAGE 2** A strong wash of **burnt sienna** was painted over most of the face leaving eyes, hair and beard white.



**STAGE 3** Thicker **burnt sienna** mixed with **sepia** was dropped in wet-in-wet to create the idea of three dimension and the light was set to come from the right. The male's eyebrows were blotted out with tissue to create a "fuzzy" look.



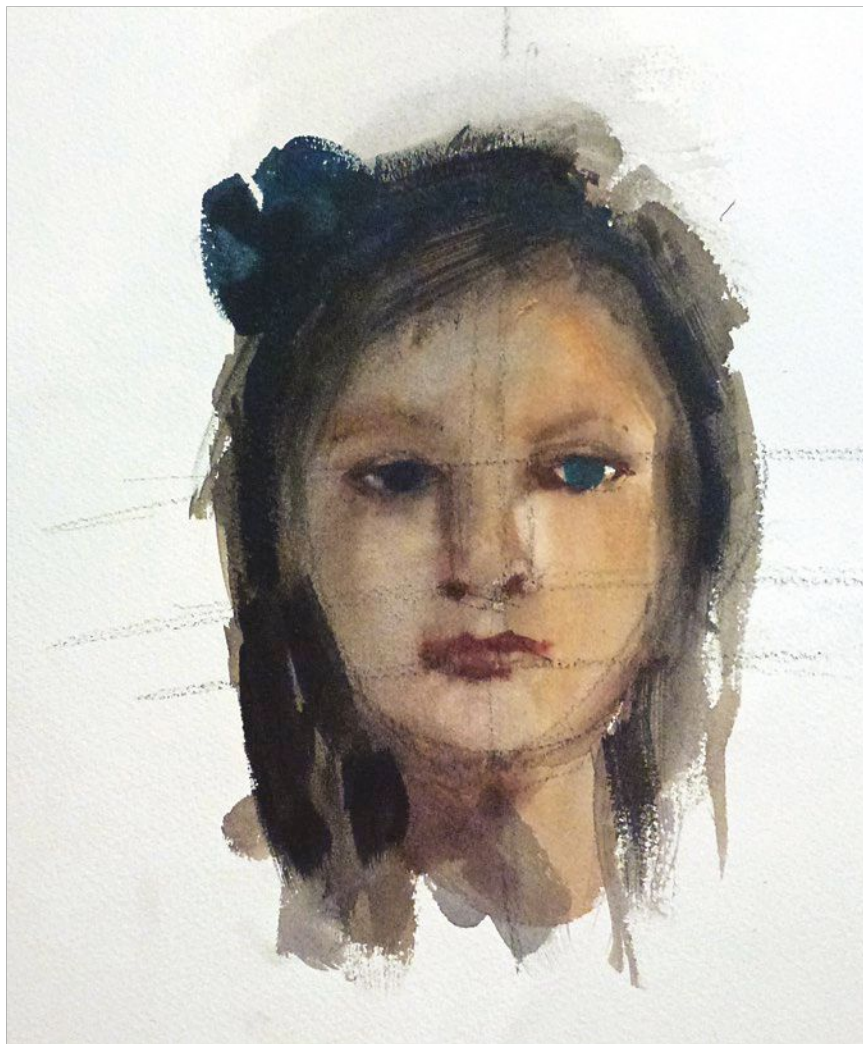


**STAGE 4** Eye pupils and lids were added as well as outlining the inner contour of the eye with **alizarin crimson**. The mouth was also done in this colour. The hair (and beard) were also added.



**STAGE 5** A wash of **cerulean blue** was gently layered over the left-hand side of the face softening any hard lines, unifying all painted areas thereby making the face look more natural; this removes the starkness of the original paint. The dark area under the male's left eye was also lifted out.

Continued ▶



**STAGE 6** The finished painting of *Girl with Blue Velvet Ribbon* was tweaked to soften the eyes, lips, nose and chin to give the girl a pensive and moody look. The blue velvet ribbon was added for balance and interest.

## ABOUT THE ARTIST

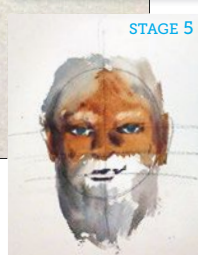
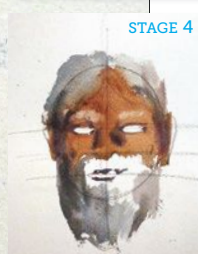
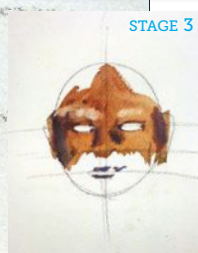
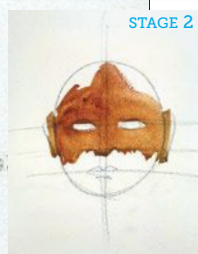
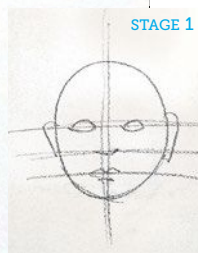
Amanda Hyatt is well known both nationally and internationally in the watercolour art world for her dynamic alla prima (spontaneous, single execution) paintings pushing the boundaries of modern watercolour. She has had 33 solo exhibitions and has been a member of both the Twenty Melbourne Painters Society and the Australian Watercolour Institute for 23 years. Amanda has won major Australian watercolour prizes including The Camberwell, Kenneth Jack, The Bale, and Victorian Artists Society Artist of the Year. She has been teaching continuously since 1987 and leads national and international workshops. As well as being regarded as one of the world's top watercolour artists, she is regarded as one of the world's best teachers of this medium.

**Contact at** [www.amandahyatt.com.au](http://www.amandahyatt.com.au)





**STAGE 6** The finished painting of *The Academic* was also tweaked by adding glasses, collar and **white gouache** to the beard and hair. The left eye was washed over again with **cerulean blue** to lessen the impact of the white.







John Lovett

# Watercolor Texture

John Lovett shares his approach of creating physical and visual texture in watercolours

Watercolor is not a medium generally associated with texture, but there are a number of things we can do to create physical texture and many ways to create visual texture.



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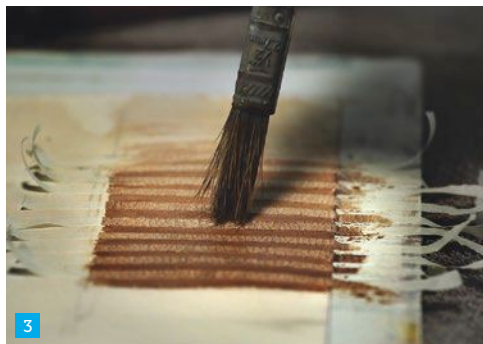


In the example above, both visual and physical texture are used. The peeling paint on the window frame, the lattice texture and the texture of brick are all visual textures created by the application of paint to fool the eye into believing there is three-dimensional depth in the objects represented. The stucco wall uses a physical texture, built up with watercolor gesso, to reproduce the impression of weathered stucco.

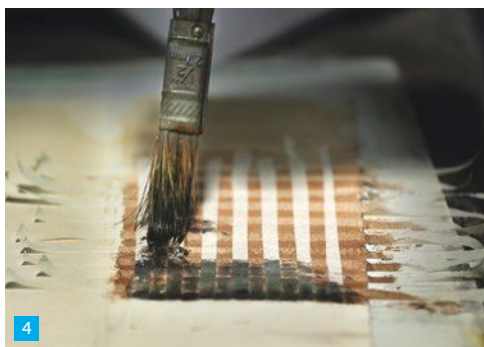
◀ To create the impression of weathered timber lattice, a wash of dirty yellow (quinacridone gold, alizarin crimson and French ultramarine blue) is applied to the entire area of the lattice and allowed to dry.



Masking tape is cut into strips the width of the timber slats. A ruler and a craft knife make this an easy job.



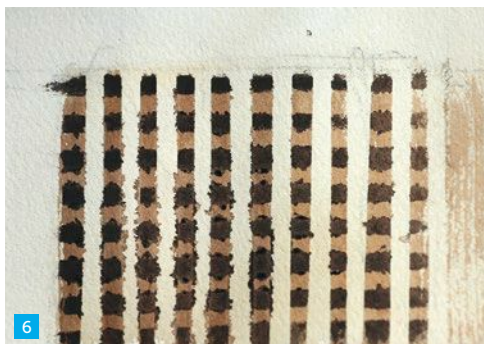
Vertical strips of the cut masking tape are applied across the area of dirty yellow (the dirty yellow will eventually be the color of the uppermost vertical slats). Once the tape is applied and firmly pressed down, a darker yellow/brown wash is applied to the entire area and allowed to dry. This color will become the darker, horizontal slats.



After this darker wash has dried, horizontal strips of masking tape are applied and pressed down. A dark, cool gray mixture is then applied to the whole area. This will become the dark shadow through the holes in the lattice.



For this cool dark gray I used French ultramarine, alizarin crimson and quinacridone gold. Don't make the mixture too wet or it may bleed under the tape.



Once the tape is removed, everything makes sense. The first vertical strips of tape created the vertical slats, the second horizontal strips made the horizontal slats behind and the final dark wash becomes the shadowy area behind the lattice.



The final job is to refine some of the edges, add a shadow to the right-hand side of the vertical slats, then lose parts of the lattice so it blends into the painting. Left untouched, the lattice would be too stark and distracting.

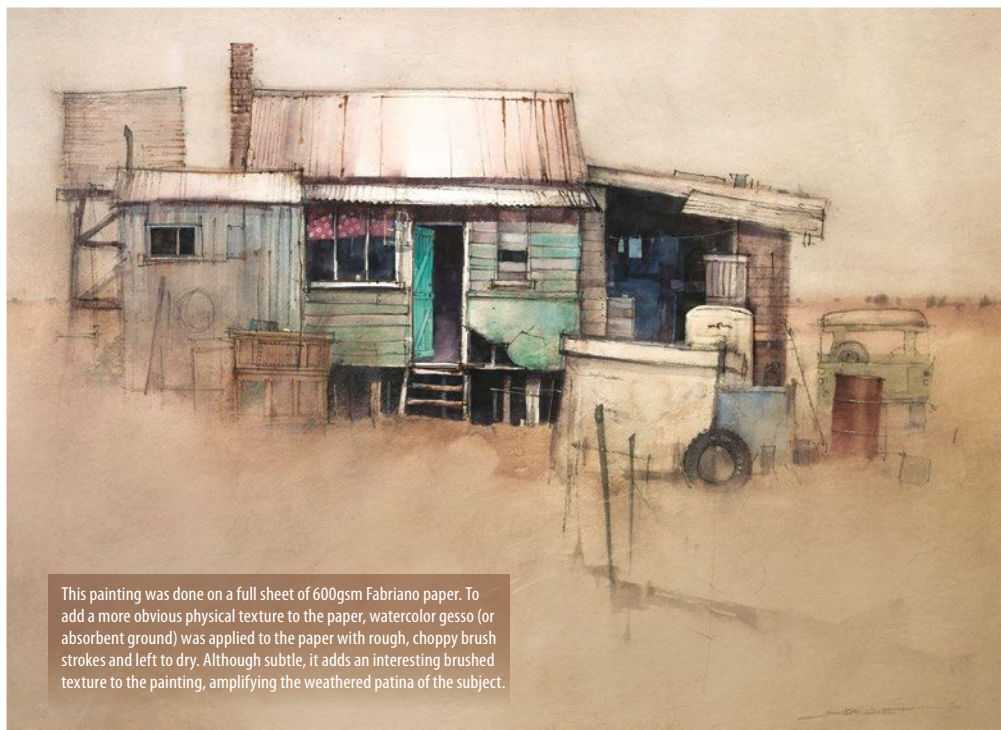




To create a physical texture for the stucco wall, gesso was applied in a rough, stippled manner and allowed to thoroughly dry. Once dry, a wash of dirty yellow can be flooded over the area of the wall. As this wash dries, pigment settles into the crevices, exaggerating the surfaces texture.



Here you can see how the over wash has enhanced the physical texture of the rough gesso to suggest weathered stucco.



This painting was done on a full sheet of 600gsm Fabriano paper. To add a more obvious physical texture to the paper, watercolor gesso (or absorbent ground) was applied to the paper with rough, choppy brush strokes and left to dry. Although subtle, it adds an interesting brushed texture to the painting, amplifying the weathered patina of the subject.

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In this painting there is no physical texture, but the numerous visual textures add interest and variety to the surface. The sky and foreground are simple, smooth washes with no evidence of texture. At the extremities of the painting, textures are kept fairly flat, increasing in detail and contrast towards the center of interest around the green door, chimney and bathtub. The only area of apparent texture around the edges of the painting is the intricate patch of chicken wire in the foreground. This serves to draw the eye up and into the center of interest.

Texture is often overlooked as an element in watercolor painting. Making a conscious effort to include it can really add to the interest of a painting. Contrasting areas of texture with areas of flat relief gives the texture more intensity and the painting more impact. [24](#)

**JOHN LOVETT**

## **The High Country of Victoria Mansfield, Falls Creek and Bright, AUSTRALIA**

**Monday 19 February – Saturday 3 March, 2018**

Enjoy painting and sightseeing in the wonderful High Country of Victoria. It is an area that features alpine national parks, spectacular mountain scenery, lakes, snow resorts, vineyards and a rich history including gold discovery, cattleman and bushrangers. There will be lots of opportunities to paint in a friendly and encouraging atmosphere.





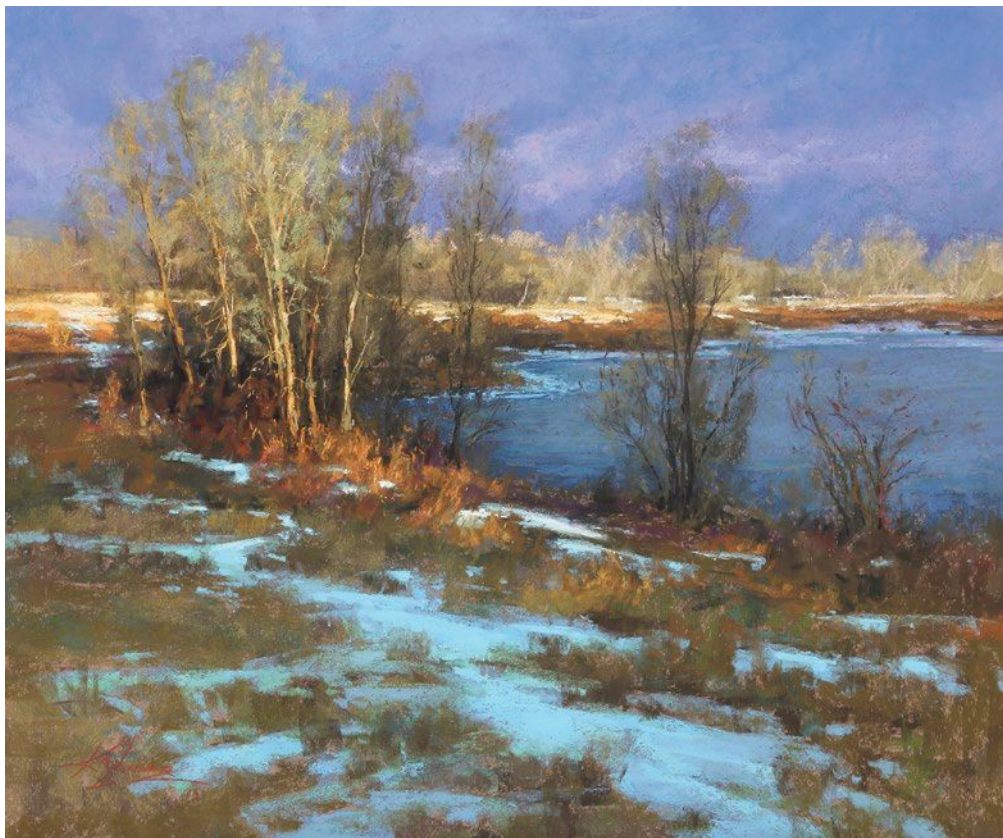
Kim Lordier

## Feeling the rhythm

Painting the landscape, for me, is about rhythm and patterns, whether the inspiration comes from a light source, geology or the colors of Mother Nature. My

hand and eyes follow a musical path through the painting process. I love this dance. Often, at the beginning of my process, I will create a strong monochromatic

underpainting based on light and dark shapes in pastel that I melt with turpenoid and move around with a large bristle brush. If one were to watch me paint at this stage,



*Orchestral Arrangements*, pastel on archival board, 24 x 30" (61 x 76 cm)

Orchestrating light through a painting is tremendous fun. Light and dark patterns are what create strength in work seen from afar, and color brings the viewer in closer to examine the nuances. *Orchestral Arrangements*, another studio piece, is all about managing the viewer's eye through the painting. The cool notes of the snow in shadow lead us to the rich, warm colors of light hitting the stand of young cottonwoods next to an iced-over pond. My darkest darks are nestled into the trees, creating depth into that mass. The curtain of neutral yellow trees in the background is accented by the complementary purples in the sky. The darker clouds help to create the illusion of light just skimming the ground and bare trunks.





*Fire and Ice*, pastel on archival board, 36 x 24" (91 x 61 cm)

Vibrating complementary colors make the illusion of light dance in *Fire and Ice*. I use the side of the pastel stick like a fully loaded paintbrush, dragging one color over another to create "glazes" of shimmering abstract strokes. As much fun as placing one beautiful color next to another beautiful color is, a strong dark and light pattern must be present to carry the design.





*Azure Wonderland*, pastel on archival board, 22 x 24" (56 x 61 cm)

Inspired by a plein air study from a painting trip to southern Utah, *Azure Wonderland* was created in the studio. The backlit Paint horses were what drew me to the scene. I love implying the detail of the hibernating sagebrush with abstract strokes of the pastel, creating a lovely rhythm that moves your eye through the painting. The key to this painting was keeping the horses embedded within the landscape, and using warm and cool temperature vibrations to keep interest in the snow patterns.

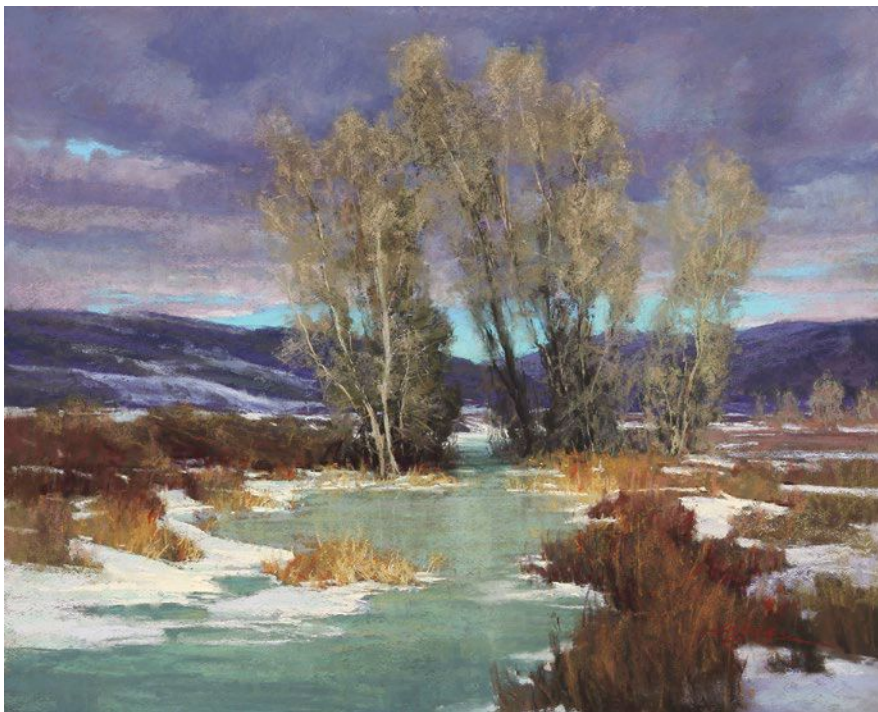
you would see a lot of movement with the brush, working in a gestural fashion, implying detail with large strokes and a great deal of energy, almost salsa or tango like. Toward the end of completing a painting the rhythm shifts to a slow dance, a more considered movement, my strokes more

deliberate, similar to a smooth waltz with pauses and a gentle glaze.

While I enjoy painting diversified landscapes, I find painting snow scenes particularly tantalizing—a cool note against the warm ochres, siennas and umbers. Often the ground plane is lighter than the sky,

and the reflected colors in the snow provide a stellar playground to play with color temperature changes.

In the studio, I have several paintings going at any given time. I will work on the one that sings to me the loudest that day. 



*Gossamer Coat*, pastel on archival board, 24 x 30" (61 x 76 cm)

Funny, this is one of those paintings that paint themselves. You know, when you create something and you do not remember how you got there? *Gossamer Coat* is a studio painting based off a painting trip to the Colorado Rockies. I remember the smooth thin coating of ice on the river, and just a tiny hint of light hitting the dusting of snow. Originally, I had the sky filled with dark cloud cover, and the painting looked almost sad. So, at the end, I decided to bring life and joy to the piece with a beautiful peek of blue sky.

## ABOUT THE ARTIST

Kim Lordier received a BFA in illustration at the Academy of Art University, San Francisco, in 1989. After college, she flew with a major air carrier, turning to painting full time after the events of September 2001. In 2002, she was introduced to the art of the Early California Impressionists at the Oakland Museum, and was exposed to plein air painting as a creative means. Currently, Lordier's paintings are in private collections throughout the country, and have been exhibited at the Autry Museum, Maynard Dixon Country, Coors Western Art Show in Denver, National Arts Club and Forbes Gallery in New York, Haggin Museum, Forbes Galleries, Pasadena Museum of California Art, Irvine Museum and the Laguna Art Museum. Acknowledged by jurors and her peers, Lordier has received recognition for her landscapes at

major plein air events, international magazine competitions, national pastel society shows and museum exhibitions. Lordier is a Signature Member of the California Art Club, the Pastel Society of America and Laguna Plein Air Painters Association, and is a Distinguished Pastelist of the Pastel Society of the West Coast. A coveted workshop instructor, she leads workshops across the country.

Lordier is represented in California by James J. Rieser Fine Art, Carmel; Debra Huse Gallery Balboa Island; Holton Studio Frame Makers, Berkeley; Sekula's Fine Art and Antiques, Sacramento; and Primavera Gallery, Ojai. Her work is also found in Utah at Illume Gallery of Fine Art in St. George, and she is represented by Thunderbird Foundation for the Arts in Mt. Carmel.



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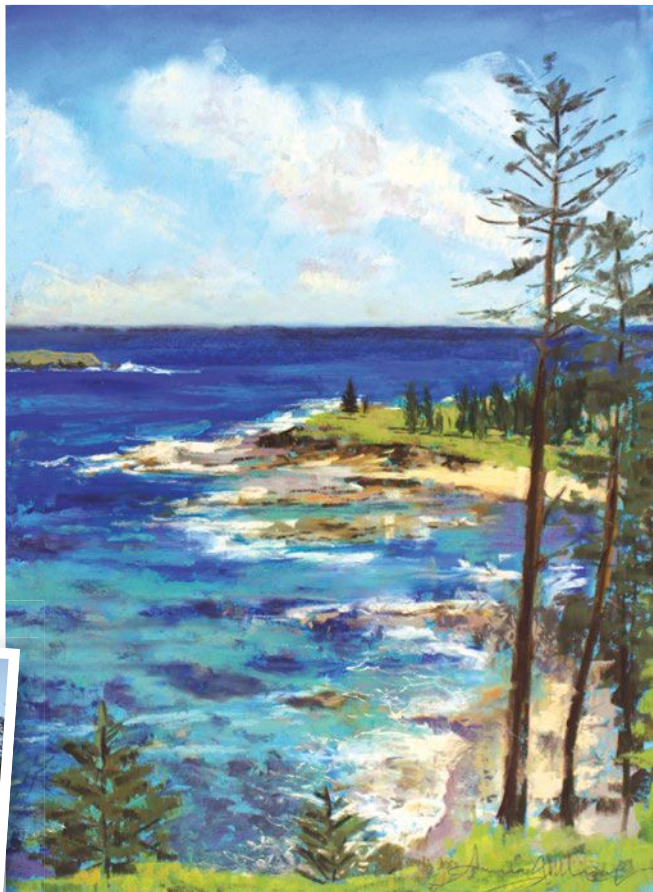
Amanda McLean

# Pastel Perspectives

## Part 8 - Painting Holidays

**A**re you considering a painting holiday? They can be wonderful experience, providing time for both you and your art, a chance to visit a new or known place, and the time to enjoy it via paint or sketch. A bit ago, I was asked if I would like to lead a painting workshop to Norfolk Island in late 2017. Well, aside from the fact I'd never been there, it sounded wonderful. I did a little research, discovered something about the Islands

We continue an instructional series on the use of pastel, which also has application to artists using all mediums



*The view across Cemetery Bay.*

The completed painting on the too-bright turquoise tinted paper. Think I'd like to try this on a quieter coloured paper!



### Painting above Cemetery Bay looking west

I decided to tint some paper a bright turquoise to help with the diluted ink before I left home. It didn't help, and I had to fight with it as the colour was too overpowering. (Note to self: Use more muted paper colours!).

history, and looked at some pictures. I decided it would be an interesting place to go, and accepted the invitation.

If I was going to lead a workshop there, I wanted to be well prepared. I was due a break, so I decided to visit Norfolk Island and have a look around. Well, what a stunning place! Pretty much everywhere you look

there are fabulous painting subjects, from the world heritage remains of the Penal Colony at Kingston, (which has the reputation of being Australia's harshest and cruellest), to the fabulous cliffs, beaches and headlands, offshore islands, and gorgeous rural scenes.

There are feral chickens everywhere, (some of them have the most vibrant plumage), and





**CEMETERY BAY, N.J. LOOKING EAST.**  
*Cemetery Bay Looking East*



**CEMETERY BAY LOOKING SOUTH**  
*Cemetery Bay Looking South*

the cows roam freely and have right of way at all times. Fences are usually to keep the cattle out rather than in! The islanders are very helpful and everyone waves as you drive by.

Painting somewhere new and different is challenging but also stimulating and refreshing. In the April/May workshop, I plan to teach pastel and use of sketchbooks to record images and ideas for future reference. I, therefore, had to think seriously about what equipment I needed. There are no art supply outlets on the island so if I didn't have it I would have to make do. I have a travel box of pastels but checked it against available images of the island to ensure I had the right colours.

The last time I used the travel box was in Central Australia and the Flinders Ranges. I was going to need a lot of blues and greens and a lot less reds, ochres and browns! I took a selection of pastel paper colours, each with its own glassine paper cover to protect it, all in a folio I made from

Foam Core board. This also served as a backing board for working onsite. I took the opportunity to make a new one as my old one was about 15 years old. It had done a lot of miles and looked like it! I also took a couple of sketchbooks, a variety of drawing and sketching tools, and a travel watercolour palette of well researched colours. Fortunately the Norfolk Travel Centre hire out easels, stools and water containers so I was spared the space those would take up in my luggage.

I initially thought the subject matter on a small island might be limited, but found this far from the case. I thought that I would get to have a look at everything as Norfolk Island is not a large place—but this didn't happen

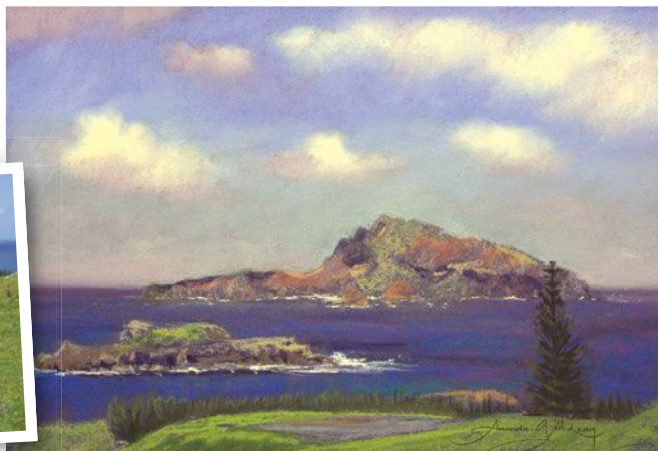
either. It may be small in area, but with so many hidden valleys, bays, beaches and headlands, I made daily discoveries of areas I hadn't previously seen.

I expected to do more pasteling and sketching than I actually did. The environment is so beautiful that it's important to remember you are on holiday, and make time for relaxing. Observing a new environment is beneficial too. The climate is fabulous as it doesn't get too hot or cold, and if it is windy in one spot, there is always the other side of the island! It wasn't too crowded or overwhelmed with tourists and only once did someone come and look over my shoulder to ask questions.



**Painting Phillip Island from Queen Elizabeth Lookout.**

This beautiful spot looks out to Phillip and Nepean Islands as well as out over the historic ruins at Kingston.



*The View to Phillip Island, pastel.*

These two largish islands, Phillip and Nepean, have an interesting past. Completely stripped of their vegetation, they were overrun by pigs, goats and rabbits that the Officers of the day used for target practice and a food source for the colony. It is now being regenerated and is home to thousands of seabirds.

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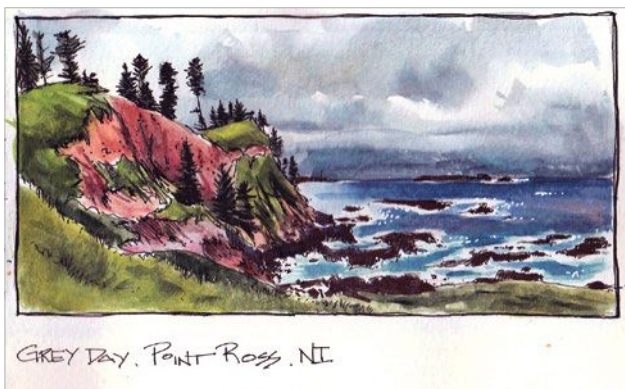
### *The Crank Mill*

Part of the old convict settlement at Kingston. Coloured pencil and ink on grey paper. So many lovely old buildings to paint and draw.

I travel quite a bit but often only take a sketchbook and a variety of sketching materials like waterproof pigmented markers or fountain pens, water-soluble pens, watercolour palette, pencil, and a couple of shades of grey markers. With these tools, I can produce a variety of sketches—watercolour, line and wash, pencil and wash, and a variety of tonal studies incorporating pen and ink, grey marker or water-soluble ink—depending on the time available. I can then use them as reference material later.

When travelling, it's valuable to downsize everything, regardless of the medium you are working with. Part of the enjoyment of a painting holiday is keeping your work simple, fresh and spontaneous. Similarly, you don't want to be burdened with mountains of gear that will be tiresome to carry. Take only pieces of pastel rather than full sticks, decant into a lightweight box, use a travel-size palette, travel brushes, collapsible water containers, a folio that doubles as support and storage, and use smallish sketchbooks. Invest in a good lightweight bag or backpack. One without too many pockets. You don't want to waste valuable painting time searching through a multitude of pockets for whatever you want.

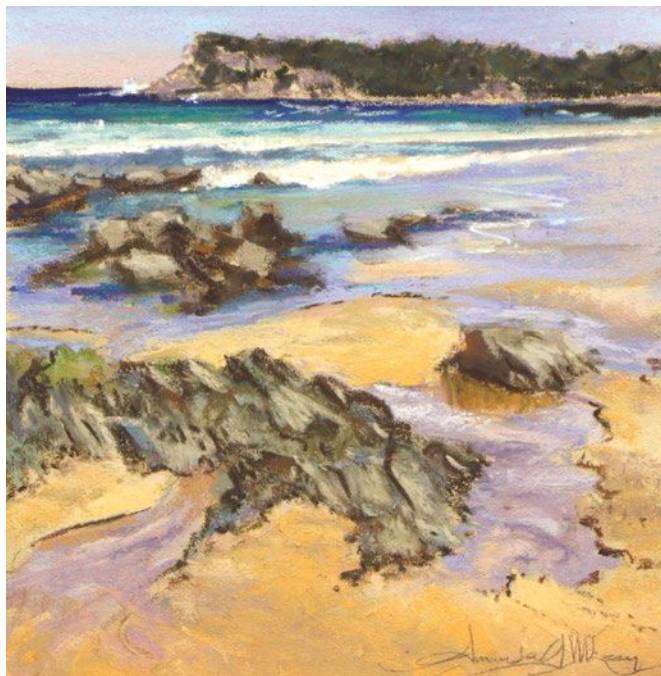
I think one of the biggest challenges when working plein air is getting the scale and proportions right. If time permits, do a quick



*Grey Day Point Ross, line and wash*

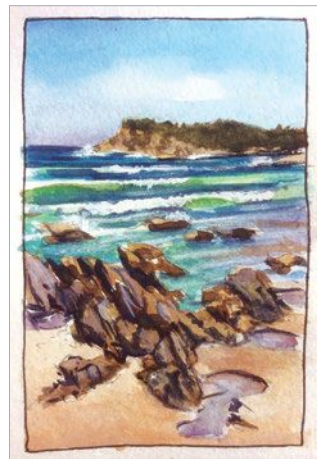
### **Painting Holiday CHECKLIST**

- ✓ Do your research, know your colours and what materials are available, if any, in the areas you will be.
- ✓ Don't over pack, and where possible, downsize. Less is more, especially if you have to carry it any distance.
- ✓ Pare your pastel set down to a least half sticks or quarter sticks of less used colours. Check which colours you will need and home in a lightweight box. A small container to put the pieces in as you work is also handy.
- ✓ Pack adequate pastel paper in good practical colours and glassine paper to protect finished pieces. Think about how many works you will do so you don't over pack.
- ✓ Take a small adjustable view finder.
- ✓ Take smaller A5 or A6 quality sketchbooks that will handle all the media you are taking. You can't go wrong with a good quality watercolour book.
- ✓ Don't expect too much of yourself, if you aren't incredibly prolific at home, don't expect to be when traveling.
- ✓ Take the time to get to know your environment.
- ✓ Do commit to at least one painting or sketch a day, even if it's just a 10-minute exercise.
- ✓ Invest in a good lightweight backpack or cross-body bag to carry your gear around with you. Don't get one with loads of pockets, it might seem like good idea, but you will just waste time looking for things—trust me.
- ✓ Aim to capture the essence of your scene initially. If time and the light are against you, at least you will have the bones to work on later.
- ✓ Enjoy the experience!



Evening Malua Bay

*"Painting somewhere new and different is challenging but also stimulating and refreshing."*



Malua Bay sketches

thumbnail sketch so your focal point doesn't take up the entire picture. Think specifically about size of the elements in your picture in relation to the size of your paper. An adjustable viewfinder is very useful.

Perhaps start with the biggest elements first rather than the smaller background elements which, if done first, have a way of growing to fill too much space. Block in quickly, paying particular attention to those elements that will change the fastest like clouds, their shadows, and the lighting effects that result from them. Once you are all blocked in, go for it! In a studio situation you have the luxury of time, plein air not so much. Instead of steadily building up layers, complete your study using fewer, thicker layers. Often you will find this gives your work a renewed spontaneity and looseness. Ignore the sometimes-over-critical voice in your head, and don't be hard on yourself. Treat it as a learning exercise or a study, and most of all

enjoy the experience.

All the pastels I did on Norfolk are quite loose in style as time does not permit too much fiddling. All the watercolour, line and wash paintings and other sketches were done in my sketchbook. 



## ABOUT THE ARTIST

Amanda McLean gave up her prior career to become a full-time artist. She has been working in pastel for over 30 years. McLean has written more than 20 articles for *Australian Artist* in the past, and was an Editorial Consultant for a number of years. Although pastel is her passion, she works in all mediums and is an avid sketch-booker. Her skill in rendering both skies and water in the landscape are especially acknowledged. She is highly regarded as a teacher. Her regular weekly classes have run continuously for nearly 20 years. She also conducts short and long workshops. McLean's work is held in collections nationally and internationally.

### Contact at

[www.amandamclean.net](http://www.amandamclean.net)



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**The High Country of Victoria  
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**Monday 19 February – Saturday 3 March, 2018**

Enjoy painting and sightseeing in the wonderful High Country of Victoria. It is an area that features alpine national parks, spectacular mountain scenery, lakes, snow resorts, vineyards and a rich history including gold discovery, cattleman and bushrangers. There will be lots of opportunities to paint in a friendly and encouraging atmosphere.



**LYN MELLADY & JULIE GOLDSPIK**

**Margaret River, Pemberton and Rottnest Island,  
WESTERN AUSTRALIA**

**Tuesday 3 April – Sunday 15 April, 2018**

With all the colour and beauty of the tall trees, rugged coastline and turquoise water and white sand, spectacular caves, sweeping vineyards, wildflowers and scenery of Western Australia laid out before your easel, who better to lead this tour than Lyn Mellady and Julie Goldspink. Your art time will be extensive, guided by two of Australia's well known, prizewinning artists and experienced tutors who are ready to guide you through these beautiful regions of Western Australia. You can paint, draw, sketch or photograph this beautiful area or just enjoy the demonstrations and company.



**GREG ALLEN**

**Vancouver and Banff, CANADA  
Saturday 30 June – Thursday 12 July, 2018**

The Greg Allen workshop will be an incredible opportunity to paint and see the best of Canada. We will spend five nights in the coast seaport of Vancouver, which is surrounded by picturesque mountains and has a thriving art scene. The workshop concludes in Banff, located in the Rocky Mountains, filled with dramatic and untamed wilderness. Rugged mountaintops scrape the skyline while enormous glaciers cling to their precipices. A delight for painters.



**DAVID TAYLOR**

**CENTRAL AUSTRALIA**

**Sunday 8 July – Friday 20 July, 2018**

This workshop offers 13 days of painting and adventure in the spectacular Australian Outback. Highlights include exploring Australia's Red Centre from Alice Springs, the spectacular Uluru and the outback oasis of Glen Helen, situated in the West MacDonnell Ranges. For all the colour and rugged beauty of the Australian Outback laid out before your easel, who better to lead this tour than David Taylor, one of Australia's most respected painters. If you want to experience adventure and the best of teaching, don't miss this workshop.





We have put together a calendar of the best workshops with a group of world-famous artists as your tutors. We'll paint and sketch, go sightseeing, explore out-of-the-way places as well as the legendary sights of each country we visit. All our tutors will give you helpful and friendly advice on how to improve your painting to make sure you come back with a sketchbook full of memories.

### AMANDA HYATT

#### Dublin, Cork and Killarney, IRELAND

Sunday 12 August – Friday 24 August, 2018

13 days painting the wonderful scenery, fascinating history and friendly people of Ireland. You will paint the villages, breath taking cliffs, beautiful beaches and more of this stunning country.

Who better to lead this tour than Amanda Hyatt, one of water colourists' most respected painters.



### JOHN LOVETT

#### The Cotswolds & Cornwall, ENGLAND

Monday 27 August – Saturday 8 September, 2018

This workshop offers 12 days of painting and adventure around the beautiful quaint villages of the Cotswolds and the coastal towns of Cornwall. Paint some of the very best sights to be found in England and experience the outstanding blend of historic locations, authentic village atmospheres and exemplary teaching from one of the world's finest watercolor artists.



### CHAN DISSANAYAKE

#### Cinque Terre & Tuscany, ITALY

Sunday 2 September – Friday 14 September, 2018

Paint some of the very best sights to be found in Italy! Cinque Terre is an artist's dream where you will be able to paint the dramatic views of the five villages along the Italian coast. We then travel to Tuscany to experience the stunning scenery of this region. This 13 day painting workshop with Chan Dissanayake gives workshop members the opportunity to truly experience 'la dolce vita', the sweet life.

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In every issue of *International Artist* we will feature a Painting Workshop, including comprehensive student critiques, from one of New Zealand's best artists.



## About Your Tutor

Richard Robinson was a graphic designer until 2001 when he became a full-time artist. He's best known for his idyllic New Zealand beach scenes. In the past few years he also has built a highly successful Internet business with his popular instructional painting videos on [www.livepaintinglessons.com](http://www.livepaintinglessons.com).



Scan for  
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## Daisy Bay

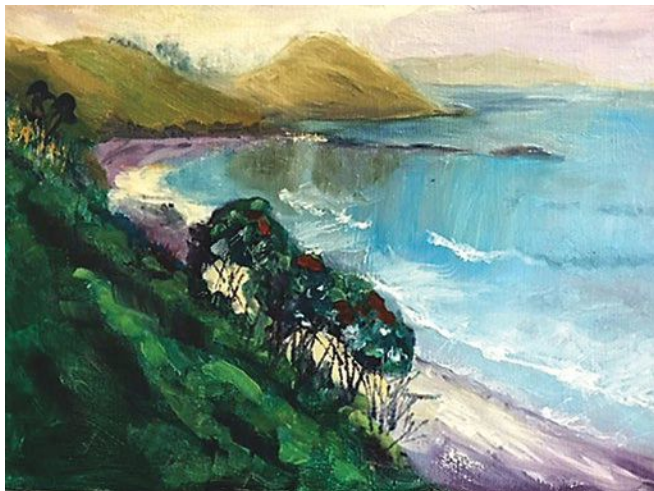
Join me on a painting adventure to one of my favorite painting spots—Daisy Bay in Northland, New Zealand. Paint this stunning impressionistic beach scene with ease using big brushes. Follow along step by step using the resource photos, or use the techniques to create something more your own.



Reference photo



Richard Robinson, *Daisy Bay*, oil on canvas, 15 x 18" (38 x 46 cm)



### Carole Merly

*Daisy Bay, oil on canvas, 12 x 16" (30 x 41 cm)*

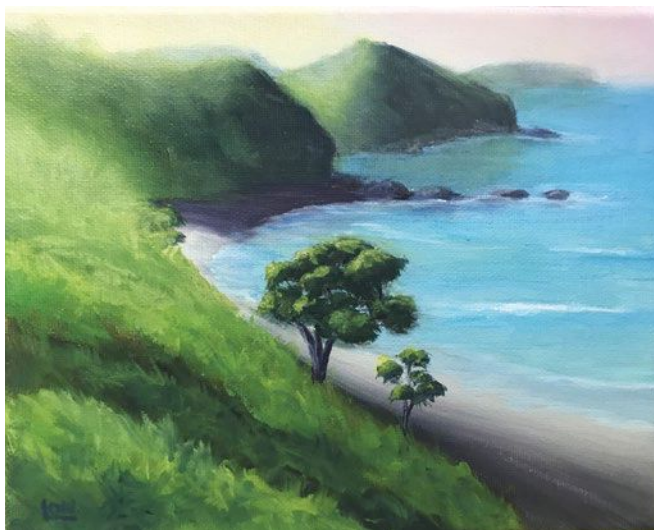
Great to see you using a variety of textures and mark making in this painting, Carole. Nice glowing light effect through the hills and a good recession of space. The drawing is pretty decent. Be careful to make the horizon level with the top of the canvas. Sometimes I measure it along its length just to make sure. Some of your colour in the hills and ocean is getting a little muddy from overworking with a dirty brush—just be aware of that. Overall a great painterly result. Keep at it!

### Laurena Beirnes

*Daisy Bay at Sunset, oil on canvas, 8 x 10" (20 x 25 cm)*

Hi Laurena, your lost edges are really interesting. It drew me to it. Those areas look a little unfinished to me though, but it's a great setup for a glowing area of colour—just needs a few lighter details in there. The big, soft-edged, dark grey shadow on the beach is telling us it's overcast lighting in a way, whereas the sharper-edged shadow farther down the beach speaks of stronger sunlight. Be aware of what the colour and edges of your shadows are saying about the overall lighting condition and keep it consistent throughout a painting for a more convincing lighting effect.

Looking over your works, I see a tendency to overwork your paintings; well, at least to my eye, and to my eye that takes away some of the vitality of a painting. Your 10-minute studies have more life to them. I would suggest doing a few landscape studies with a short time limit. The more time we give



ourselves, the more we drag out the process—same goes for any endeavour. Squinting helps me a lot to focus on blocking in the big

shapes and colour movements quickly, with the last 10 percent of the time left for details. Whatever you choose, enjoy.

### Mark Price

*Daisy Bay #1, oil on canvas*

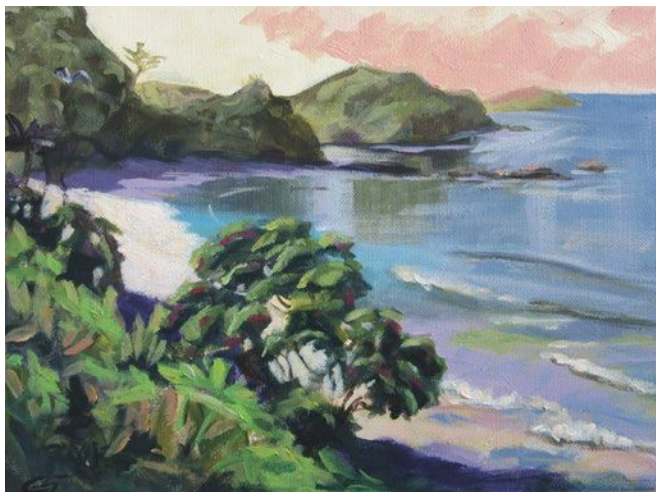
Hey, Mark, that's an interesting textural approach in the land contrasted nicely with the smoothness of the water. You've achieved a real colour harmony here, too—nicely done! The drawing is all good, except the left corner of the beach really looks like a corner rather than a curve. Don't know if beaches do that, but hey, it echoes the triangular forms of your hills—a harmony of shapes. Good work bro—nice job.



### Gina Ionescu

*Daisy Bay, acrylic on stretched canvas, 12 x 19" (30 x 48 cm)*

Some really nice work here, Gina. Love your assured brushwork, which I know is harder than it looks. Good work on the colour change across the beach in the hill's cast shadow. Nice little colour variations throughout the painting to add interest. Your drawing is 99 percent great—just the bottom of the second distant island should be flatter, and the horizon needs to extend behind those hills or else the hills will rise up and cover where the horizon would be. Other than that, fantastic!



For more detailed critiques from this workshop, plus a 20-minute painting demonstration video, visit  
[www.livepaintinglessons.com/shop/daisy-bay/](http://www.livepaintinglessons.com/shop/daisy-bay/)

**You can join the current Online Workshop while you're there!**



## George

*Daisy Bay, oil on canvas, 40 x 50 cm (16 x 20")*

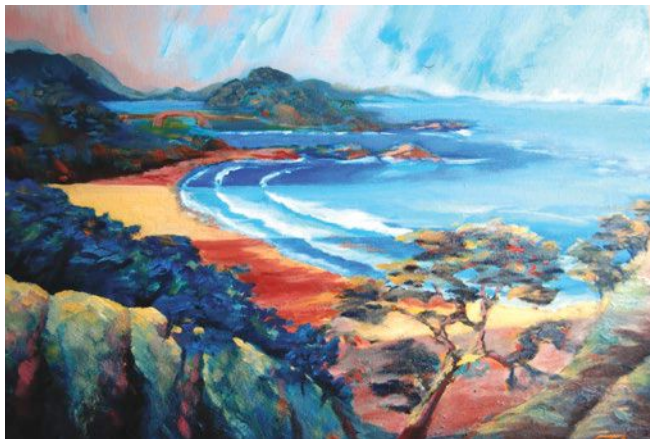
Great work, George—full of power, colour and movement. This is the old view of the bay I had intended to use at first because of that beautiful big Pohutukawa tree, but I arrived to find it had been blown down in a storm. Perhaps in another few hundred years there will be another to take its place. Or perhaps the beach will have moved up the hill somewhat.

I can't be sure if it's just the photograph or not, but the darks in your distant hill appear to be the same dark value as the ones in the foreground, so perhaps a lost opportunity there to create some visual depth by lightening the background hills a little. The darkness does help intensify the light on the beach, but it also loses the chance to make that nice sun-glow area. Those dark shadows are a result of the camera and processing that are not present in the scene when viewed with the eye.

You did well in depicting the colour change from the cast shadow across the beach and water, though the reddish colour you've used on the sand shadow could do with being greyed down some more with blue so it doesn't compete with the lights for attention.

Your drawing is very nearly spot on. Good to see. I do feel like you missed out on some slightly more interesting shapes in the foreground grass because of oversimplification. I did the same in mine, too. Not sure what's going on in the sky there—looks confused to me. If you're confused and uncomfortable with part of your painting, others will be too.

You made the trees really blue, which reminds me of one of my earlier acrylic paintings of this same scene of Daisy Bay. Making the tree blue so vibrant in my painting moves the focus off the lights and into the shadows where there's no real interest, just the colour blue, which makes me think, "Why did I draw attention to blue when that's not really what I loved about the scene?" Maybe that rings some bells with you, maybe not. The point is, I would like to gift to you the intention to make everything in your painting work in concert to promote the original spark that you began the painting with. That might sound a bit lofty, but it's a worthy goal and one that I constantly stumble toward myself.



Richard Robinson, *Daisy Bay*, acrylic on board



## My Final Painting

Richard Robinson, *Daisy Bay*,  
oil on canvas, 15 x 18"

## The Making of an Artist

### Part 75 Key Discovery: Tertiary Color Harmonies

The Making of an Artist Master the principles of painting that took **Barry John Raybould** from raw beginner to prize-winning professional in only five years. Barry's work is proof that mastering these key discoveries really works; it worked for him and it can work for you too.

"In the process of becoming a professional painter, I have spent countless hours and tens of thousands of dollars gathering and organizing knowledge to help me personally grow as an artist. I have searched out key discoveries from a wide variety of sources including apprenticeships with several world-class contemporary artists, a personal library of over 100 contemporary and out-of-print historical textbooks on painting, and my own personal discoveries in color harmony. I have found that if you want to learn to paint well, there are at least **700 key discoveries** you need to know about and become proficient in. I have now structured these key discoveries into the **Virtual Art Academy**® programs of self-study courses to provide a quality alternative to expensive art schools and professional artist workshops for those who want to make a serious study of painting. Hopefully by sharing this knowledge more widely we can bring more beauty into this world."



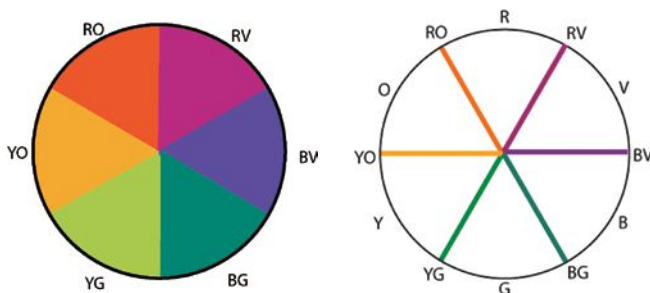
**M**uch of the pleasure from viewing a painting is derived, to a large extent, from the harmony of the colors used in it. This harmony is basically an orderly relationship of colors, just as a musical harmony is an orderly relationship of notes. This is part of the music of the

painting.

The tertiary harmony uses all six tertiary hues. You can think of these six tertiary hues as a warm and cool version of each of the three secondary hues.

In a landscape, the warmer yellow-orange and red-orange colors are usually seen in the

foreground, together with yellow-greens in the vegetation. The cooler blue-greens are seen more in the middle distance. The red-violet and blue-violets are seen in distant hills and mountains, and in the near shadows.

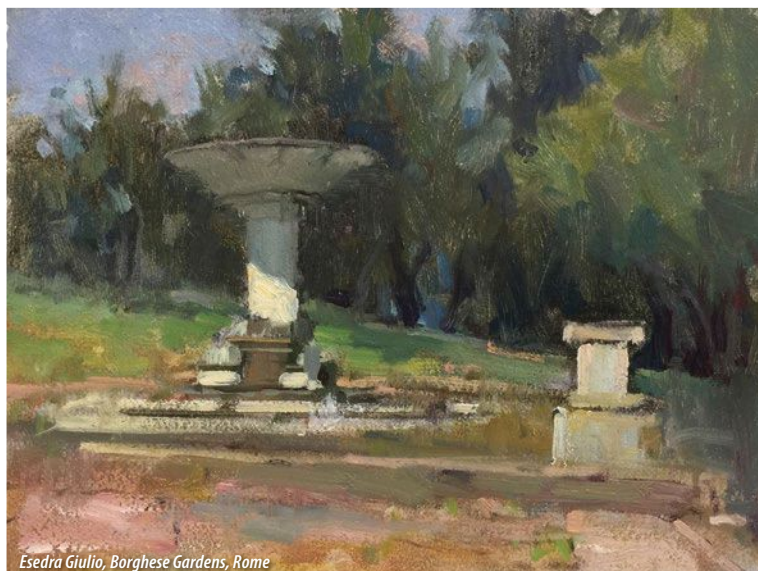


#### To learn more

- » Go to the *International Artist* website [www.internationalartist.com](http://www.internationalartist.com) and click on Virtual Art Academy®.
- » To learn more discoveries about how you can look for different color harmonies to give variety to your paintings, see the Virtual Art Academy® Apprentice Program.

## Key Discoveries in Practice:

### Esedra Giulio, Borghese Gardens, Rome



Esedra Giulio, Borghese Gardens, Rome

I painted this in the gardens outside the Villa Borghese in Rome. It is a beautiful museum to go to if you get the chance,



with some wonderful sculptures by Bernini.

In this painting I used the key discovery of **color pairs**. Where light hits a form, it creates a color pair. Getting the relationship accurate is the key to creating a three-dimensional effect in your work. Since this fountain was the key element in the painting, it was important to get this right.

The difference between a painting and a photograph is that in a painting you can see

distinct patches of color, but in a photograph, all the colors are blended together. This is the key discovery of **near music**. That is what makes a painting more interesting to look at. To do this, you need good brushwork and confident color.

To learn more about color pairs, see the lesson in Workshop A on color mixing. To learn more about how to create interesting brushwork, see Workshops F, G and H.



Photo reference

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There are around 700 key discoveries in the complete Virtual Art Academy program organized into nine Building Blocks.

The program is written for all levels of painters, from beginners to intermediates and expert painters, and who work in any media, whether your interest lies in oils, acrylics, watercolors, or pastels.

### Building Blocks

There are nine key **Building Blocks** in the **Virtual Art Academy** program each containing around six individual Course Units. Each Course Unit explores an important area of key discoveries to a level of detail that you would normally only get in a master class with an experienced artist or at an art academy. Get individual Building Blocks as you need them to build your own custom learning path.

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- » Composition
- » Drawing
- » Form
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# IMPORTANT PRINCIPLES OF ART

## BUILDING ON DISCIPLINE

Harley Brown's fascinating things no one else will tell you

**T**here are some in the art community today who don't like the word discipline. Luckily when I was a child, I understood its meaning and fell right in with "disciplined" drawings. As with walking and talking, hearing and feeling, all the taught "rules" become part of us. I talk like no one else and feel and think like no one else. I learned the crucial basics and evolved into myself with life and art.

I could not have pushed my art all over the aesthetic map without that beginning—a "beginning" that can happen at any time in life. Start simple and when complex comes into play, it's really not that complex.

Money can be a problem, but try to get good art material. If you are placing yourself into the art world, your talents deserve the best. (I knew what it was like having very little money, so I did a bit less frolicking and got better art supplies.)

I do believe in hard work, but also I'm for real rest breaks. Those moments of ease can reactivate the mind toward what we're doing. I learned I was able to draw most things after actually learning the fundamentals of the human figure: an overview of anatomy, measuring, shapes, lights and shadows, subtle color, design with foreground and background.

At that time, I remember being asked to draw a rhinoceros for a publication. A creature I'd never attempted drawing. It turned out so well, they had me draw several other animals. That pretty well proves my point.

### Our Minds Stretching Beyond

I've now become curious about the lives of artists elsewhere. For instance, artists in Europe.

My imagination is focused in on a talented young artist in a small town in Sweden. She's alone in her studio looking at a blank canvas on the easel. She is ready to start a work and hesitates, but for a moment. She knows just where she wants this work to go and realizes the first stroke will inspire her to move ahead. I now visualize her walking to the easel, a slight smile on her face. She holds the brush lightly in her hand, moving it around in tiny circles of sepia oil paint on the palette. She slowly lifts the brush toward the canvas and immediately lays in the first stroke. Ah, that first stroke frees her mind. She knows this will go well. A confidence building from her toes on up. Yes, there might be difficult moments, but absolutely none she can't overcome. This is her day and this is definitely her painting.

I don't know her, yet this is happening right now and I absolutely know her in spirit. Think artists on this globe at this moment.

### Drawing from Life

Drawing from life pushes our ability to see subtleties we'll never get from photographs. Plus the fact that real life does not want to understand movement. I spent years drawing animals from life. They never listened to my demands to keep still.

Those quick sketches burrowed into my

aesthetic skull and made a big difference on how to observe and translate into art. Sound interesting? Take your sketch pad to a park filled with people—sitting, standing, moving.

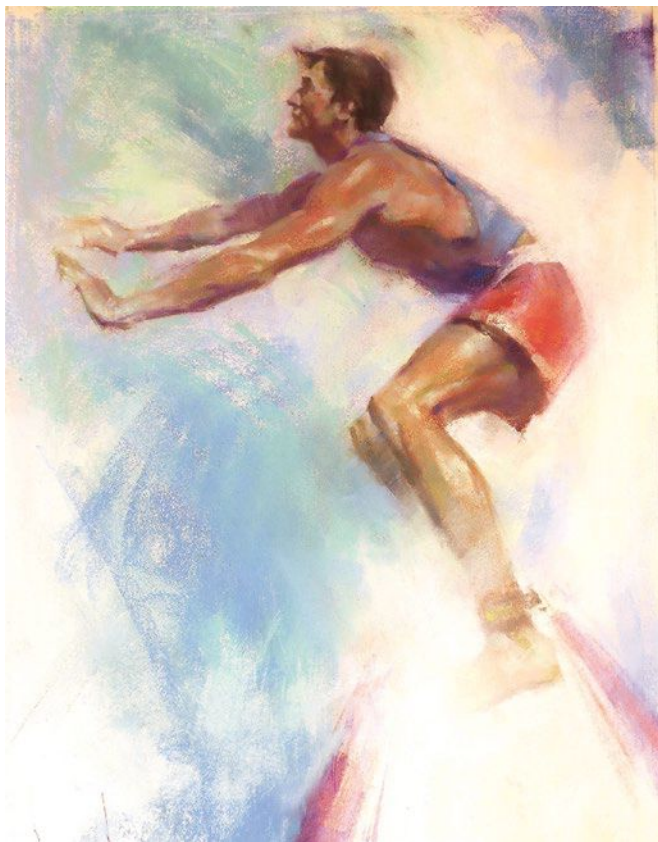
All my life in art, I have very rarely drawn from memory or straight from imagination. If you want to say I copy what's in front of me, that's fun, but I "copy" ala Harley, who is also quite an imaginative fellow. Figure that...

At the same time, I realize many artists have been able to draw quite convincingly from memory. I've never wanted to, which might speak volumes. Excuse me, my friend Mother Nature has many offerings I shan't ignore.

Remember all those darks in shadows and values of objects in your work are part of the overall design. Look at the "design" even within a Rembrandt face. I find too much artistic improvising loses its original intent—whatever the intent. Look at a maze of historic masterpieces and locate their centers of interest. Observe and understand what those artists wanted you to see.

I connect with things created by the human hand: sculptures, oils and drawings. I actually see Degas alive and at work, step-by-step with each line in his drawings. More so because there's generally no erasing or corrections. The artist is revealed.

If your drawing is fanciful and light at heart, do go into an area, emphasize with a few bold and daring strokes—much like the conclusion of a novel. After years of intensely observing our subjects



## Surf's Up

This pastel was done to show extreme movement in a work of art where the subject will never “move.” Angular shapes bring motion into a piece, and we surely feel it here. The only true horizons and verticals are the borders, which are quite important in contrast to those angles.

The surfer's almost horizontal arms give a slight, “momentary” stability to the action. Softened and lost edges tie the subject into this burst of nature. I've done a quick line drawing to accentuate this age-old artistic principle.



while drawing, we keep coming closer to understanding what and why we're interpreting and why we're artists.

## Fascinated by the Process

In a way, I'm not more relevant than my subject while painting. I don't think about it; my inner mind does much of the work. For my part, I'm just totally fascinated by the “process.”

While we're creating, the mind is on its own without the hindrance of remembering what it has learned over the years—Like singing an aria, kicking a field goal, writing the scenario for a play. The enigma of the human mind. To me, creating cannot be logically explained.

When you look at a painting, that pure white or light area you see in a small area can grab the eye. It could be a light collar in a portrait or a white boat in a seascape. Understand it as well as considering center of interest.

I'm simply one person talking about art. You've read and heard thousands of artistic thoughts from artists. There is no problem with this. The principles that are good and helpful will seep into the mind. Like meeting hundreds of people at work or in school and connecting with those who meld with you.

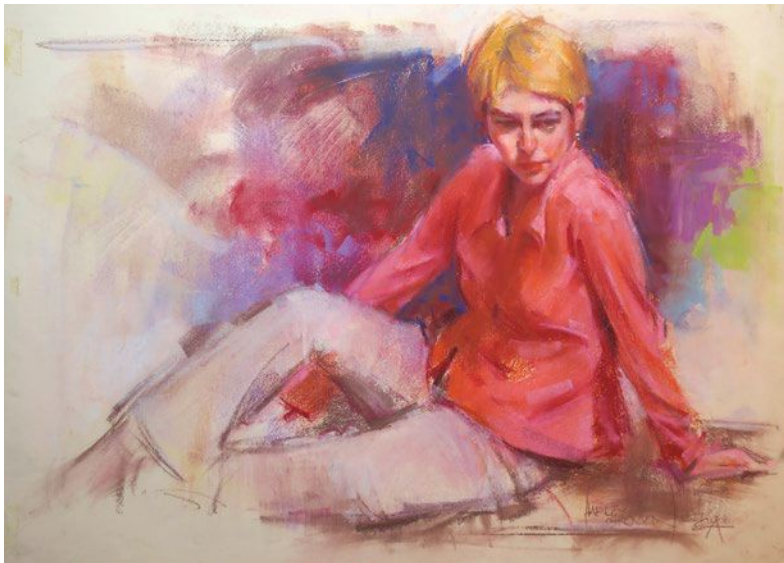
Here's the part that is most interesting: as you get on with age, those needs and likes narrow down to essentials. As with art, look at Monet's last years of landscapes. Yes, his eyesight was getting blurred, but he went for “essentials.”

I've often looked for an unusual angle when drawing or painting. Whether a figure, a pot or a building, I find an interesting viewpoint and perhaps lighting. Let's say with a figure I might set up where there is the faintest “rim light” on the edge of the body.

Of course, I'll also draw a figure “straight on” and push in some drama with an interesting background and lost and found edges. A piece of art must be compelling and not just a straight copy. There are no limitations in how we can

## Jenna

This portrayal was completed from life one morning in the studio. There was no time to fuss or overly consider where it was going. The fun was getting it right, stroke by stroke. Most of the detailing was done with the expression on Jenna's face; the rest of the work flowing from it. It was all handled in such a way that the observer can see the subject's momentary expression and artist's impression.



## Jenna Unhindered

I allowed myself a relatively short, aesthetically spirited time to complete this pastel. There was an emotional outpouring of shapes when capturing Jenna's essence. It was a personal indulgence never meant to be seen by others. The passion was built by pushing one specific abstract shape against the next; all handed to me by nature's vibrant life. The last moment of this work was that angular, single stroke on the upper left. All of this art piece was done from my inner mind. The only bit of conscious guidance was that final moment, knowing it was finished.

To me, these two approaches of Jenna are revealing. Each on its own. What is art? Art is us.

draw and paint one subject. We reveal our subjects as we reveal our art. Think of this: Claude Monet painted the Rouen Cathedral more than 30 times.

I often simplify my tones or values in my work. Sometimes five tones instead of 10. It depends on how the subject might be influencing me.

### "Accentuate the Positive, but Don't Eliminate the Negative"

Understanding positive and negative shapes is important. Positive shape: arm bent at elbow with hand on hip. Negative shape: the space between that arm and body.

Positive and negative shapes work together with subjects and backgrounds.

Marvelous shapes throughout all of nature that we see every minute of every day. Limbs of trees, buildings against the sky, fellow resting on the park bench, kitty in the corner, movie poster with profiles of two lovers looking at each other.

A variety of positive and negative shapes motivate us to turn them into our art. 



# BALINOESKI



## FESTIVE MIND

What I have here is something totally different and approached specifically with welcoming rules. First, it is extremely personal, as you will see, and it came about with a feeling of independent verve.

### Here are the welcoming rules:

- Have a large white piece of paper or canvas ready on easel.
- Lay out a range of basic and secondary colors and a few extra favorites, plus black and white in pastel or oil.
- Have a wooden yardstick nearby.
- A blindfold or ability to keep eyes totally closed.
- Grab one color with eyes closed, randomly allow the color to “meander” over the paper area. Keep the other hand touching edge of paper to let the drawing hand “know” how far it can move. Draw this line nonstop for 33 seconds.
- Eyes open and get another color and repeat for 33 seconds.
- Eyes open again and get another color. Repeat seven or eight times, each for 33 seconds. Use seven or eight colors,

plus the black and white.

- Starting with the fourth color, hold the wooden yardstick just inside the lower edge to allow color movements to come to a specific area. This can be seen in my work. Do the same with sides and top if need be. I let my top ramble.

While doing this, if I wanted a specific color in a certain area, I would hold the pastel there, close my eyes and proceed. I used white in certain areas again closing my eyes. Some widespread and some bunched in small pockets. Not a stroke was put down under my watchful eyes. All done within my secretive, wandering mind.

These so-called rules are actually made to keep you free of rules; this will be you and your inner-self making ethereal strokes. I can tell you that when you are finished, your mind will have gone into another part of space. It will remain for quite a while because you are experiencing a not often visited part of yourself. The results within can be dramatic and powerful.

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and art instruction worldwide.

# Portrait Society of America

## 20<sup>th</sup> Annual International Portrait Competition Call for Entries



**William F. Draper**  
Grand Prize  
Winner & People's  
Choice Award  
**David Kassan**  
*Love and  
Resilience,  
Portrait of Louise  
and Lazar Farkas,  
Survivors of  
the Shoah,*  
46 x 42", oil

**First Place  
Drawing**  
**Sookyi Lee**  
*Brigitte,*  
18 x 24",  
charcoal on  
paper

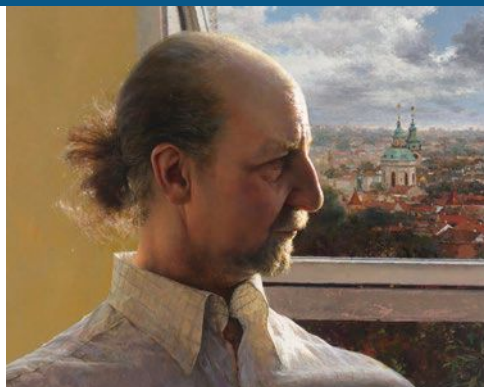


**Over \$100,000** in prizes and awards will be presented in categories recognizing Painting, Drawing and Sculpture. In celebration of our 20th anniversary, the Grand Prize winner will be awarded a cash prize of **\$20,000.**



**First Place  
Painting**  
**Ming Yu**  
*In Bvlag,*  
15.8 x 19.7", oil

**First Place  
Sculpture**  
**Susan Wakeen**  
*Marcy,*  
30 x 12 x 13",  
clay for plaster



Visit our website for full details or call toll-free for your prospectus.

**Entry Deadline February 22, 2018**

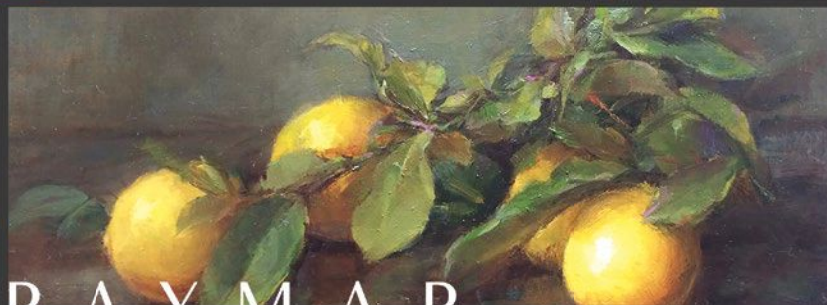
**1-877-772-4321 | [www.portraitsociety.org](http://www.portraitsociety.org)**

A national non-profit 501 (c) (3)





THE ARCHIVAL PAINTING PANEL OF  
PROFESSIONAL FINE ARTISTS



RAYMAR