

# international artist

*Alicia Brown*

Exploring Culture Through Art

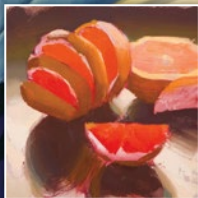
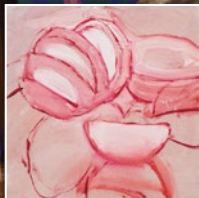
INSIDE THE STUDIOS OF THE  
WORLD'S BEST ARTISTS

**PLUS** Creating an Inner Glow with Adam Clague

USA \$9.95  
CAN \$10.95  
UK £5.95

DISPLAY UNTIL 11/28/24

\$9.95US \$10.95CAN 11>





"The Water Guardian" by James Swanson Best of Show



"Memory of Rain" by Anna Toberman Third Place



"Sundown on the Wintry Back" by Tom Lockhart Best Use of Light and Color

National Oil & Acrylic Painters' Society

## NOAPS Members Have Benefits!

- ▶ Five shows per year,  
2 Gallery Shows and 3 Online shows
- ▶ Mentorship included with membership
- ▶ Scholarship opportunities
- ▶ Social Media exposure
- ▶ Reduced cost advertising
- ▶ Networking opportunities

Join today and your  
membership is good  
through 2025

[www.noaps.org](http://www.noaps.org)





**Adolfo Castillo** Publisher: Editorial/Creative  
acastillo@internationalartist.com

**Wendie Martin**

Publisher: Business/Art Community Development  
wmartin@internationalartist.com

**Vincent Miller** Founder

#### EDITORIAL

**Alyssa M. Tidwell** Editor  
atidwell@internationalartist.com

#### ADVERTISING

**Michael Bright** Senior Account Executive  
mbright@internationalartist.com

**Jennifer Gombash** Senior Account Executive  
jgombash@internationalartist.com

**Sabrina Hoffiz** Sponsorship Coordinator  
shoffiz@internationalartist.com

#### TRAFFIC

**Jennifer Nave** Traffic Manager  
traffic@internationalartist.com

#### MARKETING

**Robin Castillo** Social Media Engagement Manager  
social@internationalartist.com

#### PRODUCTION

**Tony Nolan** Art Director

**Dana Long** Production Artist

**Lizy Brautigam** Production Artist

#### SUBSCRIPTIONS

**Emily Yee** Office Manager  
service@internationalartist.com

**April Stewart** Accounts Receivable  
astewart@internationalartist.com

Address all correspondence to our office, see Contents page.

#### INTERNATIONAL ARTIST (ISSN 1440-1320)

Published 6 times a year by International Artist Publishing Inc.  
3260 N. Hayden Rd. Suites 201-203 Scottsdale, AZ 85251  
Telephone (480) 425-0841 Website: [www.internationalartist.com](http://www.internationalartist.com)  
Copyright ©2024. All material appearing in *International Artist* is copyright. Reproduction in whole or part is not permitted without permission in writing from the editor. Editorial contributions are welcome and should be accompanied by a stamped, self-addressed envelope. All care will be taken with material supplied, but no responsibility will be accepted for loss or damage. The views expressed are not necessarily those of the editor or the publisher. The publisher bears no responsibility and accepts no liability for the claims made, or for information provided by advertisers. Printed in the USA. *International Artist* © is a registered trademark.

#### ATTENTION RETAILERS

You can sell *International Artist* in your store. Contact us in:  
**USA and Canada** Telephone (480) 425-0841,  
Fax (480) 425-0724 or write to International Artist,  
PO Box 2320, Scottsdale, AZ 85252, USA

#### CANADA International Artist

PUBLICATIONS MAIL AGREEMENT NO. 40064408  
RETURN UNDELIVERABLE CANADIAN ADDRESSES TO EXPRESS  
MESSENGER INTERNATIONAL PO BOX 25058 LONDON BRC,  
ONTARIO, CANADA N6C 6A8

#### UNITED STATES OF AMERICA

*International Artist* (ISSN 1440-1320) 3260 N. Hayden Rd. Suites 201-203, Scottsdale, AZ 85251, USA. Single copies in USA \$9.95. Online subscription rate for one year in USA \$48.

To place an order, change of address or a customer service question, please send to PO Box 2320, Scottsdale AZ 85252 Periodicals Postage rates paid at Scottsdale, AZ and at additional mailing offices.

**POSTMASTER** Send all address changes to International Artist, PO Box 2320, Scottsdale, AZ 85252

## LETTER FROM THE PUBLISHERS



## Art of the Book

Welcome to *International Artist* magazine's October/November issue! This issue brings you a special art book directory of several highlights from our 75-book library, part of our new and enlarged IAP bookstore online. Alyssa Tidwell's letter from the editor on the next page takes a careful look at the importance of art and artists' books for inspiration and information. You can use the QR code on this page to see our complete library or turn to page 51 for our directory highlights. You are assured new experiences on your road to higher art education. Spoiler alert—you probably won't be able to buy just one book! As a subscriber we are giving you \$5 toward your book purchase. Please use code IA159 to save \$5 on any book in our bookstore at check out. We are excited to hear your feedback. If you buy a book, email us at [info@internationalartist.com](mailto:info@internationalartist.com) and let us know what book(s) you purchased, if you recommend it and why, and we will send you a free three-pack of journals.

As a subscriber, you have probably seen emails for our reader survey via email. Thank you to all of you who took the time to fill out our 20-question survey. We had a huge number of artists submit their thoughts. We use this to help guide what you would like to see in upcoming issues. More demonstrations, more master painters, more education for artists and even more features. We will be reviewing your survey feedback and taking all of your thoughts into consideration as we strive to make this magazine the best it can be. We truly are a magazine for artists by artists.

Finally, my favorite part of every issue is the demonstrations. Our cover features Jamaican master painter Alicia Brown, whose article starts on page 106. Her style and vibrance are exceptional. Our demonstrations from around the world include the UK, Spain, Poland, France, and of course, the USA. So as you travel the world of art in our magazine, we hope you find a little magic in our pages. Enjoy!

Sincerely,

*Wendie Martin Adolfo Castillo*

Wendie Martin & Adolfo Castillo  
Publishers



VISIT OUR  
BOOKSTORE!

#### MAIN COVER ARTIST

**ALICIA BROWN**

*Love notes from my father in a foreign land when the apple trees blossom, oil on canvas, 48 x 36" (121 x 91 cm)*





## SCOTTSDALE ARTISTS' SCHOOL ANNUAL FUNDRAISER

### "An Enchanted Forest of Fine Art"

In-Person Gala, November 9, 2024

Online Art Auction, November 7-9, 2024

**Don't miss a chance to acquire  
original fine art  
and support a noble cause!**

To learn more about our  
In-Person Gala & Online Auction  
please scan the code below.



scottsdaleartschool.org

800.333.5707 • 480.990.1422

# Mix it Up

## Colored Pencil and ...?

Use any other medium with colored pencil  
and enter our juried **Explore This!** exhibition.

- **\$5,000 in awards** including **\$2,000 for Best in Show** (EXPY) Award
- Members and non-members welcome - low entry fees
- 2D and 3D entries are welcome
- Entries accepted **Sept 15-Nov 15, 2024**

For rules/entry info visit [www.cpsa.org/ETA](http://www.cpsa.org/ETA)



*The Great Divides* • 60" x 60"  
Arthur Venti, CPX (Florida)  
Colored pencil and ink marker



Become a  
positive voice for  
colored pencil fine art  
[cpsa.org/join-cpsa](http://cpsa.org/join-cpsa)





# Sharing the Inspiration

The cornerstone of this magazine always has been—and always will be—education, instruction and the sharing of ideas. With every issue you hold in your hands, it's my hope that you find something new, interesting and inspiring that you can then apply to your own art practice. After all, it's through sharing our collective love of art that we all grow together. In this October/November issue, we're presenting our inaugural Art Book Directory, detailing half a dozen fantastic art books by working artists. Turn to page 51 to get a closer look at these publications, including pricing, page counts, contact information and descriptions of what you'll find inside.

Speaking of sharing ideas, this issue includes a feature article by New York City-based painter Ken Goshen, in which he discusses the concept of balancing different oppositional qualities in composition/design. It's a pretty deep, technical dive, and one that I hope you'll find particularly engaging! The comprehensive eight-page article starts on page 40.

As always, I am so excited for you to delve into the many excellent demonstrations, workshops and Master Painter articles we have lined up. Learn how to make objects look as if they're glowing from the inside with a stunning still life demo by oil painter Adam Clague; learn the glazing and layering techniques of acrylic wildlife artist Claire Milligan; or explore the power of imagination with watercolorist Thomas Wells Schaller. And on page 106, enjoy the powerful and poignant art of Alicia Brown from Jamaica. You'll also find her work on the cover of this issue. This is the first time we've ever had a Jamaican artist on the cover, and I could not be more thrilled about that. Her work is truly something special.

Warmly,

Alyssa M. Tidwell

Editor

atidwell@internationalartist.com



# FOR

*International Artist*

# THE

*American Art Collector*

# LOVE

*Western Art Collector*

# OF

*American Fine Art Magazine*

# art

*Native American Art*



International Artist  
Publishing

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

# Want To Advance Your Career?



BENNETT PRIZE® WINNERS: (Left to Right) **Shiqing Deng** (2023 Winner), *Life* (detail), 2021; **Ayana Ross** (2021 Winner), *The Young Golfer* (detail), 2023; **Aneka Ingold** (2019 Winner), *Fecundity* (detail), 2021

## CALL FOR ENTRIES CLOSES OCT. 4

### 10 FINALISTS

**Grand Prize: \$50,000 + Solo Exhibition**

**1st Runner Up: \$10,000**

For full details, please visit: [thebennettprize.org](http://thebennettprize.org)

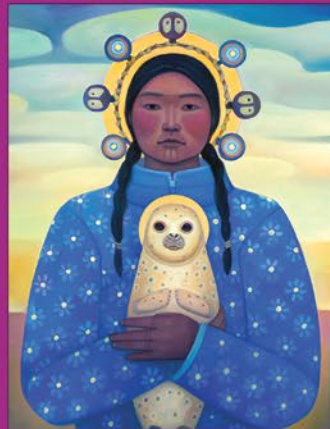




Sara Lee Hughes



Ruth Dealy



Linda Infante Lyons



Haley Hasler



Monica Ikegwu



Kyla Zoe Rafert



Ronna S. Harris



Mayumi Nakao



Laura Karetzky

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



**Page 82** Thomas Wells Schaller, *Floating City*, watercolor, 22 x 30" (55 x 76 cm)

## Columns & Features

**34** Station Points  
Tips & Insights from James Gurney  
Negative Painting

**40** Dynamic Harmonies  
Artist and educator Ken Goshen  
explores the concept of balancing  
oppositional qualities in composition

**48** Beyond the Palette with  
Scottsdale Artists' School  
Anna Rose Bain discusses the passions  
of being an artist and helping  
students transform their own work

**122** Important  
Principles of Art  
Harley Brown's fascinating things  
no one else will tell you

## Special Section

**51** Art Book Directory  
Explore an array of excellent art books on the market today

## Departments

**116** Painting Workshop  
In every issue of International  
Artist we feature a Painting  
Workshop from Richard Robinson,  
one of New Zealand's best artists

**121** On Location  
An inside look at the studio  
and process of woodblock  
printmaker Leon Loughridge

**126** Creative Spark!

## Art Prize Challenges

**8** International Prize Winners  
All the Prize Winners in  
International Artist  
magazine Challenge  
No. 143, Cityscapes



**19** Call for Entries  
Entry form for International Artist  
magazine's Challenge No. 145, Favorite  
Subjects. Or you can enter using digital  
printouts and online!



## The Art of the Portrait

**24** Chair's Letter

**26** Jeffrey T. Larson: Expertly  
Putting the Pieces  
Together  
*By Christine Egnoski*

**30** Master Showcase

**32** Step by Step: Spiral  
*By Shana Levenson*

## SUBSCRIPTION REQUESTS

INTERNATIONAL ARTIST  
PO Box 2320, Scottsdale, AZ 85252, USA  
Tel 1 (877) 947-0792  
Email: Service@InternationalArtist.com  
www.InternationalArtist.com

## EDITORIAL INQUIRIES

ALYSSA M. TIDWELL, EDITOR  
atidwell@InternationalArtist.com  
Tel (480) 425-0841 Fax (480) 425-0724  
INTERNATIONAL ARTIST  
PO Box 2320, Scottsdale, AZ, 85252, USA





## Demonstrations, Workshops & Master Painters of the World

### OIL

#### 54 USA

##### Incandescence

**Adam Clague's** masterful understanding of contrast allows him to paint subjects that seem to glow from within

#### 62 Poland

##### Hot-Blooded

Blending elements of realism and surrealism, figurative artist **Anna Wypych's** paintings are dominated by vivid reds

#### 68 Spain

##### The Next Level

**Jacob Dhein** uses a wet-into-wet technique to create painterly depictions of a variety of subjects

#### 106 Jamaica

##### Alicia Brown

Cultural impact

#### 112 France

##### Laurent Dareau Saint-Ar

Grace and elegance

### ACRYLIC

#### 74 UK

##### Wild Spirit

Alternating between broad glazes and fine details, **Claire Milligan** captures the intricacies of the animal kingdom

### WATERCOLOR

#### 82 USA

##### The Bridge Between

Watercolorist **Thomas Wells Schaller** delves into the nuances of observation and imagination

#### 90 USA

##### The Color Continuum

**Catherine Harding** demonstrates how she utilizes color to enhance the mood of her landscapes

#### 96 Australia

##### Scratch, Splatter and Scrape

**John Lovett** examines the uses and drawbacks of different types of art pens

### GRAPHITE

#### 100 UK

##### Points of Precision

A strong focal point and attention to detail make **Nicola Jane's** artwork jump off the page

### MIXED MEDIA

#### 114 USA

##### Eileen Sorg

Mixing it up



## All the Prize Winners in our *International Artist Magazine Challenge No. 143*

# CITYSCAPES



### Andrew McDermott

Vancouver, Canada, *Wet Day on Dunbar*, acrylic, 8 x 17"  
(20 x 43 cm)

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

#### Shiny Streets

"I have spent many years painting, and I have always believed in following your gut and inner voice," says acrylic and oil painter Andrew McDermott. The artist, who hails from Canada, captures scenes of everyday life in the city—as well as a range of nature and marine scenes—all in a distinct painterly style. "Artist influences are good, but don't try to look too hard at one artist's methods. Find your way... spend time experimenting and messing around, and don't be afraid to take chances," says McDermott.

Inspiration for the artist comes from his observations walking through cities, exploring rural landscapes and studying the human figure. McDermott is particularly known for his nighttime (and often rainy) urban street scenes, which depict glowing lights and highly reflective surfaces. His winning piece, *Wet Day on Dunbar*, captures just that.

"I love color and clashing with low key hues against moments of vibrancy," he says. "I also love layering over bright colors and building up local colors and paint thicknesses to create subtle texturing. In addition, my goal is to paint moody [scenes] and to create a sense of space in that moment."

In addition to his oil and acrylic work, McDermott occasionally works in pastels.



#### My Inspiration

I have always loved paintings of cityscapes, whether it be street corner shops or looking down a road. I love the hustle and bustle of people and vehicles especially on rainy days or at nighttime. I love how all the lights glow and leave reflections on the street. This particular scene at the time was taken right

outside my home; the lighting was great, and I know this area intimately.

#### My Design Strategy

I tend to really follow my gut instinct on this. If it doesn't feel right then I change it. I like to be able to make changes as I go along. Acrylic is great for this as it





dries fast and I can overlay easily. I am not afraid to make mistakes, I just call them possible changes.

### ***My Working Process***

This particular painting was acrylic on canvas. I started without a drawing but instead with a large brush, massing in

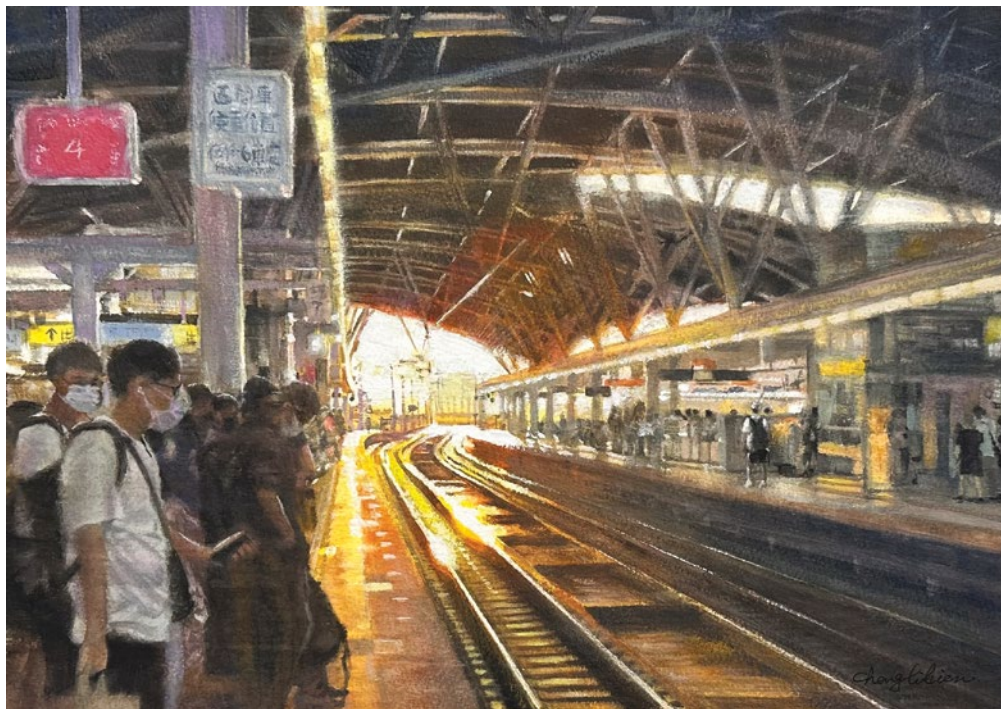
my shapes in grayscale. I then continued working on my painting with additional details to create a more finished black-and-white stage. Next, I started glazing with three transparent fluid acrylic colors. This will be my underpainting, and I can start building more opaque and local colors over the top. Finally after more opaque colors are added,

I can add details and make subtle changes where needed.

### ***Contact Info***

- » Email: [mcdermottart@hotmail.com](mailto:mcdermottart@hotmail.com)
- » Website: [mcdermott-art.com](http://mcdermott-art.com)

*"Know that you're inspiring unique. Always have been." — Harley Brown*



Second  
Prize

**Li Hsien Cheng** Taichung, Taiwan, *Taichung Train station*, gouache, 10¼ x 14½" (26 x 37 cm)

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

### *My Inspiration*

Every weekend I travel between two places: work and home. I am enticed by the light that emanates from the train and the brilliant warm glow of the train station in the evening. While the sun sets every day, it feels different every time, influenced by the subtleties of life and mood. The light weaves and flickers among the flowing crowd like dancers moving on a stage, full of rhythm and drama against the backdrop of nature's beautiful golden-red gradation. I want to capture the essence of this moment with my painting.

### *My Design Strategy*

The railway station theme employs a one-point perspective, a composition that

is straightforward and allows me to easily achieve a sense of visual space. The intricate steel framework of the roof is bolstered by the support columns and railway tracks to create a radial perspective. The focus is to capture the shimmering light of the sunset on the tracks, the golden hue of the platform as well as the crowd enveloped in the setting sun's warm glow. Other aspects, such as the distant tracks, are less focused and depicted in a way that makes them seem almost absent.

### *My Working Process*

My work is 70 percent based on real scenes and 30 percent on my feelings and imagination about the scenes. Therefore, I think about what interesting elements can

become the visual focal points and adjust or eliminate any unattractive elements in order to create balance in the image. Then, I enhance the light and shadow in key areas to create a spatial atmosphere. Gouache is my main medium, known for its characteristics of casual application and layering. By overlaying different tones, I convey the atmosphere of sunset light passing through the particles and humidity permeating the urban air.

### *Contact Details*

» Email: [980529@gmail.com](mailto:980529@gmail.com)



## Patsy Lindamood

Texas, USA, *Cathedral of the Madeleine*,  
graphite on cradled Ampersand  
Claybord, 36 x 24" (91 x 60 cm)

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

Third  
Prize

### My Inspiration

On a trip to Waxahachie, Texas, prompted by a collector's recommendation, I discovered a passionate appreciation for Romanesque architecture inspired by the Ellis County Courthouse. That newfound passion led me to seek out other examples of this style. Subsequently, on a visit to Salt Lake City, Utah, I had the opportunity to observe and photograph another incredible example of the Romanesque style: the Cathedral of the Madeleine.

### My Design Strategy

For the cathedral, the point of view was intended to give a sense of the size and magnitude of the structure and to lift one's eyes to the heavens above. The angular positioning of the building on the substrate accentuates the draw of the eyes to the top of the work and beyond. The composition allows for the inclusion of numerous design elements: massiveness, thick walls, round arches, sturdy pillars, decorative arcading and clock faces. This truncated view of a massive structure implies greater size and majesty than depicting a fully frontward view.

### My Working Process

Each graphite work begins as a detailed line drawing to establish the composition. Then,

the darkest darks (except the tree in front of the building) are blocked in to establish the basis for depth. Next, I work around the composition to tackle individual design elements, building each in a series of layers. Many features require experimentation to achieve a desired texture or sense of dimensionality. The finest details are left to last, so they appear to sit atop layers of

"bulk." To finalize works this size, typically additional value adjustments are required to achieve the desired edge-to-edge sense of depth and volume.

### Contact Details

- » Email: [lindamood@lindamoodart.com](mailto:lindamood@lindamoodart.com)
- » Website: [lindamoodart.com](http://lindamoodart.com)





## 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.



**Mark Harrison** East Sussex, UK, *Steeltown*, oil on linen, 16 x 22" (40 x 55 cm)

### Finalist

#### *My Inspiration*

This is a painting from my *The Sleeping City* series, all with a kind of "Edward Hopper in Gotham City" feel. This one reminds me of walking home late at night from friends' houses through the deserted streets of South London in the days before I could afford a taxi, when my pace would quicken (and my heartbeats).

#### *My Design Strategy*

I tried to convey the contrast between the grubby industrial foreground and the

sparkling lights of the downtown area. I wanted to contrast the light and color between the blue moonlit areas and the warmer lights on the building. Utilizing the rule of thirds in my composition, I tried to keep a nice design with two foreground lights and their reflections in vertical strips.

#### *My Working Process*

I always start with a tonal underpainting using a mix of burnt sienna and dioxazine purple thinned with Liquin and applied with a rag and brush. I then gave it a wash

of transparent desaturated blue/green leaving the warmer underpainting showing where the lights and reflections are, making use of the basic blue/orange color complementary. Then the more opaque colors go over this in layers until I am happy with the lighting design.

#### *Contact Details*

- » Email: [msgn.harrison@gmail.com](mailto:msgn.harrison@gmail.com)
- » Website: [paintingsbymarkharrison.com](http://paintingsbymarkharrison.com)



## Jeffrey Knick Ohio, USA, *Homage to Hubbard on High*, acrylic on canvas, 18 x 24" (45 x 60 cm)

Finalist

### *My Inspiration*

People don't often take time to notice the blemishes that a well-worn life provides to a city. For me, they tell a lost story. In my work, I feel compelled to include the beautiful story beneath the surface that our eyes often saccade right past. Painting scenes realistically allows me to work through and meditate on the city's lived distress—to think about the business of the past. The everydayness of life is beautiful.

### *My Design Strategy*

Compositionally, I'm always looking for a scene that resolves to a sense of balance.

By searching for dynamic perspectives and capturing photographs throughout daily life, I generate a pool of images to choose from. When looking back through the images, I narrow to scenes that balance geometric elements with organic, old with new, light with dark, and various other elements that seem to compose a story or many stories from within.

### *My Working Process*

Once I've selected an image and surface to paint on, I take my time to carefully generate a measured drawing of the scene. Once the drawing is complete, I mix up a

big batch of my personally preferred recipe for black acrylic paint and get started. Working my way across the surface, I check my work against an on-screen and printed version of the photograph—always learning, discovering and revealing the story as I go.

### *Contact Details*

- » Email: [jeffreyknick@gmail.com](mailto:jeffreyknick@gmail.com)
- » Website: [jeffreyknick.com](http://jeffreyknick.com)

*"Understanding anatomy is good. Understanding shapes is even better." — Harley Brown*



## Jason Bailey Kentucky, USA, Charleston, oil, 9 x 12" (22 x 30 cm)

Finalist

### *My Inspiration*

I love a good street scene, especially one with character. Charleston, South Carolina, has that character around every turn. Spending years painting from life, I'm looking for strong light and shadow patterns, color and design. What struck me in this scene was the terracotta colored tin roofs on the blue houses that lined the streets—it really spoke Charleston. I found the juxtaposition of the organic and inorganic in this scene interesting—how they balanced one another in this space. Most people overlook this daily scene, but I find it inspiring.

### *My Design Strategy*

I want the viewer to walk down the street with me and feel the hot summer sun. I focus on perspective first, then values to get the overall feeling of light. I painted the horizon line low to keep the interest on the houses. I want the shapes to be balanced and not repeating and the texture to be variegated so it is interesting and lively.

### *My Working Process*

I start by using a thin wash of red to sketch out my perspective lines and masses. Working large to small shapes, I block them in with the correct value and color to get the feeling of light. I also work thin to thick, as this helps especially in the shadows and mid

tones where the values and temperatures are closer. Then I work my edges to get the painting to start coming together and get the shapes to fit in their space. Finally I work on the details and texture to guide the eye and keep the viewer interested. I do this by using a palette knife, flicking thinned paint and using the back of the brush to make squiggles. Stepping back and looking at the painting as a whole or even popping it in a frame always helps to make sure it is complete or to keep from overworking.

### *Contact Details*

» Email: [jason@jasonbaileynart.com](mailto:jason@jasonbaileynart.com)

» Website: [jasonbaileynart.com](http://jasonbaileynart.com)



**Exceptional**  
QUALITY OIL PAINTS

handcrafted to create glowing, seductive paintings with top-quality, professional pigments designed to fuel an experience of intense joy and bring you one step closer to painting with confidence.



only at  
**CHEAP JOE'S**  
ART STUFF  
cheapjoes.com 800.227.2788



## MISSING AN ISSUE?

VISIT [INTERNATIONALARTIST.COM/ISSUES/PAST-ISSUES](http://INTERNATIONALARTIST.COM/ISSUES/PAST-ISSUES)



Create a library of art instruction in your home by purchasing past issues of International Artist magazine.

Enjoy timeless demonstrations, refine your skills and explore new techniques. Artists of all levels rely on International Artist magazine to stay informed and up to date on the latest techniques from the world's top artists.

Stay informed on the latest techniques subscribe today online at

**[WWW.INTERNATIONALARTIST.COM](http://WWW.INTERNATIONALARTIST.COM)**

## Svetlin Sofroniev

Sofia, Bulgaria, *The Corner*, watercolor,  
21 x 16" (53 x 40 cm)

### Finalist

#### *My Inspiration*

This painting depicts a daily, ordinary scene from an unsightly city street in Sofia, Bulgaria. But at the same time, the scene is full of light and life. The dynamics of the composition and perspective from the unusual point of view is what first grabbed me along with the red stripes.

#### *My Design Strategy*

I focus on highlighting architectural details and the interplay of light and shadow.

#### *My Working Process*

I start with preliminary sketches to establish composition and perspective. I work on



finding the basic light and dark values, and I don't always start with the brightest. Sometimes I almost simultaneously place and separate the lights and shadows of the largest volumes within the composition.

I strive to achieve everything almost all at once, working alla prima. I don't burden the work with multiple layers. I gradually build and create a sense of detail by emphasizing the darkest and lightest highlights without

going too deep into them. I pay attention to the textures and colors that further enliven the scene.

#### *Contact Details*

- » Email: [artssofroniev@gmail.com](mailto:artssofroniev@gmail.com)
- » Website: [svetlinsofroniev.com](http://svetlinsofroniev.com)



## Jacqueline Ropars Antibes, France, *Les Toits de Paris*, acrylic on linen canvas, 19½ x 19½" (50 x 50 cm)

Finalist

### My Inspiration

When you love art and architecture, there is nowhere like Paris. I always walk around looking up admiring the Art Deco buildings under a gray sky. I love gray skies; I always have. Then, from "Le Printemps" top floor I discovered this breathtaking view. Two amazing gold-decorated domes stood out against Paris rooftops bathed in a subtle harmony of grays. It was love at first sight: there was no other option, I just had to paint this striking view.

### My Design Strategy

It's impossible to draw on site in a department store! So I took many photos

that I transferred to my computer. This helped me select images and study details. With Photoshop I created parts that were missing, and I printed the image in black and white to determine the values. I drew the final sketch on paper to the scale of the canvas. Finally, when pleased with the preparatory design, I transferred it to the prepared canvas.

### My Working Process

To make this gray acrylic painting more vibrant, I chose lemon yellow as the underlayer and vermilion red for the golden volutes. I mixed different shades of green and red with white in order to paint the sky,

adding Prussian blue for the roofs. Painting gold was the ultimate challenge as gold paint turns dull. So I used burnt sienna, yellow ochre, cadmium orange, lemon yellow, buff and titanium white to create the glowing reflection of gold.

### Contact Details

- » Email: [jacqueline.ropars@gmail.com](mailto:jacqueline.ropars@gmail.com)
- » Website: [magicimpactfr.wixsite.com/ropars](http://magicimpactfr.wixsite.com/ropars)

"Don't draw in all the wrinkles, just the important ones."  
— Harley Brown



## Painting the Portrait in Traditional Spanish Costume

*Workshop taught by award-winning portrait artist Nicole Troup*

**April 12-15, 2025**

## Willow Pond SLO Creative Retreat in Arroyo Grande, California

*The workshop will cover portrait painting, gilding and an exploration of traditional Spanish themes.*



'Red Daffodil' 16"x20" oil and gold leaf



**www.nicoletroupmasterpiece.com**



  @nicoletroupmasterpiece

**www.willowpondslo.com**



  @willowpondslo



# 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
145	Favorite Subjects	IA159	Nov. 13, 2024
146	Still Life	IA160	Jan. 8, 2025
147	People & Figures	IA161	Mar. 12, 2025
148	Wildlife	IA162	May 14, 2025
149	Landscapes	IA163	July 9, 2025
150	Florals & Gardens	IA164	Sep. 10, 2025
151	Cityscapes	IA165	Nov. 12, 2025



### 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!

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

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.

# 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. 145

## Favorite Subjects

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.



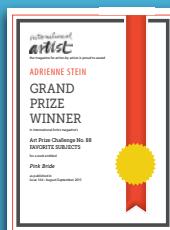
### CHALLENGE No. 145

## Favorite Subjects

Medium	Any painting or drawing media
Entries Close	Last mail received on November 13, 2024
Entry Fee	US \$9 / £5 / €8 / AUS \$10 (See overleaf)
Send Entries To	See page 22 of Official Entry Form
Winners Featured	Issue No. 161 February/March 2025 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. 144 – Seascapes, Rivers & Lakes will be featured in *International Artist* Issue No. 160, which comes out in December/January 2025

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

## HONORABLE MENTIONS

Our 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.

## INTERNATIONAL ARTIST CHIEF JUDGE



Portrait of Vincent  
by Everett Raymond Kinstler

Vincent Miller, founder of *International Artist* magazine, is our Chief Judge for our challenges. He has judged art for more than 40 years worldwide, including in the USA, Singapore, Australia, Canada and the U.K., to name just a few countries. In addition, he is an artist and sculptor himself. Mr. Miller works with many of the greatest living artists and art schools. He supports great art by judging our challenge program.

If your art is selected you are among the elite in the world to be selected by Vincent Miller. We welcome you to submit your entries for the next challenge judging.



SUBMIT  
YOUR DIGITAL  
ENTRIES ONLINE;  
IT'S SO EASY!

## 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 would not be disqualified if it has 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 November 13, 2024.

**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 stiffer 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 Chief Judge of *International Artist* magazine 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. 145:  
Favorite Subjects  
3260 N. Hayden Rd. Suites 201-203  
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. 145:  
Favorite Subjects  
3260 N. Hayden Rd. Suites 201-203  
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. 145:  
Favorite Subjects  
3260 N. Hayden Rd. Suites 201-203  
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 Australian Dollars  
and drawn on an Australian bank)*

## DEADLINE LAST MAIL RECEIVED ON NOVEMBER 13, 2024

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

## FAVORITE SUBJECTS

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 \_\_\_\_\_  
City/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

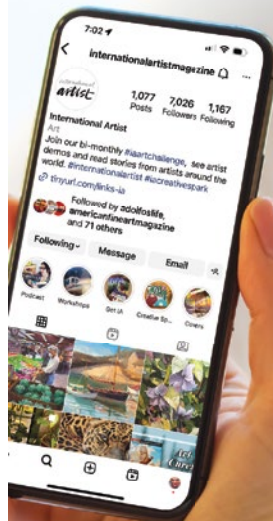
Charge the total amount to my ☐ Visa ☐ MasterCard

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

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



## #INTERNATIONALARTISTMAGAZINE



We want to connect with you on social media!

Share your art, upcoming workshops, time-lapse videos, new works and more with the global community of International Artist Magazine.

*international  
artist*



## The American Artists Professional League Inc.

*Experience the finest in  
American Realism at*

## AAPL's 96th Grand National Exhibition



Kenju Urakubo, "Untitled 6," oil, 30.5x39.5"

Join us for the opening night reception and awards on Nov. 1, 5-7:30 pm at the prestigious Salmagundi Club of NY, 47 Fifth Avenue, New York, NY. Juror of awards - Brandon Soloff of Chelsea Classical Studio.

The reception will include a silent auction of exquisite nudes by the late Kenju Urakubo, a celebrated AAPL member.



Brandon Soloff, "Self-portrait," pen and ink, 6"x4"

Proceeds from the auction will go to the Kenju and Rumi Urakubo Scholarship Fund.

Visit [www.AAPLinc.org/auction](http://www.AAPLinc.org/auction) for more details.

Scan the QR code to RSVP for the reception.



## CHECK OUT OUR OTHER ART PUBLICATIONS!



A monthly magazine specially written for collectors, galleries and painters of traditional fine art.

[www.AmericanArtCollector.com/subscribe](http://www.AmericanArtCollector.com/subscribe)  
Subscriptions: (877) 947-0792



Specially designed to preview contemporary and historic western art coming up for sale.

[www.WesternArtCollector.com/subscribe](http://www.WesternArtCollector.com/subscribe)  
Subscriptions: (877) 947-0792



Designed to provide collectors of historic American paintings, sculpture and drawings with all the necessary information they need to acquire new works of art.

[www.AmericanFineArtMagazine.com/subscribe](http://www.AmericanFineArtMagazine.com/subscribe)  
Subscriptions: (877) 947-0792

[www.aaplinec.org](http://www.aaplinec.org)

@aapl\_nyc AmericanArtistsProfessionalLeague



### The Portrait Society of America

#### Chairman's Letter

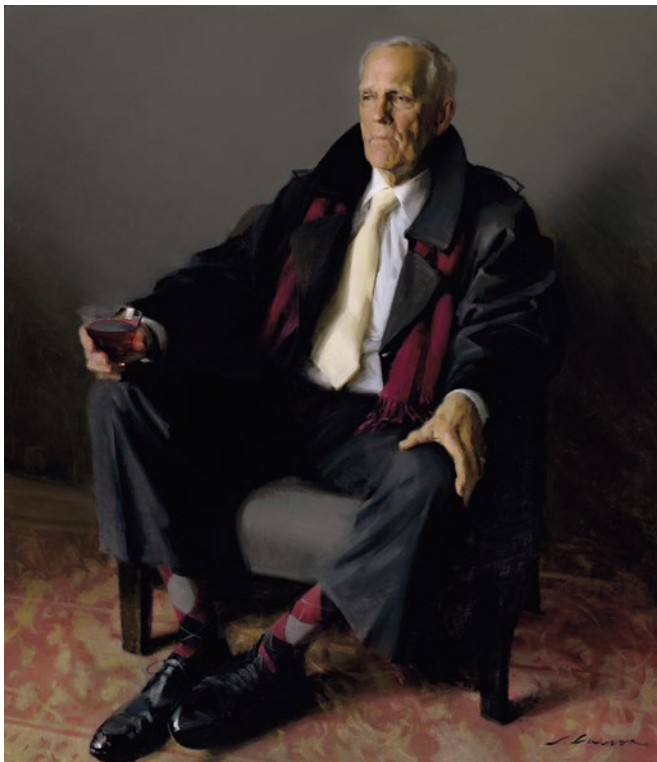
# Keeping Tradition Alive

If you attended the Portrait Society's *The Art of the Portrait* conference this past April, then you had the opportunity to see the Draper Grand Prize-winning painting *King Hall* in person. This portrait, by artist Jeffrey T. Larson, is truly magnificent, and I hope you will read more about his artwork and career in the feature article on him in this issue. Larson, like many artists today, studied art at an atelier rather than a university.

Perhaps you've heard the term "atelier" thrown around by artists but never really understood what it is or how it differs from a college or any other art school. Traditionally, ateliers consisted of a master artist who would work with a small number of students to train them in the fine arts. They were the standard practice for European artists from the Middle Ages to the 19<sup>th</sup> century but then started to gradually be replaced by academies.

In 1946, artist R.H. Ives Gammell published a book called *Twilight of Painting* in response to what he saw as "the rapid erosion of both painting standards and the quality of art teaching and the steady diminution of the professional knowledge and competence shown by each oncoming generation of painters." As he stated in a 1973 interview, Gammell was very concerned that painting was a "vanishing art." After his book was published, he began to have young, aspiring artists seek him out as a teacher. Gammell explained that "from these, a small nucleus of promising students evolved under my direction."

One of these promising young students was Richard Frederick Lack. Yearning to learn to paint in the tradition of the Old Masters, Lack soon realized that his instructors at the



Jeffrey T. Larson, *King Hall*, oil on linen, 60 x 52" (152 x 132 cm)

Minneapolis School of Art, where he was a student, could not help in his endeavor. In 1950, he quit art school and moved to New York, spending his mornings copying paintings at the Metropolitan Museum of Art and his afternoons looking for a teacher.

He visited the Art Students League, hoping to study with Frank Vincent DuMond, but learned that the aging DuMond had retired from teaching. Discouraged, Lack planned to return to Minneapolis and study chemistry instead of continuing in art. Fortunately, while

still in New York and copying a painting at The Met, Lack met a man named Robert Cumming who was studying with Gammell. Impressed by his copy work, Cumming encouraged Lack to visit Gammell's Boston studio. The rest, as they say, is history as Lack was accepted into Gammell's atelier.

Almost 20 years later, in 1969, Lack opened his own atelier in Minneapolis. The curriculum at Atelier Lack consisted of cast drawing and painting, figure drawing and painting, still life, and head drawing and painting. Lack visited the studio two days each week to critique his students' work, gauge their progress and demonstrate. He encouraged his students to study human anatomy and to make skeletal and muscular overlays on each of their figure drawings to better understand the structure of the human body. One young artist who eventually found his way to Atelier Lack in 1980 was Jeffrey Larson. At that time, there were fewer than ten schools in the world that still offered the atelier method of teaching art.

You may have heard me speak in the past of my own art lineage, which traces back through



The Great Lakes Academy of Fine Art, co-founded by Jeffrey Larson, offers classical training programs modeled after the traditional European Atelier system. For more information about the academy, visit [greatlakesacademyoffineart.com](http://greatlakesacademyoffineart.com).

Everett Raymond Kinstler all the way to John Singer Sargent. Larson's lineage from teacher to student can be traced back to Jacques-Louis David, the famous painter of Napoleon. The reason these "art family trees," as I sometimes call them, are important is that they embody the practice of artists passing down what they have learned, generation to generation, in order to keep alive the lessons, methods and techniques.

I often heard my teacher, Everett Raymond Kinstler, telling anyone studying with him, "All I ask is that you continue to share what I have given you." This concept of passing on knowledge and, specifically, this request by Kinstler, is what prompted me to write *The Art of Seeing*. It was also the driving force behind the establishment of The Portrait Society in 1998. Our founders were dedicated to furthering the traditions of fine art portraiture and figurative art. Our educational programs, articles and newsletters all strive to provide resources for artists to learn from artists. In fact, one of the qualifications required for earning Signature Status from The Portrait Society is that the applicant must be involved in passing on what he or she has learned through teaching, writing or mentoring.

These days, aspiring artists have many options for study as the atelier movement is once again flourishing. Larson himself, along

with his wife and son, founded Great Lakes Academy in Duluth, Minnesota. Accepting three or four students a year, with a maximum of 16 students enrolled at a time, they focus on "classical impressionism," striving to keep alive the great tradition of ateliers. Drawing and painting are the only subjects taught there, with students spending all of their time in front of an easel, learning to see and translate the world around them onto paper or canvas.

Wherever you find yourself in your journey as an artist, I would encourage each of you to seek out artists who teach, whether that be in a traditional university setting, an atelier, a workshop, a Wednesday Webinar, a weekly class—wherever you can find it. Then, I encourage you to take that knowledge and pass it on. Keep the great traditions of fine art alive and continuing throughout future generations.

Sincerely,

Michael Shane Neal  
Chairman



Compiled by Michael Shane Neal, *The Art of Seeing* is a collection of notes from classes and critiques with his mentor, Everett Raymond Kinstler. All proceeds benefit The Portrait Society of America. Visit [michaelshaneal.com](http://michaelshaneal.com) to purchase.

# JEFFREY T. LARSON

*Expertly Putting the Pieces Together*

By Christine Egnoski



**T**he winner of the Portrait Society's 2024 Draper Grand Prize, Jeffrey T. Larson, was born in 1962 in Two Harbors, Minnesota, and grew up in the Twin Cities. He received his artistic training in the style of the Old Masters at the renowned Atelier Lack, a school rooted in the traditions and teaching methods dating back to impressionism and the French academies of the 19<sup>th</sup> century. Following his formal four-year education, he furthered his studies through museum visits in the United States and abroad. In 2015, Larson founded the Great Lakes Academy of Fine Art, aiming to pass on his knowledge by offering a classical training program. This program is modeled after the traditional European Atelier system that thrived in the 19th-century Parisian art scene. I recently interviewed Larson in his studio in Minnesota.

**CHRISTINE EGNOSKI:** You have been painting for over 40 years and founded an atelier. Can you tell us about your education and what compelled you to open your own atelier?

**JEFFREY T. LARSON:** My own education began at the Atelier Lack, and my son followed in those footsteps attending The Atelier Studio Program of Fine Arts, an Atelier in Minneapolis, Minnesota. I was coming down once a month to teach for a couple days just so I could be a part of his life during this stage. Other than a few seminars here and there,

**Jeffrey T. Larson, *Heidi*, oil on linen, 52 x 38" (132 x 96 cm)**





**Jeffrey T. Larson**, *The Archer*, oil on linen, 48 x 36" (121 x 91 cm)

I had not taught for 30-plus years. I found that I really had missed it and very much enjoyed working with talented individuals who reminded me of myself back when I was young and on fire to learn. Brock eventually began to teach part-time there and was offered a full-time position. At the same time, I was offered the opportunity to accept a position teaching in Florence, Italy. It occurred to us, why don't we just create an atelier together? The training that I received at the Atelier Lack was foundational and changed my life. A good Atelier is like a visual Juilliard, with the best studio practices honed over many generations passed on to you in a practical, hands-on, systematic, time-tested approach.

**CE:** If you can, can you articulate what you think an artist needs to study for their work to reach the next level?

**JL:** Yes, after painting professionally for 40 years, I have come to the conclusion that one becomes a master painter by mastering the fundamentals. The physical reality of all paintings, whether bold or refined and regardless of how it was painted, is that they



**Jeffrey T. Larson**, *Sophia Rose*, oil on linen, 60 x 40" (152 x 101 cm)

are in the end just an elaborate arrangement of specific puzzle pieces. Every puzzle piece has a specific shape containing a specific value altered into a specific hue, and all of the puzzle pieces nestle up to their neighbors

creating a variety of edges. Learning to paint begins with training the eye to evaluate the full spectrum of light as it affects the three-dimensional world. One must train their eye to see and isolate the specific shapes, values,

## THE ART OF THE PORTRAIT



**Jeffrey T. Larson**, *Self-Portrait*; Birkie hat, oil on linen, 24 x 24" (60 x 60 cm)

hues and edges and how they work in relation to each other. The rest that our eye takes and our mind evaluates in the course of us living our life is primarily of little value, and in fact, tends to muddy the waters. Seeing specifically and simply is at the core of becoming an effective artist.

**CE:** I watched a documentary about your artistic journey, and in it you said, "You kind of get good enough to see how bad you are." Can you expand on what you mean by that?

**JL:** My take on it is that we learn to filter all the visual stimuli that strikes our eye through a very practical lens, throwing out or ignoring all that doesn't help us navigate our way through our days. We see that the floor is flat and hard, and the door is over there, and this is soft, etc. What we don't really notice is the subtleties of values and color and composition, which is also included within all of that visual stimulus. So, when we begin painting, we often paint what we think we see and not the truthful arrangement of what is really there. My training consisted primarily of my working on something and Mr. Lack coming over and making corrections on it, which most often I could see immediately that he was right. Then I'd do it again, then he'd do it again, over and over until you get good enough to start seeing for yourself just how far off you are much of the time.

**CE:** You met your wife Heidi Larson, also an artist, in 1984 at Atelier LeSueur, and it seems like you have a mutually supportive relationship. How important has it been for you to have a partner that understands the joys as well as the frustrations an artist experiences?



**Jeffrey T. Larson**, *Over the Line*, oil on linen, 36 x 46" (91 x 116 cm)



**Jeffrey T. Larson, *Heidi in Winter*, oil on linen, 52 x 38" (132 x 96 cm)**



**Jeffrey T. Larson, *Sophia McCann*, oil on linen, 36 x 36" (91 x 91 cm)**

**JL:** Upon graduating from Lack's Atelier in 1984, I was invited to be the head instructor and assistant director at Atelier LeSueur. Heidi was in that first class of students. Once we got married, everything from that point on was a team effort. Together we worked our butts off, took chances, made mistakes, tried again and very slowly figured a few things out. It's been a team effort, along with our kids as they got older. I have just been very blessed and know that I couldn't have done it alone.

**CE:** Congratulations on being awarded the 2024 Draper Grand Prize. You gave a brief acceptance speech at the event in April. Was

there anything else you would like to add about that night and what it has meant to be awarded the premier prize in portraiture?

**JL:** To be honest it was so unexpected that it still feels quite surreal. What stands out the most was probably just the pride I felt in being included in the top 20 and how much I enjoyed finally meeting several of the artists whose careers I'd been following, some for decades. Winning the Draper is a high mark in anyone's career, and I will be forever grateful.

**CE:** Since winning the Draper Grand Prize, what have you been working on, and do you have any upcoming projects you would like to share?

**JL:** I was fortunate to come back home to a full schedule of interesting, outdoor figure commissions. I'm in the midst of working with models and cursing the clouds and rain as they mess up my days. 🌧️

*Christine Egnoski is the executive director for the Portrait Society of America and has served in this position since the founding of the organization in February of 1998. In addition to writing for International Artist, she also provides occasional articles for American Art Collector. Passionate about portraiture? She can be reached at [christine@portraitsociety.org](mailto:christine@portraitsociety.org).*



# Master Showcase



## Philippe Attie

*800-pound Gorilla*, oil, 36 x 24" (91 x 60 cm)

### INSPIRATION

The inspiration for my painting, *800-pound Gorilla*, stems from my personal experiences attending primary school in Haiti. During that time, the teachers enforced a strict ban on speaking our native language, Creole. They used symbolic punishments like making us wear objects such as a gorilla or a paper donkey cap around our necks to shame and discourage us from using Creole. This experience impacted me, highlighting how language suppression can be a tool of cultural suppression and identity inferiority. Through my artwork, I aim to raise awareness about the consequences of linguistic imperialism and the resilience of native languages amidst such challenges.

### PROCESS

In creating this work, I began with a sketch and a photo session with my sitter wearing the uniform in front of a chalkboard. Initially, I established a random color in the background to set the tone. Then, I proceeded with a detailed sketch of the subject before applying a layer of acrylic as an underpainting. The final stages involved building up multiple thin layers of oil paint with a focus on achieving depth and detail.



## Phoebe-Louise Stewart Carter

*Self Portrait in Winter*, oil, 31 x 23" (78 x 58 cm)

### INSPIRATION

I painted this self-portrait during my final year in Florence where I was an artist in residence and teacher at the Florence Academy of Art. The Januarys in Florence are similar to those in England—quite cold and wet. I was initially wearing this particular outfit just to brave the walk into work. However, on catching my reflection, I was reminded of my favorite Anders Zorn self-portrait: full fur coat and hat with a casual cigar hanging from his hand, like a mobster. I decided to paint myself in the “get-up” before the winter weather was over.

### PROCESS

This picture was painted completely from life in the “English method” of self-portrait painting, where the artist stands next to the canvas and the mirror is across the room reflecting both artist and canvas in the glass. This is so I could accurately paint myself in sight-size and more easily compare the accuracy of my drawing and color. It did also entail working “backwards” into the reflection, especially for the beginning stages of the portrait. Additionally, using this method meant my painting would not be a flipped image of my face, which I believe can make even an accurate likeness look slightly off.



## Steve Forster

*I'll Fly Away*, oil, 32 x 48" (81 x 121 cm)

### INSPIRATION

I love painting stories through portraiture but without an overt social statement, as over-explaining takes away the magic of interpretation. While painting *I'll Fly Away*, I was thinking about the present generation participating in the life cycle—inheriting beautiful things from the past, but also difficulties. Our predecessors were flawed but were warriors of the human spirit. The injustices faced, the problems created, the humanity experienced—these ideas flow through my consciousness more since my mother's passing. While this isn't exactly a self-portrait, there is a relationship between the subject and me. After all, it is said that every painting is a self-portrait. There is another narrative about the complicated legacy that America has with race and spirituality, also suggesting a positive notion that one day, we will pass from this life to the next and will be united, understanding how our roles fit together.

### PROCESS

As a realistic painter, I tend to think about the formal qualities of the work first, but I'm discovering that it's often better to start with a strong idea, which guides the decisions. With this painting, I was thinking about this generational conversation. A painting goes through many iterations. It starts as a sketch or a collage. Next is a notan design phase—thinking about how the black, gray and white shapes lay out graphically. Then comes a photoshoot to get the features and expression. Finally, I start the painting. Midway through there's usually a problem, and I reshoot or rearrange things to bring the painting across the finish line. To make a rich composition, an artist must create a world and surround it with ideas. Great references and great visual ideas birth a meaningful painting.



## Mara Light

*Girl with a Ruby Earring*, oil, 36 x 24" (91 x 60 cm)

### INSPIRATION

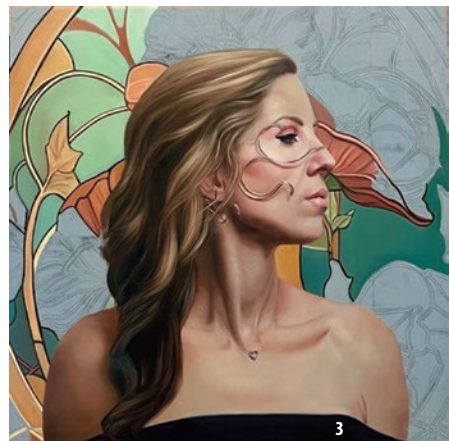
The inspiration behind *Girl with a Ruby Earring* stems from the work of renowned photographer Rudi Huisman. I was drawn to one of his photographs, where he masterfully employs Rembrandt lighting to illuminate the model. This technique, known for its dramatic interplay of light and shadow, perfectly showcases the subject's skin tones against a dark, moody background. The delicate balance of light brings out the contours and textures of her face, highlighting her natural beauty in a timeless manner. Huisman's generous permission to use his photographs as references allowed me to translate his brilliance into the realm of oil painting, blending classical techniques with modern inspiration. The result is a piece that pays homage to the skill of the photographer and captures the essence and beauty of the girl in a way that is evocative and intimate.

### PROCESS

My process for this painting is rooted in the exploration of texture and layering. I began by painting over three underlying portraits. Starting with texture and pre-existing paint allows me to dive into the creative process with a sense of playfulness and spontaneity. The dynamic interaction of layers adds depth and complexity to the final piece. As I build up the surface, I incorporate textured layers beneath and atop the paint. In this work, a material layer floats above her head, introducing a sense of movement. This obscures a portion of her face, creating a delicate tension between visibility and concealment. The interplay of seen and unseen elements invites the viewer to engage more intimately with the subject. By integrating these techniques, I aim to evoke a rich, multifaceted experience where each layer contributes to the narrative and emotional resonance of the artwork.

# Step by Step: Spiral

By Shana Levenson



**STAGE 1:** Starting a new painting for me always starts with a photoshoot and editing photos in Photoshop to create the composition that I want. In this piece, the art nouveau background was inspired by the spiral-shaped metal face jewelry on the model. I work on aluminum composite panels from Artefex, unprimed, and then I prime them with gray gesso. Working on a cool midtone is a great way for me to establish values and tones within the skin. I like to do a drawing of the portrait on paper using General Pencils, and then I'll scan and trace down the drawing on the panel. I put black PanPastel on the back of the paper to create tracing paper and draw down as much detail as I can from my drawing. I tend to always start in the eyes with a painting and ripple out from there. As you can see in the first image, I've laid in a quick first layer in the face. As I hit the edge of the face to the background, I start laying that in as well to soften the edges as well as create context within the portrait. The brushes I typically use on the face throughout each layer are a long

round brush such as a Trekkell protégé long round size 1 or 2, and in larger areas, I love using an eclipse filbert brush such as a Rosemary size 4 or 6.

**STAGE 2:** I then lay in a quick layer on the chest with a filbert or eclipse filbert brush as well as the large shapes within the hair. People are always surprised how quickly I can lay the first layer in, but for me, I feel like once I get the first layer in, I can really start to fine-tune my shapes, values and brushstrokes within the face and hair.

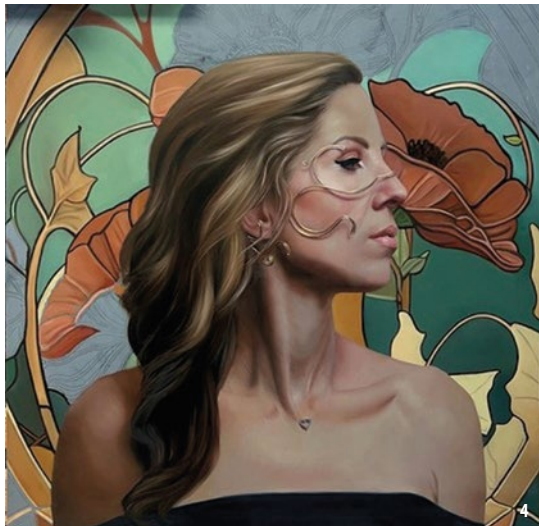
**STAGE 3:** Now that I have the first layer of the figure in, I am going to get the rest of the background in. Because this background is patterned and has a fair amount of detail, I didn't quite get the entire thing in before I finished the first layer on the figure. Typically, I like to get the background in earlier to create context within the figure, but in this example, the background was quite delicate and detailed with a stained-glass effect. What

ties the background and figure together quite nicely is the shape of the face jewelry so that the figure sits within the space effectively.

**STAGE 4:** When starting the next layers, I like to turn my painting sideways and upside down. What this does for me is help abstract the painting and really focus on accuracy in values and shapes of the face. I work from printed references on luster paper. I cut my reference and put it directly next to what I'm painting (i.e. eyes, nose, mouth) to really focus on those areas and make sure my measurements and colors are accurate. I don't ever work from a computer or iPad because the light from the screen affects how I see the painting when going back and forth. I also prefer to have my reference directly next to the area I'm painting.

**STAGE 5:** As I finish the painting, I'll add a little extra texture in the highlights of the jewelry within the piece, which in this case, is the necklace and the gold spiral face jewelry. My





hope with the finished painting is to create dimension with all the small brushstrokes that I've woven together through each layer to create a skin-like texture and a luminosity within the skin tones.

**STAGE 6 FINISHED ARTWORK:** *Spiral*, oil on aluminum panel, 20 x 20" (50 x 50 cm) 

Shana Levenson is an accomplished representational painter based in Albuquerque, New Mexico. Her artistic journey began with a BA in fashion design from the University of Texas, Austin. After the birth of her children in 2009 and 2010, she pursued and completed an MFA in fine art painting from the Academy of Art University in San Francisco. Her work primarily focuses on portraiture and the figure, often capturing people who are significant in her life. Levenson aims to tell each person's story in an authentic and meaningful way, drawing inspiration from her own experiences.

Levenson is known for her hyperrealist style, where she emphasizes delicate and feminine details in her subjects, like body shape, lace and jewelry. Her background in fashion has notably influenced her latest series of paintings featuring lace. Additionally, she incorporates surrealistic elements in her current work, highlighting the strength and beauty of women.

# Negative Painting

*James Gurney shares a basic painting technique that will make your artwork sparkle*

**I**n this article, we'll explore the process of negative painting by means of a little plein-air study of daisies in watercolor. What is negative painting? It's a way of bringing out positive shapes by painting the negative spaces behind them. The focus shifts from the subject itself to the

surrounding spaces, creating form by embracing the void. By concentrating on these negative spaces, you can define the foreground shapes quickly. Every watercolorist knows this magic trick, but it also applies to oil, acrylic, pastel, and other opaque media.



*Hillside Gardens*, watercolor and water-soluble colored pencils, 5 x 8" (12 x 20 cm)

Sequence: First I color the mass of leaves by placing a large patch of yellow-green across the whole foliage area. I let it dry and then I paint around the leaf shapes with a dark, semi-opaque tone across the background.



*Sketch from life  
in watercolor.*



*A lot of detail in the  
sink area is quickly  
suggested by "negative  
painting" around the  
white shapes of the  
faucet & the coffee  
gear.*

DINNER PREP

*James Gurney*

*Dinner Prep, watercolor, 8 x 5" (20 x 12 cm)*

### **Stage 1 Setting Up**

At a botanical garden I set up my tripod easel next to a patch of daisies. The plan is to paint around the white of the daisy petals. The watercolor comes from a folding metal pan set with five cool colors in the left column and five warm colors on the right. Before I begin painting, I dab a drop or two of water on each pan of color to activate it and get it to liquefy.







## Stage 2 Mapping the Centers

I want to paint each of the flowers in its correct relationship to the others but I don't want to get distracted by all the details of the structure of each flower. So after lightly drawing in pencil, I place the centers of each daisy in relation to the centers of the other ones. By using those yellow-orange ovals as placeholders, I'll be able to see where I am in relation to the rest of the scene.

## Stage 3 Building Outward

Now that I've set up a map to orient myself, I'm ready to start with negative painting. That means defining the white parts of these flowers by painting the green spaces between them. I start by picking one particular shape in the middle of the scene. I paint it in, and build outward from there.



## Stage 4 Jagged Shapes

Wherever two of these white petals overlap each other, I'll just leave them fused together as a larger white shape and let the viewer sort them out. The negative space is a jagged shape with outside edges that fit together with the outside contour of the flower.

I quickly realize when I paint from nature it's impossible to capture all the detail, so I just try to convey the essence.



### Stage 5 Slowing Down

I use gouache to increase the chroma of those central discs. I can't resist using a fountain pen with dark brown ink to separate a few daisy petals (or "ray florets" as they're called). I tell myself to slow down. It's a challenge to cultivate the mindset required to see each flower as a unique shape and to resist the temptation to simplify and standardize all the forms.

### NEGATIVE PAINTING CAN BE LIGHT AND OPAQUE TOO

You can use negative painting to cut out the dark leaves on gray paper by painting around them with white or light gouache. *Magnolia*, pencil, pen and gouache on gray-toned paper, 12 x 12" (30 x 30 cm)





### Stage 6 Touching up with White

If you're doing a negative painting, is it okay to use white gouache to touch up the areas that were supposed to be white? Of course you can! The challenge will be to make the white paint as white as the paper, which it almost never is. I'm just going to use a little bit of white to fix it where I didn't quite get it the first time. Next I add the bright yellow centers as dots of wet gouache, which I'll soften up and smooth over the center of each flower.

### THE SPACES BETWEEN

Being conscious of the spaces between things is a very Zen notion. The Japanese language has a special kanji for it, but the word in Japanese has connotations that go beyond just negative shapes. It has to do with a broader sense of intervals or spaces between things. In music and film it refers to pauses in space in time, and it conveys the sense of the strange presence or significance of objects that are left out.







Watch James discuss the topic here.

## Stage 7 Finished Artwork

Daisies, watercolor, 5 x 5" (12 x 12 cm)

As simple as this subject seems to be, I still find myself running up against constraints of time and attention. I can only focus on this for so long without my mind starting to wander, and of course the daisies are moving and changing and wilting quite a lot through the two-hour session.

Negative painting is a lot more positive than it sounds. It simply means giving your attention to the background and thinking about the intervals, the spaces, and the emptiness between things in order to bring the important forms forward. [\[4\]](#)

## About the Artist

Check out James Gurney's newsletter on Substack called "Paint Here." You can subscribe for free and get inspiring posts delivered to you by email.


Contact at [gurneyjourney.blogspot.com](http://gurneyjourney.blogspot.com)

Find me on

 @jamesgurneyart

 James Gurney

 @gurneyjourney

 Facebook groups: "Sketch Easel Builders" and "Color in Practice"





**Ken Goshen, *Self Portrait as a Landscape in Golden Brown*, oil on paper, 8 x 13¾" (20 x 34 cm)**



# *Dynamic Harmonies*

Artist and educator Ken Goshen explores the concept of balancing oppositional qualities in composition

**I**nvestigating the impact and mechanics of composition has been a major focus of my recent work. In this article, I aim to share insights and tools that might prove beneficial in the practice of any new, or even experienced, painter interested in improving their composition design. Let us start with a suggested definition: a composition is an arrangement of marks (shapes, colors, edges, textures, etc.) on a surface that

achieves a harmonious balance of individual elements within a cohesive whole and evokes a desired emotional or aesthetic response. This definition applies to both figurative and abstract painting. It also applies to music if you switch out “marks” and “surface” for “notes” and “sequence.” Thus, the conclusions drawn from this article can serve you in creating and analyzing any style of art that appeals to you.







Ken Goshen, *The Pause*, oil on wood, 60 x 38" (152 x 96 cm)

In my experience, I have found that the heart of a successful composition is in the reconciliation of oppositional pictorial qualities. These qualities represent “two sides of the same coin,” oppositional in essence, and aesthetically complementary. A painting should attract viewers from a distance, yet also engage them up close, offering both instant visual appeal and depth for prolonged contemplation. It must bring together intellectual and emotional engagement, blending conceptual depth with sensory richness. This concept of oppositional relationships extends to every mark in the composition, whether small or large, light or dark, chromatic or gray. The key to reconciling these contrasting qualities is to think of them as competing elements that can, and should, be put in balance. Like spices in a soup, ratios must be balanced such that each contributes to the overall cohesive flavor without allowing one to overpower the other. The balancing of oppositional elements creates what I call “dynamic harmony”—akin to the active equilibrium of balancing a broomstick on one’s palm—a static state charged with underlying movement. Such acts of balance are the key to designing compositions that both draw viewers in and keep them transfixed.

It follows then that finding a compositional idea, for me, begins with exploring oppositional qualities within a subject, in search of potential dynamic harmonies, and conjuring pictorial strategies for weaving them together. Interestingly, I’ve discovered that this process also works well in reverse: a compositional idea can emerge in the abstract and guide the selection of a suitable subject to realize it. Like a thesis question prompting research. Such was the case with a recent painting of mine (the bagel and braided loaf painting featured in this article), which started with the following question: Can a



Compositional sketch in charcoal and white chalk on toned paper.

painting that depicts exclusively brown objects—the most mundane color input—still feel rich and engaging? I tried to create an arrangement that would provide me with a rich array of opportunities for creating dynamic harmonies, which I hypothesized could be used to transform the lack of color diversity from a pictorial disadvantage to an aesthetic asset. The absence of vibrant colors accentuates the nuances of values and shapes, allowing these subtler elements to take a central role in defining the artwork’s character and aesthetic appeal. I’ll now use this piece as a test case, demonstrating and analyzing some of the balancing acts that drove its composition.

## Balancing Light and Shadow

The successful interplay of light and shadow, which each bring distinct benefits to an artwork, is fundamental to compositional success. Light draws the viewer's attention, guiding the eye toward key focal points and shaping the path of visual exploration. Shadows, on the other hand, add depth and mystery, imbuing the scene with a sense of volume and grounding the elements within their spatial context. In order to set this inherently oppositional relationship in balance, consideration should be given to the quantity, placement and intensity of each of these elements. Additionally, measured value gradations between light and shadow play a crucial role in achieving balance, as it eases the eye's journey between areas of vastly contrasting visual experiences. Sketching a composition in black and white before starting, and viewing the work-in-progress through a grayscale filter, are useful methods for assessing the balance between light and shadow, ensuring these oppositional elements are harmoniously integrated within the composition. Achieving this equilibrium allows light and shadow to transcend their oppositional roles, unveiling their complementary nature and collectively enhancing the composition's overall impact. This balance between light and shadow creates a dynamic harmony, juxtaposing clarity with enigma and intertwining drama with tranquility.

## Balancing Contrast and Unity

To build a strong, compelling and evocative composition, it's important to balance the oppositional qualities of contrast and unity. Contrast is achieved through stark differences in value: it defines forms, carves out space and creates a visual hierarchy that directs the viewer's attention. Unity, on the other hand, is achieved through regions of value similarity, promoting a sense of



Grayscale version of the painting.

cohesion and wholeness.

An example of this is illustrated in this section. The white outlines mark areas of value contrast along contours, emphasizing where objects assert their presence against the backdrop, creating a vivid collision that captures attention and underscores the illusion of form and depth. Conversely, the black outlines indicate regions of value unity, where similar values soften the contours, allowing the viewer's gaze to traverse the scene with ease and imbuing the composition with a calming sense of cohesion. In the grayscale version of this image, note how the removal of chroma and hue reveals the underlying value similarity within the black outlines. As another example, view the image below, in which the painting has been divided into 10 value increments. Each was assigned a color, with yellow being the lightest and blue being the darkest. Regions that share the same color in this diagram share the same value in the painting (even if their chroma and hue coordinates are different). Note how some areas of the objects stand out against the background due to strong value contrast, while in other areas the objects seamlessly blend into the background, due to value similarity.

Achieving a good balance between

these oppositional qualities is essential for a composition's success in capturing and maintaining the viewer's gaze. High-contrast areas with sharp value differences demand immediate attention, providing the initial visual hook that draws one into the artwork. However, an overabundance of this kind of contrast can be visually overwhelming, often deterring extended engagement with the piece. On the other hand, areas of value unity may not captivate instantly, but foster a sense of calm that encourages the viewer to linger and explore further. Striking a balance between these oppositional qualities creates a dynamic harmony that harnesses the immediate allure of contrast while also offering the inviting serenity of unity, contributing to a composition that is both impactful and meditative, capable of arresting the eye and soothing the mind.

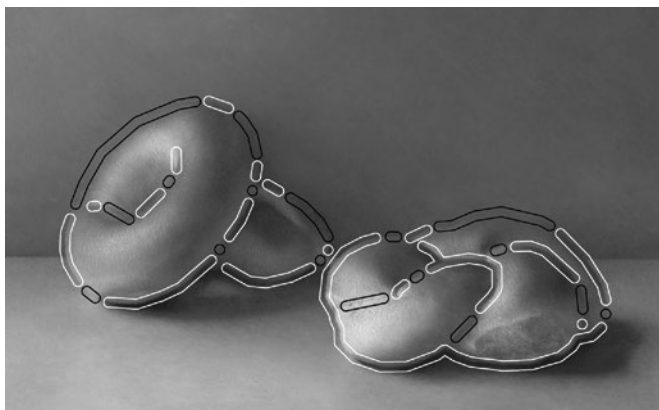
## Balancing the Natural and Mathematical

Shifting focus from color and value, let's now explore another critical aspect of composition: balancing oppositional qualities within shapes. A particular favorite of mine is the oppositional relationship between the spontaneous grace of natural forms versus the deliberate harmony





Areas of contrast versus areas of unity.



Areas of contrast versus areas of unity in grayscale.



Ten-value increment "heat" map.

of mathematical structures. Imagine a spectrum. On one side of this spectrum lies the natural aesthetic, which brings a sense of authenticity and relatability to the artwork. It allows the painting to resonate with the viewer's experience of the natural world, imbued with randomness and serendipity. On the other end of the spectrum is the mathematical aesthetic, which contributes a sense of order, symmetry and purpose. It gives the viewer a subconscious satisfaction derived from the artwork's structural coherence. Finding ways to fuse and balance these antagonists is of profound compositional interest to me, as I believe it holds great potential for enhancing aesthetic depth and complexity. I'd like to share an exceptionally helpful methodology I employed in this painting in order to serve this goal: emergent grids.

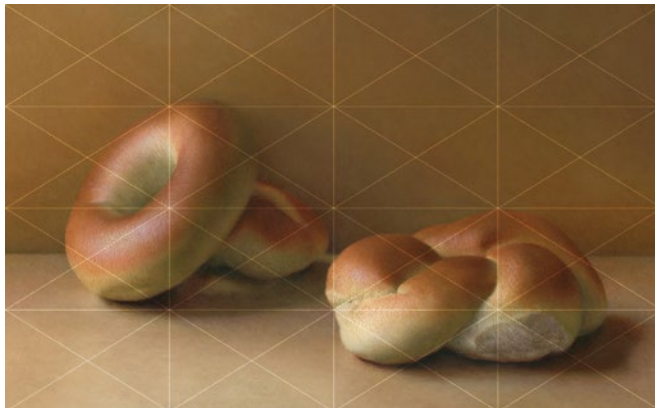
The key to understanding how emergent grids balance the natural with the mathematical lies in their origin: these grids are not imposed structures, but are derived directly from the canvas's proportions. This means the lines and geometric shapes suggested by these grids are inherently tied to the physical space of the canvas. As a result, these lines feel natural within the context of the canvas because they are, in a sense, born from it. This concept mirrors a broader understanding in physics: that nature, at its most fundamental level, is governed by mathematical laws. By using these grids as inspiration for arranging our composition, we can strike a balance between naturalistic and mathematical aesthetics in our compositions. This creates a dynamic harmony which achieves a dual impact: on one hand, we evoke a sense of authenticity and relatability, aligning the painting with the viewer's natural world experiences, filled with spontaneity and narrative potential. On the other, we impart a sense of structured order,

symmetry and intention, which subconsciously satisfies the viewer through the artwork's cohesive structure.

## Balancing Emphasis and Omission

When key lines in the painting—such as the edges of objects, directional gestures or shadows—align with emergent grid lines, they reinforce natural visual trajectories inherent to the canvas' dimensions. This alignment emphasizes these visual pathways, making them more pronounced and guiding the viewer's gaze more effectively along them. Therefore, a convergence of multiple emergent grid lines creates a natural focal area within the canvas—an invisible crossroads that beckons the eye to pause and take notice. How we choose to utilize these intersections can profoundly shape the narrative and emotional impact of the painting.

By placing a key element or a moment of heightened painterly execution at an intersection, we can capitalize on these built-in resting spots, allowing the viewer's gaze to settle and absorb the visual experience. This could be a vivid highlight, a sharp edge or a complex texture—any feature that



Emergent “diamond” grid.

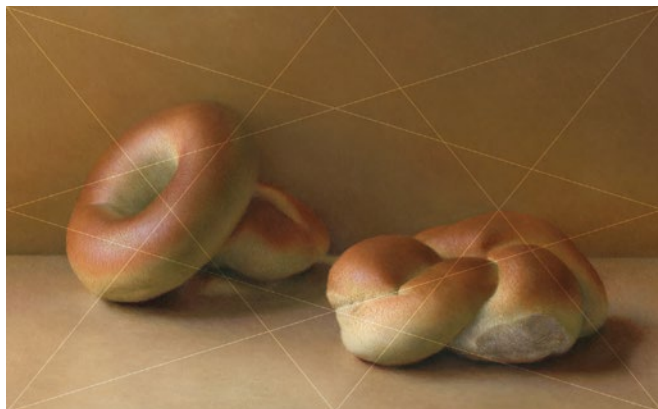
merits attention. Such placements align with the viewer's instinctive search for visual anchors, satisfying the eye's desire for resolution and rest within the composition.

Alternatively, we might intentionally choose to leave these intersections understated, devoid of contrast or detail. This decision introduces a subtle dissonance into the composition, a deliberate void where expectation meets a lack of visual reward. The eye, drawn to these grid intersections by a natural tendency to seek focal points, encounters a calm or even a blank

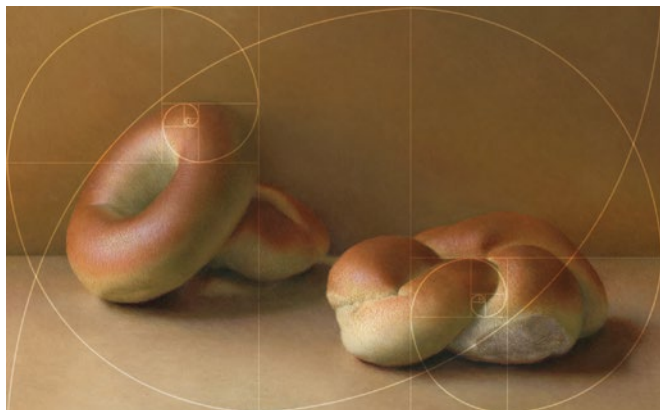
space, which can inject a sense of tension or unresolved anticipation into the viewer's experience. This purposeful avoidance of emphasis subverts the eye's natural resting behavior, compelling the viewer to continue their visual journey in search of resolution.

Balancing these oppositional tactics—emphasis and omission—can create a dynamic harmony of push and pull within the artwork. The image with the colored circles demonstrates how emergent intersections of equal potency are activated to four different degrees: strong emphasis (green), moderate emphasis (yellow), de-emphasis (orange) and total omission (red). Deciding how to balance moments of drama and focus with areas of quiet restraint ensures the composition is dynamic, neither stagnant nor chaotic. A balanced sequence of revelatory resolutions and surprising subversions creates a rhythmic visual experience that invites viewers to linger and engage more contemplatively with the artwork. Such rhythmic balance can also make the artwork more memorable, like a catchy beat.

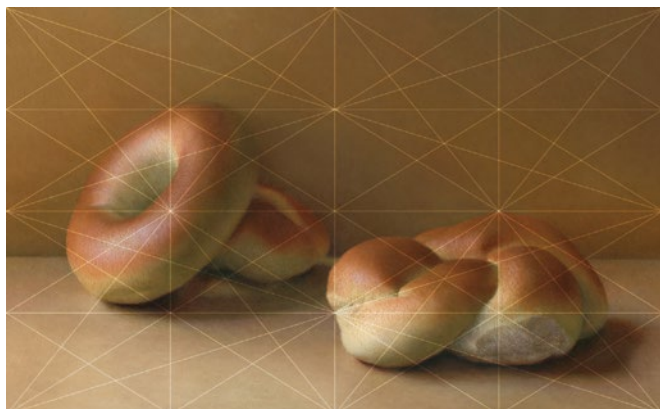
As I hope this exploration revealed, balancing oppositional qualities in art is a powerful tool for creating successful, engaging compositions. Whether it's the interplay of colors and values, the



Emergent “star” grid.




Two golden ratio spiral grids.



Emergent "diamond" and "star" grids.



Emphasis to omission activation spectrum.

juxtaposition of light and shadow, the contrast of distinct forms within a unified atmosphere, or the fusion of natural charm with mathematical order, the essence of a compelling composition rests in finding dynamic harmonies within these contrasts. Other oppositional relationships not covered in this article that I recommend considering include large versus small, complex versus simple, sharp versus soft, textured versus smooth, opaque versus transparent, direct versus indirect and fast versus slow. By embracing these dichotomies, we unlock a richer palette of emotional and aesthetic experiences. Even "uninspiring" visual stimuli, like an arrangement of humble browns, can still be used to cook up a visual feast if you prioritize compositional balance. Reflect on this conclusion, as it may immunize you from ever feeling a subject is "too boring to paint." As artists, it is our challenge and privilege to continue exploring and experimenting with old and new ways of balancing oppositional qualities under any visual conditions. May this exploration of composition serve as both a guide and an inspiration on your artistic journey, wherever it may lead you. 

## ABOUT THE ARTIST

Born in Jerusalem, Ken Goshen is a New York City-based artist and educator. In his artwork, he explores the gap between visual sensory experiences and conceptualized pictorial narratives. His work brings together traditional techniques and a contemporary outlook, evoking both a sense of nostalgia and an exhilaration of the unexplored. Goshen teaches painting and drawing online to hundreds of students worldwide and in-person at the school he recently founded in NYC, Goshen Art Academy.

**Contact at**  
kengoshen.com

**Find me on**



@kengoshen



/kengoshen





Anna Rose Bain  
in the studio with  
several of her  
paintings.

# Fresh Eyes

Anna Rose Bain discusses the passions of being an artist and helping students transform their own work

**SCOTTSDALE ARTISTS' SCHOOL:** How did the opportunity arise to teach at the Scottsdale Artists' School?

**ANNA ROSE BAIN:** A friend of mine recommended me to the executive director, who called me shortly afterward to invite me to teach at the school. I was honored by the invitation, as I've taken workshops at the school, which have been instrumental in my development as an artist.

**SAS:** What do you look forward to most when teaching your workshop?

**AB:** I love watching a transformation take place in my students from the first day to the last day of the workshop. It starts out with this nervous energy, which

turns to terror, which eventually becomes a breakthrough, which then leads to confidence in the students' developing skills. Students walk out of my workshops feeling exhausted but invigorated at the same time, and motivated to get back to their studios and put in the work. I've seen the transformation dozens of times, but I'm still amazed every time. It is such an honor to bear witness to another person's growth and even more of an honor to be the catalyst for that growth.

**SAS:** Has painting portraits of women and children always been your passion?

**AB:** I do love painting women and children, and they have been my passion for many years, largely as a result of my relationships and life circumstances.



Anna Rose Bain, *Sunbathed*, oil, 18 x 14" (45 x 35 cm)

When my friends and siblings started getting married and having kids, I asked them to model for me. When I had children of my own, I made them the subjects of dozens of my paintings. I've also found that most of my commission work is of women or children. These days though, I'm equally passionate about

painting florals, plein air landscapes and figurative pieces of both men and women. Subject matter can evolve along with an artist's style and interests.

**SAS:** Tell us about the moment you discovered you wanted to be an artist.

**AB:** I always wanted to be an artist. I can vividly remember the moment I decided I wanted art to be my full-time career and calling. I was a freshman at Hillsdale College in Hillsdale, Michigan, in 2003, and several of us art majors went on a field trip to Youngstown, Ohio, to see Richard Schmid's retrospective show at the Butler Institute of Art. I grew up in rural Wisconsin with very little exposure to art history books or works by contemporary artists. I had never seen anything like this show. Getting to hear him speak, and then looking at his original paintings up close and studying his brushwork, I was struck by the sheer joy his work inspired, not just in him as the artist, but in me, the viewer. I knew then that I wanted what he had: unadulterated joy and curiosity from a lifetime of making paintings.

**SAS:** How did you overcome obstacles?

**AB:** It depends on the obstacles. If I'm struggling with problem-solving in a

painting, I will sometimes put it against a wall, facing away, and not look at it for several weeks or months. Often when I come back to it with fresh eyes, I'll have gained the skills or had the time to figure out a solution to the problem. With life's obstacles, I'm a firm believer in prayer, in maintaining physical and mental health, in taking breaks as needed, and in having a support group of people I trust. And artists I can turn to for critiquing my work. You know who you are!

**SAS:** What do you want someone to see when they look at your work?

**AB:** I want my work to inspire joy and longing. I would hope that, for my viewers, the work brings positive facets of themselves to the surface (a childhood memory, for example), that they haven't thought about for a long time. I want my work to bring beauty into someone's life.

**SAS:** Tell us about your upcoming workshop.


**AB:** I'm excited to be teaching a four-day workshop on portraiture and figure painting. I've decided to split the workshop into two parts, because over the years I found that with a basic portrait class, we are often missing that



**Anna Rose Bain, *Vintage Tutu*, oil, 50 x 36" (127 x 91 cm)**

essential component of studying the head as it relates to the neck, shoulders and the rest of the figure. With a figure painting workshop, students are often frustrated because they find that the heads and bodies in their paintings feel disjointed. My goal for this workshop is to help students gain confidence in tackling both subjects so that any time they are in an open studio or live painting session, they'll have the skill and self-assuredness to paint either a portrait or a figure with speed and accuracy.

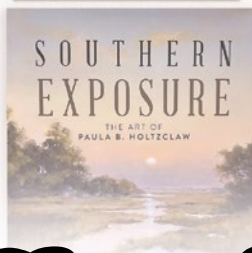
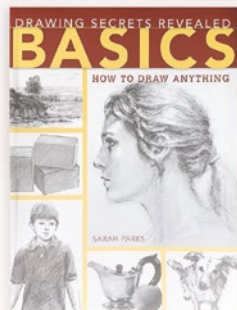
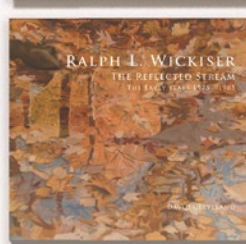
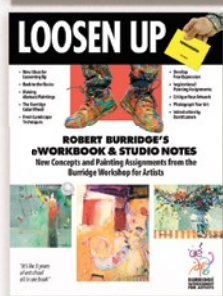
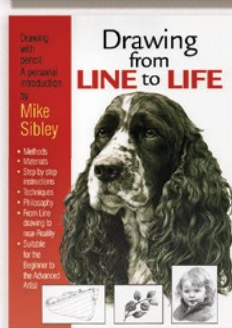
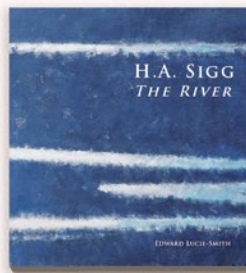
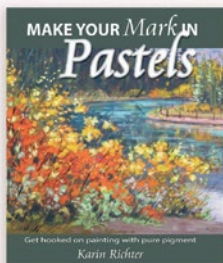
**SAS:** What do you hope students will take away from your teachings?

**AB:** I find that painting is 10 percent technical skill, and 90 percent a mental game, so mindset is crucial. My goal in teaching students practical skills (e.g. how to see, how to become more efficient with their process, etc.) is ultimately to help them gain more confidence. I hope that a positive, can-do attitude is their biggest takeaway. 



**Anna Rose Bain, *Joyful Spring*, oil, 12 x 12" (30 x 30 cm)**

Visit [www.scottsdaleartschool.org](http://www.scottsdaleartschool.org) for more information on the school and its upcoming workshops.



# See More From the Artists You Love

Check out our newest art books today!

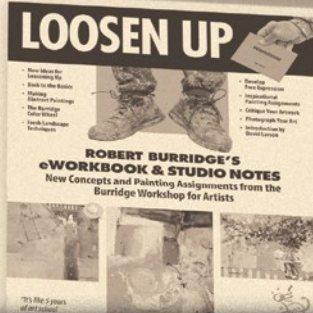
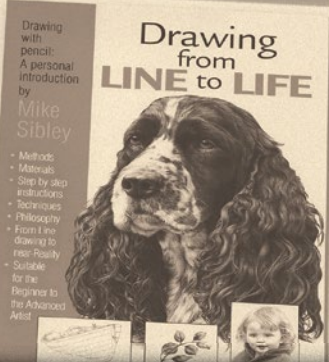
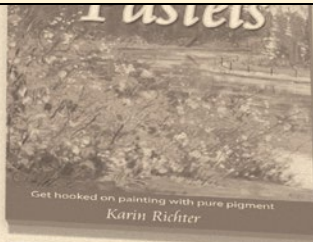


A Finely Curated Book Store  
for Art Enthusiasts, Collectors  
and Artists of All Strokes.

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





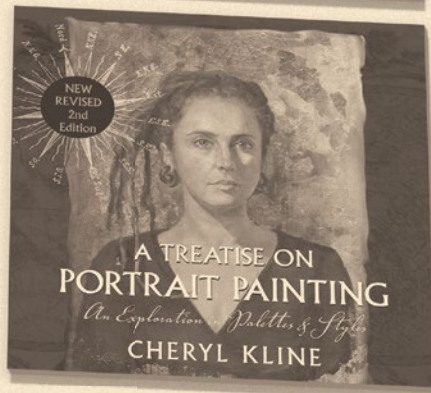
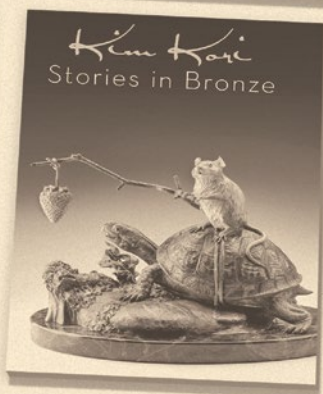


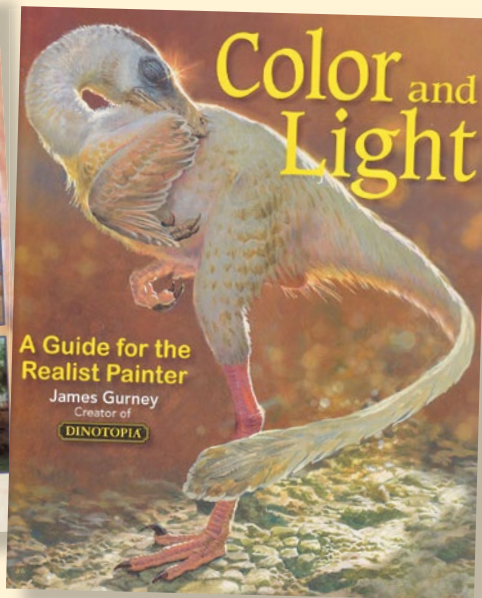
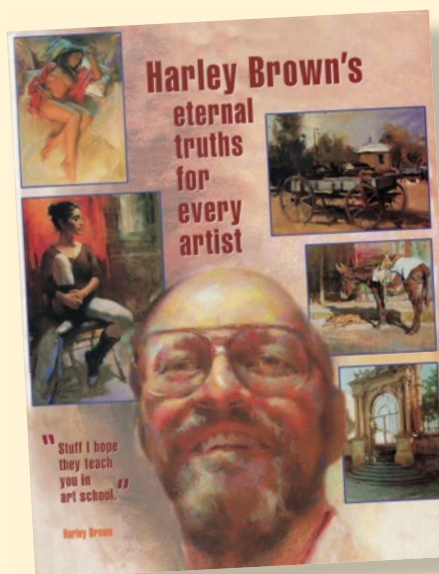
INTERNATIONAL ARTIST PRESENTS

# Page Turners

## ART BOOK DIRECTORY

Introduction by Alyssa M. Tidwell





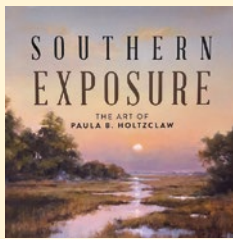
**A**n art book is a thing of beauty. Often as beautiful and meticulously crafted as the artwork contained within its pages, art books are masterpieces unto themselves. It's precisely why you'll frequently hear them referred to as "coffee table books"—the kinds of aesthetic items you intentionally leave out around the home to pick up and enjoy as you please. Yet, while these books are certainly judged by (the beauty of) their covers, it's what's on the inside that really counts.

These publications are a unique chance to dive slowly and deeply into the minds and creativity of the artists. Some books detail the artist's personal journey, highlighting the most important works over the course of their career. Take *Jerry Jordan Together Always Our Spirit*, written by International Artist Publishing's own Michael Clawson, executive editor of *Western Art Collector* and *Native American Art*. "This insider's look at Jordan's career highlights times of agony and defeat, chance encounters, and divine interventions. It's an inspired tale in which Jordan reminds us that we are all 'riding on the back

of hope, pointing our face toward our dreams...and walking our destiny with the God-given talent placed in our DNA."

Not only do they captivate and inspire us, art books also provide technical and practical instruction. From figurative drawing and human anatomy, to the fundamentals of color theory, value and composition, to achieving a realistic sense of depth and atmospheric perspective—the topics we can explore are endless. And whether you apply this knowledge to your own art practice or simply enjoy learning more about how other artists approach their craft, the sharing of different ideas and perspectives is a wonderful thing.

We're so excited to unveil to you *International Artist* magazine's first-ever Art Book Directory. All entries highlighted in this directory provide direct contact details so you can easily purchase any publication that piques your interest! For even more art books, check out International Artist Publishing's bookstore at [internationalartmagazineshop.com](http://internationalartmagazineshop.com), our new book division we just launched this year.

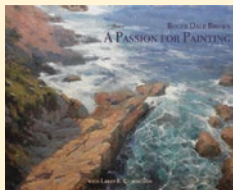


**SOUTHERN EXPOSURE:  
THE ART OF PAULA B.  
HOLTZCLAW**  
By Paula B. Holtzclaw  
Publisher: M.J. Jacobs LLC  
Page Count: 144 pages (full color)

**Price:** \$75 (hardcover with dust jacket)  
**Release Date:** October 2023  
**Copyright:** © Paula B. Holtzclaw 2023. All rights reserved.

*Southern Exposure* is a collection of many of Paula's newest works as well as some of her older favorites. Whether painting her native Carolinas, or other areas across the nation, Paula's signature expression remains a constant thread throughout her work.

**Contact:** pbhfineart@aol.com,  
paulaholtzclawfineart.com

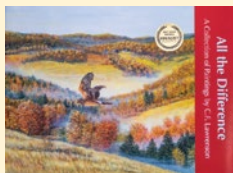


**A PASSION FOR PAINTING**  
By Roger Dale Brown  
Page Count: 210 pages

**Price:** \$95 (hardcover)  
**Release Date:** 2016

A passion for painting aptly describes Roger Dale Brown and his life-long love of nature and art. These pages are embellished with over 200 pages from the brush of one of America's premier landscape artists. Follow Roger's life, exploring regions of this country and abroad.

**Contact:**  
studio@rogerdalebrown.com,  
rogerdalebrown.com



**ALL THE DIFFERENCE**  
By C.F. Lawrenson  
Publisher:  
Asaph Waters Editions  
Page Count: 110 pages

**Price:** \$55 (hardcover)  
**Release Date:** 2016

This hardcover book contains 56 full-color paintings, the stories behind them, plus several preliminary sketches and drawings by C.F. Lawrenson. Each painting was inspired by walks Fred and his wife Holly enjoyed in the farmlands and state forests of northern Pennsylvania, to Maine and Canada up north, to the mountains and shorelines of the eastern United States.

**Contact:**  
cflawrenson@me.com,  
asaphwaterseditions.com

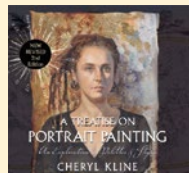


**STORIES IN BRONZE**  
By Kim Kori  
Publisher: Kim Kori Studio  
Page Count: 156 pages

**Price:** \$75 (hardcover)  
**Release Date:** 2023

*Stories in Bronze* is filled with beautiful professional photographs of Kim Kori's sculptures and the stories they tell. Also included is an autobiography detailing her creative journey with insights into how she combines her imagination with her love of nature in her sculptures.

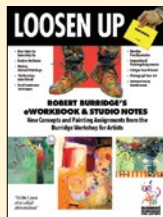
**Contact:**  
kim@kimkoristudio.com,  
kimkoristudio.com



**A TREATISE ON  
PORTRAIT PAINTING:  
AN EXPLORATION IN  
PALETTES & STYLES**  
By Cheryl Kline  
Publisher: Cheryl Kline  
Page Count: 103 pages

**Release Date:** August 17, 2020  
(2nd edition, digital); 2015 (1st edition, print)

Currently available in digital version only  
*A Treatise on Portrait Painting: An Exploration in Palettes & Styles* takes the artist on a creative journey, exploring many styles of portrait painting based on workshops and personal studies of author Cheryl Kline. The artist guides you step by step, making a world of information accessible to even a beginning portrait artist. This second edition includes links to 11 demonstrations.  
**Contact:** klineacademy@att.net



**ROBERT BURRIDGE'S  
LOOSEN UP EWORKBOOK &  
STUDIO NOTES**  
By Robert Burridge  
Publisher: Robert Burridge Studio  
Page Count: 150 pages (plus 14 videos and three audio clips)

**Price:** \$49.95  
**Release Date:** 2020

*Robert Burridge's Digital Loosen Up eBook & Studio Notes* is available as an eBook (iOS/Apple) and PDF (PC/Android). This fully digital publication includes full-color images, active video, audio clips and Bob's creative ideas for loosening up your own paintings. It also includes examples using the "Burrige Goof-Proof Color Wheel," as well as 12 graphically-proven compositions, abstracts, landscapes and still life painting.

**Contact:**  
rburrige@robertburridge.com,  
robertburridge.com





**Adam Clague**

# Incandescence

Adam Clague's masterful understanding of contrast allows him to paint subjects that seem to glow from within

I have a passion for painting the glow of backlit fruit. I love painting all subjects, but once I discovered the beautiful effects of backlighting on semi-transparent subjects like citrus fruits, I knew I had found a lasting source of inspiration. Backlighting provides great drama and can be a unique departure from traditional frontal lighting. The vivid colors of glowing citrus flesh are a true joy to paint!

I find inspiration for my paintings when I remember to keep my eyes open to the beauty that is all around us. Sometimes beauty can be easy to

overlook, but it can be found even in something as mundane as a piece of fruit. After I choose my subject, my next consideration is the lighting. I try setting the subject at all different angles to the light source until I find the angle that gives the effect I desire. In order to make the fruit glow, the light must be placed to the side or behind the fruit so it shines through the semi-transparent pulp. I spend hours moving the items in a still life until I find the most interesting aspects from which to paint them.

Very early in the process, I choose

one relatively small area of the scene to be the most important part of my painting. I choose this "focal point" by asking myself, "What part of this scene excites me the most?" That part will usually become my focal point. If the same importance is given to every item in a scene, those elements will compete for attention, and viewers won't know where to look. Once I choose a focal point, I find ways to make it the most prominent, eye-catching part of the painting. This usually involves putting the greatest contrast of value, the sharpest edge, and/or the strongest



*Cara Cara & Coffee*, oil, 11 x 14" (27 x 35 cm)

This painting was a long time coming, but I was very pleased with the results. This was especially so because I was trying new things—a light, airy mood and the transparency of the steam and plastic bag. These elements were incredible challenges for me, but the end product was all the more satisfying for having tackled and conquered them.



*Cadmium Cara Cara*, oil, 6 x 6" (15 x 15 cm)

This cara cara orange painting is possibly my most vibrant yet, with the central glowing segment containing cadmium red paint in its purest form.



*Hawaiian Hoops*, oil, 12 x 16" (30 x 40 cm)

After some failed attempts at positioning the fruit to create the backlit effect, I spiral-cut the pineapple. The resulting "spring" shape allowed me to set the pineapple rings on their edges, allowing them to glow.


color on or near the focal point. The other elements in the scene must support and not detract from the focal point.

The key for capturing the glowing effect is contrast. Correct contrast is vital in each aspect of a painting—values, temperatures and colors. First, I consider how the values in the scene contrast each other. When painting backlit fruit, the value of the glowing pulp has to be just right. It must be darker than the areas in direct light, yet lighter than the opaque items in shadow. Next, I think about the color-temperature contrasts. The warm

colors of backlit citrus pulp appear even hotter next to the naturally cooler colors of the pith and rind. Finally, I strive to accurately contrast the varying degrees of color saturation. By keeping all other colors in the painting grayer, the vibrant colors of the glowing pulp can truly sing.

My medium of choice is oil paint, and I work in a direct, impressionist manner. I usually paint wet-into-wet. However, I've also come to appreciate the variety of texture that comes from working on top of dried layers. My main artistic influences are painters like John Singer Sargent and Anders Zorn,

as well as modern day masters such as Richard Schmid and Daniel Gerhartz.

I paint from life as much as possible. Because of the limitations of photography, I feel that first-hand observation is vital for achieving the greatest realism in a painting. Once I've spent sufficient time observing and capturing my subject from life, I will use photos to help me add details. I strive to capture my subjects faithfully, though I still enjoy making creative decisions and employing painterly brushwork. It is my hope that my paintings will be a great inspiration and encouragement to my viewers. 

## My Art in the Making Fissures of Fire



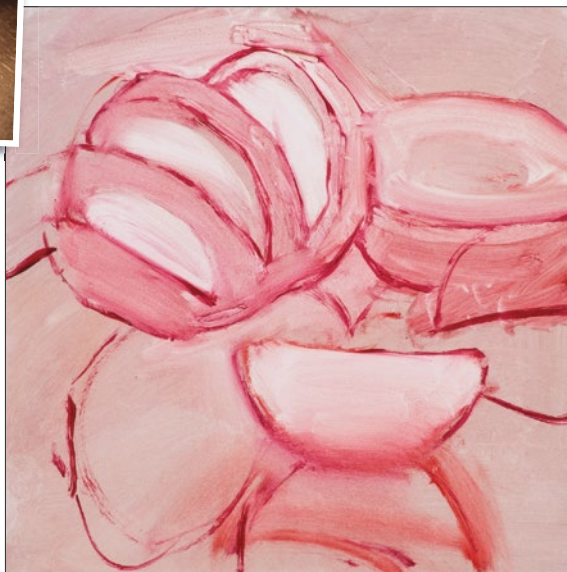
### Reference Photo

Illuminating the oranges from behind caused the semi-transparent pulp to glow. I used pieces of toothpicks to hold the orange segments in the desired positions.



### STAGE 1 TONING THE SURFACE

I toned my 6-by-6" panel with a mixture of cadmium red and ultramarine blue, thinned with mineral spirits. Subduing the stark white makes it easier to achieve correct values of lights and darks.



### STAGE 2 DRAWING AND PLACEMENT

I drew lines with a fine-edged brush, taking care with proportions and placement. Areas that will contain the most saturated colors I wiped clean, so the underpainting won't muddy those colors when I add them.

## WHAT THE ARTIST USED

### Oils

- » Cadmium red light
- » Permanent alizarin crimson
- » Permanent orange
- » Permanent lemon yellow
- » Permanent yellow medium
- » Yellow ochre

- » Transparent orange
- » Transparent oxide red
- » Permanent green light
- » Viridian
- » Ultramarine blue deep
- » Titanium-zinc white

### Brushes

- » Natural bristles, sizes 2-12
- » Rosemary & Co. ivory bristles, sizes 0-12
- » Sables/mongoose hair, sizes 2-12

### Additional Supplies

- » Jack Richeson premium gesso panel

- » Gamblin solvent-free gel
- » Gamblin Gamsol odorless mineral spirits
- » Brush washing container
- » Palette knife
- » Blue shop towels





### STAGE 3 ESTABLISHING THE EXTREME VALUES

Early on, I establish my very darkest value and my very lightest value. This establishes a gauge to help determine the other values. Accurate values are vital for a realistic appearance of form and light.



### STAGE 4 ESTABLISHING THE MOST SATURATED COLOR

I also try to capture the most saturated color early on. Reserving the most intense color for the foreground orange slice will help establish it as the focal point of my painting.



### STAGE 5 BLOCKING IN THE SHADOWS

I blocked in the shadowed areas of the oranges and ground plane. My current focus was value, so each shadowed area was painted with just one value and color. I'll add more specific color nuances later.

Continued ▼



### STAGE 6

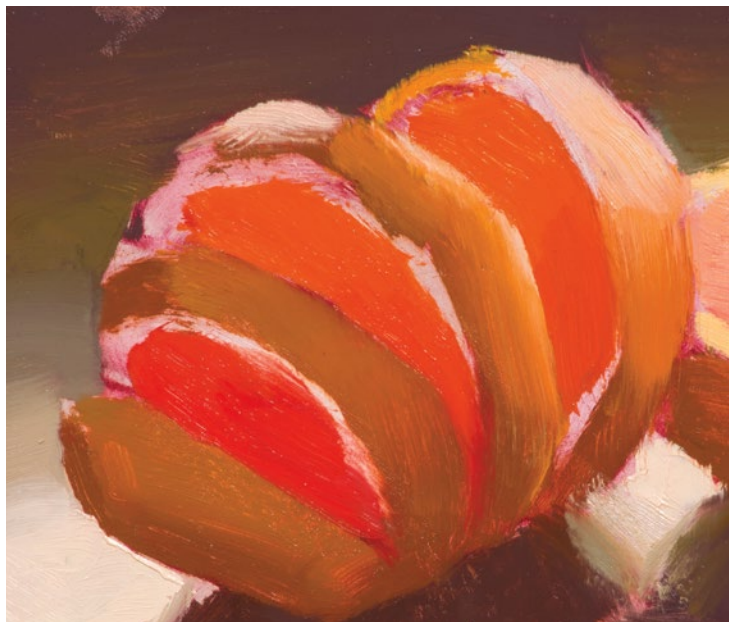
#### TRANSITIONAL VALUES

I painted the gradation between the lit and shadowed areas of the ground plane using intermediate values, then I massed in the top of the halved orange. The key for accurate value relationships is squinting at your subject.



### STAGE 7 COMPLETING THE BLOCK IN

I blocked in the remainder of the rind on the background orange. Although the orange was cut into slices, I still treated it as a sphere to maintain an accurate appearance of its three-dimensional form.



## STAGE 8 VIBRANT COLORS

I painted the three swaths of vibrant color in the background orange. I painted each of these shapes with a slightly different value and color for greater realism and variety.

## STAGE 9 TEMPERATURE CONTRAST

The more opaque pith was cooler and less saturated than the semi-transparent pulp, providing beautiful temperature contrast. The cool violets and greens of the pith made the hot reds look even more fiery!



Continued ▼





#### STAGE 10

##### OUTER GLOW OF LIGHT

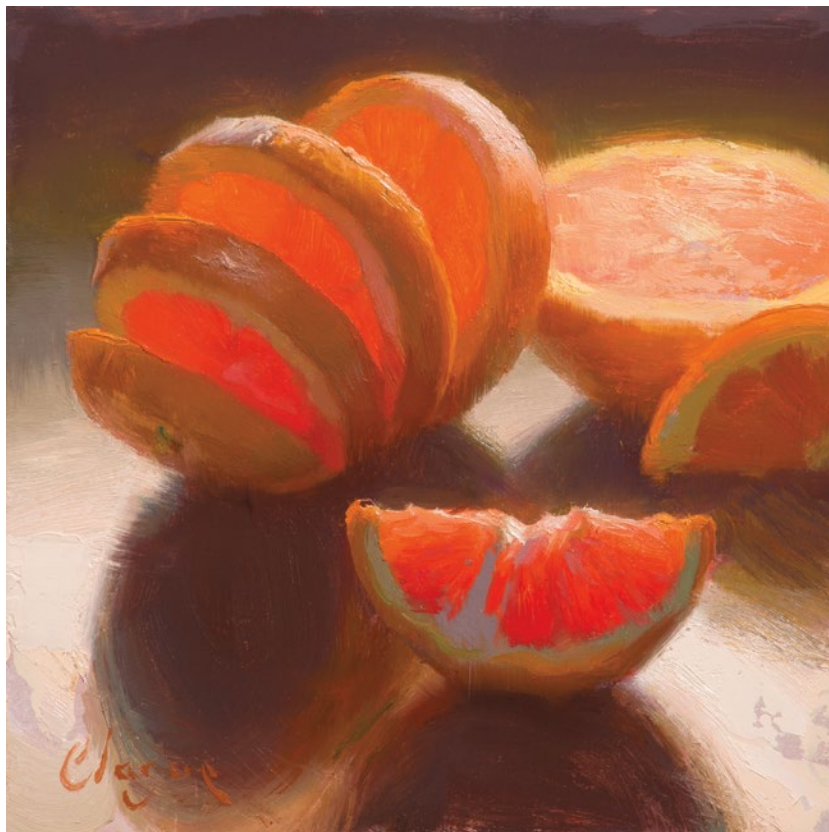
When a strongly-lit object is in front of a darker background, light bounces off the object and can create a glow around it.

#### STAGE 11

##### GLISTENING EFFECT

For the glistening pulp on the halved orange, I used my palette knife and brushes to apply broken bits of lighter color over the existing darker color, leaving some of the darker color showing through.





## STAGE 12 FINISHED ARTWORK

*Fissures of Fire*, oil,  
6 x 6" (15 x 15 cm)

Finally, I returned to the foreground orange slice, my focal point. Keeping to the principle of "less is best,"

I added just a few details to imply the complexity of the fruit pulp.

## ABOUT THE ARTIST

Whether Adam Clague is painting a person, place or object, he seeks to faithfully capture the beauty of the world and to communicate that beauty with his viewers. Clague's work has received numerous awards, including Best of Show at the 2016 *AIS National Exhibition* and 2<sup>nd</sup> Honor Award at the Portrait Society of America's 2014 *The International* exhibition. His paintings have been collected and displayed across the United States and abroad. Clague enjoys sharing what he has learned as a full-time artist through in-person workshops and online instruction. His artwork and instruction are available through his website,

[claguefineart.com](http://claguefineart.com).

Clague received a Master of Fine Arts degree from Pensacola Christian College, where he studied under Brian Jekel. It was at college that Clague met his wife and fellow painter, Andrea Orr Clague. The couple now lives near Kansas City, Missouri, with their sons, Gideon and Jaron.

**Contact at**  
[claguefineart.com](http://claguefineart.com)

**Find me on**



/ClagueFineArt



@clague\_fine\_art





Anna Wypych

# Hot-Blooded

Blending elements of realism and surrealism, figurative artist Anna Wypych's paintings are dominated by vivid reds



*Playing with food - Feast 2, oil on canvas, 16 x 39" (40 x 99 cm)*

This painting evokes a compelling story, but I won't reveal it. I created it while immersed in the audiobooks of my favorite Polish fantasy author, Aneta Jadowska. The character depicted doesn't directly relate to her plots but could inhabit her fantastical worlds, like the Triple Alliance city or Torn. Jadowska's novels feature witches, vampires and werewolves, and what I appreciate most is the agency of the women in her stories.

In Goethe's color theory, he asserted that colors hold the power to shape our perception and emotional responses to life. Taking it a step further, one could argue that our emotions and moods influence the colors we choose to envelop ourselves in.

My connection with colors has always been profound, but there's an intriguing journey that brought me to my current fascination with red. For as long as I can recall, I had a disinterest in pink. It was a color I avoided in my clothing and surroundings, even in my childhood toys. However, a peculiar thing began happening in my

paintings. Magenta started to emerge as a hidden dominant color. It became the versatile choice for me, seamlessly blending with other tones and enhancing the palette. Then, a change happened—I found myself strangely drawn to pink while out shopping. I allowed myself to lean into this feeling, and slowly, more and more accessories in this color appeared around me. Remarkably, this personal change in my life ignited a transformation in my painting. The presence of pink paved the way for something new, and that something was red. Red took over my canvas, infusing my art with spice,

intensity and heat. It's astonishing how a seemingly minor change, like purchasing a pink T-shirt, can have such a potent impact on one's creative expression.

Emotions play a significant role in our choice of colors in life, and this principle extends to the selection of shades when painting. However, the challenge lies in making these chosen colors pure and vibrant without making them appear flat or overly artificial, like they've been applied straight from the tube. How can we achieve that delicate balance?

Primarily, quality is paramount. To



attain vibrant colors, it's essential to use paints with a rich concentration of high-quality pigments. This aspect is particularly critical when working with vivid and intense colors, such as the red I've embraced. Even if a color appears fully opaque, applying multiple layers can enhance its vibrancy. Additionally, ensure that your brush remains impeccably clean, free from any unwanted color residues.

The color intensity depends on the surroundings, nearby colors may extinguish or enhance. The same red will look pale in the company of hazy purples and energetic next to intense green. Interestingly, contrast is also important. So it matters whether the green is deep and dark or light and intensely warm.

Working with intense colors requires finesse. When we aim to gently adjust them without compromising their vibrancy, it's advisable not to introduce too many other colors. Instead, consider adding a touch of white, yellow, or a hint of light pink to subtly brighten the hue. Avoid adding all these options at once. To darken the red and achieve the desired effect, incorporate brown, green, black or dark blue, depending on your artistic intent. Alternatively, you can introduce purple or cool magenta, but it's crucial not to combine all these options simultaneously. If your goal is to make the red exceptionally radiant, complement it with a neighboring element in a very dark and cool shade.

The sharpness of a color edge is equally significant. A blurred edge can dilute its impact, whereas a crisp, sharp




*Zwierzok/Creature*, oil on canvas, 28 x 20" (71 x 50 cm)

We often view wild animals as evil, driven by primal instincts, lacking empathy and depth. But humanity involves embracing our inner animal, understanding its simplicity and building a "civilized" self upon that foundation. It's not about letting the animal take over but acknowledging it rides with us. True civilization requires a connection with our inner animal; without it, humanism and humanity are mere performances. Remember, we are still part of the animal world, and embracing that makes our humanity more complete. This painting was shown at Zacheta (the biggest public national gallery) in Warsaw, Poland.

edge enhances it. To give the color an extra boost—making it seem to leap off the canvas—consider adding a fine, nearly imperceptible line of intense green along the red edge of the shape.

By applying the guidance mentioned

above, we can make informed choices about which color or shade will take the center role in our painting, allowing us to wield greater control over the visual impact and emotional resonance of our paintings. 

# My Art in the Making Slow



## STAGE 1 DRAWING WITH WATERCOLOR CRAYON

This first stage is about drawing the composition and proportions correctly. Once I put acrylic paint on it, the drawing completely disappears and dissolves. Thanks to this, nothing will be visible later.

## STAGE 2 FIRST ACRYLIC LAYER

At this stage, it is about the first color sketch but also about setting the value situation—what contrast and where. Before moving to the next layer, I cover the whole painting with paint.



## WHAT THE ARTIST USED

### Michael Harding Oils

- » Titanium white
- » Magenta
- » Cadmium red light
- » Cadmium orange
- » Burnt umber
- » Ultramarine blue
- » Kings blue light
- » Brilliant pink
- » Van Dyke brown

### Winsor & Newton Oils

- » Perylene black
- » Lamp black
- » Winsor violet dioxazine
- » Permanent rose
- » Permanent alizarin

### Old Holland Oils

- » Naples yellow reddish extra B 112

### My Favorite Red Tones

- » Michael Harding

### cadmium orange

- » Michael Harding cadmium red light
- » Michael Harding magenta
- » Winsor & Newton permanent alizarin crimson
- » Winsor & Newton permanent rose

### Brushes

- » Golden nylon for acrylic and couple of bigger brushes for oil
- » Racoon nylon or sable blend for

### small details

### Additional Materials

- » Acrylic paints by Van Gogh, Winsor & Newton and Rembrandt
- » Gamblin Galkyd Lite Gel (for painting)
- » Cooking oil (for cleaning brushes)
- » 50/70 cm canvas
- » Paper towels



### STAGE 3 SECOND ACRYLIC LAYER

The second acrylic layer is for positioning and arranging the elements in space, so that something doesn't jump forward that shouldn't. It also adds details.



### STAGE 4 THE EYES

I always start by painting the eyes, then the whole face. Only then am I able to move on to something else.

### STAGE 5 SOFTENING WITH OILS

I cover the next fragments with oils, making it soft and beautiful. The important thing is that I often return to already painted elements and add details. I like to wait until the previous layer is completely dry. I don't put one layer on everything—some elements have more, some have fewer.



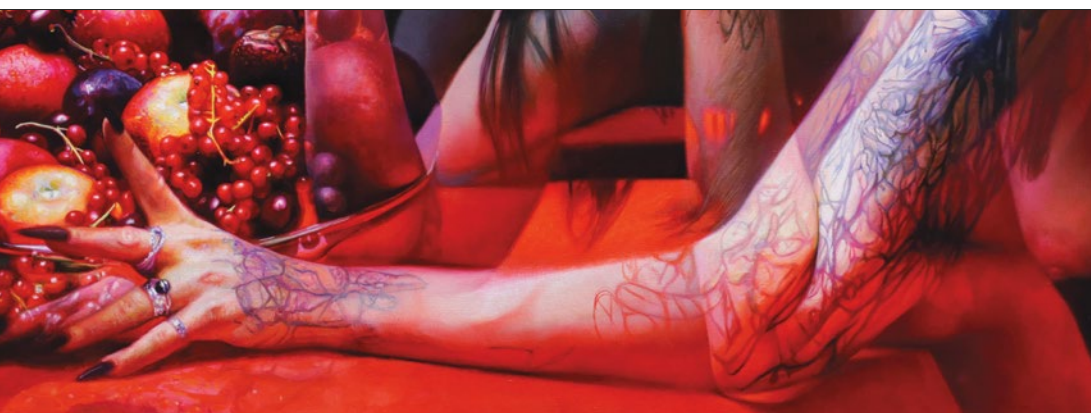
Continued ▶





#### STAGE 6 BACKGROUND

Here I worked on the central red zone, which is also the background.



#### STAGE 7 FOREGROUND

Next, I worked on the foreground of the most intense reds.



#### STAGE 8 ENHANCING VIBRANCY

In this close-up you can see how I play with shades and color combinations so that they vibrate and emphasize each other.



## STAGE 9 FINISHED ARTWORK

*Slow*, oil on canvas, 20 x 28" (50 x 71 cm)

This painting is about hard work and the ability to slow down in order to feel more happy in life.

## ABOUT THE ARTIST

Anna Wypych is one of those artists whose paintings become more interesting the more you know about her. She was the winner of Best of Show and Pioneer in Realism awards at the 2020 *International Guild of Realism Annual Juried Exhibition*, as well as a recipient of the Purchase Award at the 14<sup>th</sup> *International ARC Salon* hosted by the Art Renewal Center in 2019. Her paintings are in permanent collections of the European Museum of Modern Art in Barcelona, Spain; as well as the National Museum in Gdansk, the Museum of City Gdansk and the Museum of City Gdynia, all located in Poland. Her works have been shown at many juried exhibitions including the *ARC Salons*, *Figurativas*, *Modportrait* and the *Beautiful Bizarre Art Prize*. Wypych has also been published many times in magazines such as *American Art Collector*, *Beautiful Bizarre* and the December/January 2021 issue of *International Artist*, where her work was featured on the cover. Wypych's paintings are also included in prestigious collections like The Bennett Collection. She lives and works in

Gdynia, Poland.

### Represented by

- » Principle Gallery, Virginia and South Carolina, USA, [principlegallery.com](http://principlegallery.com)
- » Abend Gallery, Colorado, USA, [abendgallery.com](http://abendgallery.com)
- » Gallery 1261, Colorado, USA, [gallery1261.com](http://gallery1261.com)
- » AnArte Gallery, Texas, USA, [anartegallery09.com](http://anartegallery09.com)

### Contact at

[annawypych.com](mailto:annawypych.com)

### Find me on



Anna Wypych



@wypychanna



@annawypychart





**Jacob Dhein**

# The Next Level

Jacob Dhein uses a wet-into-wet technique to create painterly depictions of a variety of subjects

Looking back, I remember my first exposure as an undergraduate at the University of Wisconsin Oshkosh. My painting professor, Li Hu, took me to the studio of master painter Daniel Gerhartz for an open studio painting

session. It was a truly transformative moment. This experience would be the first time that I saw so many contemporary paintings that were primarily painted in a wet-into-wet technique. I remember the fire and

excitement building in me after seeing the beauty that could be achieved by working with transitions and edges in this manner. Henceforth, I knew mastering the wet-into-wet technique would enable me to take my paintings to the next level. My journey started here as an undergraduate and proceeded for many years until now, where I am still experimenting with different ways to perfect it. The following are three pivotal moments in my exploration to mastering this technique that began with my visit to Gerhartz's studio.

Driving back to campus and reflecting on the experience, my professor recommended that I study painting from life if I wanted to increase the development of my painting skills. Following Li Hu's advice, the next few years I continued to go to various open studios to practice painting the figure and started exploring plein air painting. On occasion, I took workshops with professional artists to gain further insight into their working process. Each session helped with the development of my ability for alla prima painting. Eventually though, my alla prima work came to a standstill, and my studio paintings were definitely missing something. This was when I decided to enroll in graduate school and was accepted into the Academy of Arts University in San Francisco, California, to pursue a Masters in Fine Art.



*Kitchen #1, oil on panel, 36 x 36" (91 x 91 cm)*




*Market Street Crossing*, oil on panel,  
39½ x 34½" (100 x 87 cm)

After two semesters, I finally had the opportunity to study with Zhoaming Wu, and for the following two years I took every class I could with him to further my knowledge into painting. Shortly after graduating, I was offered a job at the university, as well as invitations to show my work with several different galleries. This was a very pivotal juncture in my exploratory phase as an artist. Initially, during most of the classes I taught, I began with painting and drawing demonstrations from life. While having done drawing and painting from life before, it was much different having to explain the process over and over in a variety of teaching levels. The idea of explaining the process out loud and going back to the basics may sound counterproductive, but for me, it really helped imprint the



processes in my mind. The next factor that was very significant at the time was having to produce paintings for several different galleries. At this time, I started experimenting with painting larger paintings so that the edges/transitions would all look like an alla prima painting. Eventually, I was able to slow my process to create a studio painting that appeared as if it was painted alla prima or all in a wet-in-wet technique.

To summarize, there were four phases that contributed to my mastery of the wet into wet technique. First, there was the inspiration phase; second, a practical phase; third, a guided/instructional phase; and last, a review and professional phase. Each phase definitely contributed to my success today. If I had to do it over again, I probably would take the same route. While some people may be able to master a technique in a short period of time, it took me many years. 

*Dancer #4*, oil on panel,  
18 x 18" (45 x 45 cm)

## My Art in the Making The Cellist #5



### STAGE 1 APPLYING TINT AND SKETCHING THE FIGURE

In the first stage I start by putting a tint on the 60-by-60-cm gessoed panel with a large brush. I do this by adding a mixture of ultramarine blue and transparent red oxide to the panel. It is thinned with Gamsol (note: the consistency is slightly thicker than water). After the application of the thinned paint, I lightly wipe off the panel with a paper towel, taking care not to wipe off too much of the tone. After about 30 minutes of drying I sketch the figure using a brush of the same mixture of the tone color but slightly thicker.



### STAGE 2 TWO-VALUE STATEMENT

During the second stage I am creating a two-value statement. I use the background value for the lights and add a mixture of transparent red oxide and ultramarine blue for the darks (this mixture is thinned with a mixture of walnut oil and Gamsol).

## WHAT THE ARTIST USED

### Oils

- » Yellow ochre
- » Lemon yellow
- » Cadmium yellow
- » Cadmium orange
- » Permanent red medium
- » Alizarin crimson
- » Transparent oxide red
- » Viridian
- » Ultramarine blue
- » Titanium white

### Brushes

- » Wash brushes, Hwahong series 156, sizes 2 and 1

- » Natural hair mongoose flat or filbert brushes (Rosemary Brushes series 278, or 279, sizes 2, 3, and 5)

### Additional Supplies

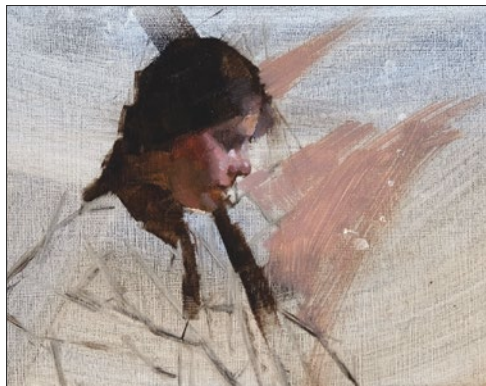
- » Palette Knife (one with a bevel)
- » 4" Squeegee
- » Gamsol
- » Artist-grade walnut oil (about 30% walnut oil and 70% Gamsol)
- » Primed acrylic gessoed wood panel (four coats)





### STAGE 3 TRANSITIONS IN SHADOWS

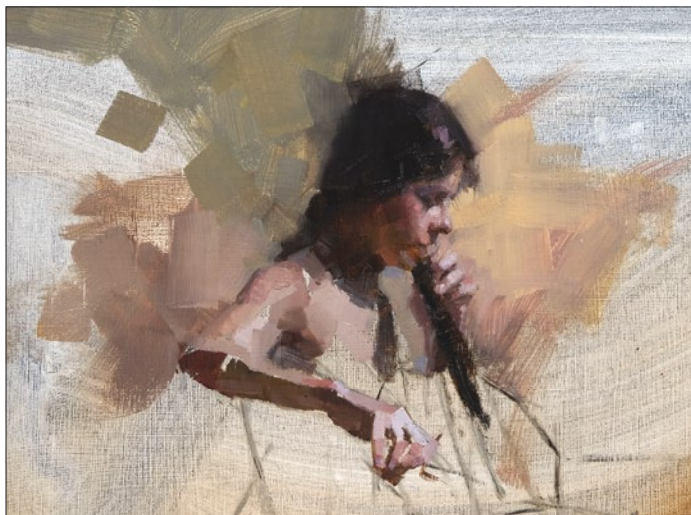
Adding opaque colors (white, permanent red medium and yellow ochre) to the shadow mixture in various amounts, I start working on the transitions coming out of the shadow areas. The pressure of the brushstrokes is very delicate because I do not want the panel color to show through. For this technique I used a small flat synthetic brush. Later I used a larger flat synthetic brush for the larger areas.



### STAGE 4 SCULPTING THE PAINT

I think of this next stage as a sculpting phase. Just like the sculptor adds clay to create the form, I am adding paint to do the same.

As the values of the face get lighter my paint application tends to get slightly thicker. Notice that I am still working in a small area; this is because I want to create the edges while the paint is still wet.



### STAGE 5 STARTING ON BACKGROUND

As I move away from the face to other areas close by, I start adding some of the background color. During this phase I am being very methodical as I create a variety of contour edges (hard, firm, soft and lost). These transitions and edges are important if I want the aesthetic of the finished painting to look like an alla prima painting. The hands and arm are painted the same way as the face, starting with a two-value statement.

Continued ▶



## STAGE 6

### COLOR RELATIONSHIPS

I put some of the background colors in now to see the relationship to the flesh tones. I do this early because the temperature around the figure will affect how the flesh tones are perceived. For example, if the background is blue (cool) the flesh tones will appear much warmer than if it is orange (warm). A color's appearance is relative to what is next to it.



## STAGE 7

### CONTINUING TO WORK IN SMALL AREAS

I am conscious of the time I have to work each session so that I do not get too far ahead. This way of painting allows me to always work in wet-into-wet edges and transitions throughout the painting. Sometimes there will be an area that is too wet, and I will leave it for a few hours before working back into it. By waiting, the paint has some time to slightly dry and will make the subsequent paint application easier.



## STAGE 8 ASSESSING THE DESIGN

In this phase the whole design is completed, which enables me to look for areas to lose, as well as soften and sharpen. Also, I am looking for areas to integrate some of the background color into the subject matter and vice versa.

## STAGE 9

### FINISHED ARTWORK

*The Cellist #5*, oil, 23½ x 23½"  
(60 x 60 cm)

In the final stage I try to push and pull areas, using contrast and edge control to create the illusion of three dimensions on a two-dimensional surface. Afterwards, I sign and photograph it. Then I review the image to see if there are any more areas that need adjustments. After a couple value and edge adjustments, the painting is finished and rephotographed. Because the painting was painted wet into wet and the surface was well primed, it will dry to a nice satin without matte areas.



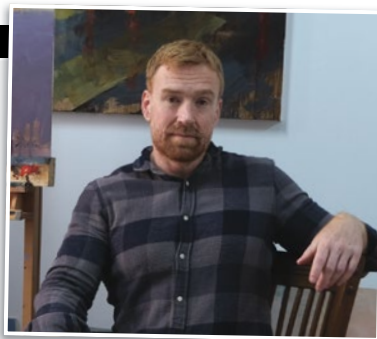
## ABOUT THE ARTIST

Jacob Dhein has been interested in art since he was a child. By the time he graduated from high school, one of his drawings was exhibited on the wall of a local bank. It wasn't until he was a sophomore at the University of Wisconsin Oshkosh that he decided to take a formal drawing class. He found this so compelling that he continued with sculpture and painting. During this time he met several accomplished and influential artists who encouraged him to pursue a career in art.

In 2006, Dhein graduated with a Bachelor of Fine Arts degree with an emphasis in painting and sculpture. He worked for several years after graduation, although still continued with his artwork, mainly doing portrait commissions. During this time he took workshops to enhance his skills with painters whose work he was

interested in. After two years, in 2009, Dhein dedicated himself to painting full time. He decided to get his Master of Fine Arts at the Academy of Art University in San Francisco, California, which he completed in 2013. From 2014 to 2019, Dhein taught drawing and painting at the Academy of Art University.

Currently Dhein resides in Cádiz, Spain, focusing on painting a variety of subject matter and teaching workshops internationally. He has had numerous solo shows and is represented by galleries around the world including Abend Gallery, Anne Neilson Fine Art and Le Prince Fine Art in the United States; Gallery by the Lakes in the United Kingdom; and L'Oeil du Prince Galerie in France.



**Contact at**  
[jacobdhein.com](mailto:jacobdhein.com)

**Find me on**  
 [@jacobdhein](https://www.instagram.com/jacobdhein)



Claire Milligan

# Wild Spirit

Alternating between broad glazes and fine details, Claire Milligan captures the intricacies of the animal kingdom

**W**ildlife and the natural world have always deeply inspired me, which is why they are the main focus of my work and hold a special place in my heart. My passion for capturing intricate details in nature (especially the unnoticed intricacies of fur and feathers) aligns perfectly with my love for wildlife. I spent many years as a colored pencil artist before transitioning to acrylic painting. While pencil was perfect for capturing detail, painting has opened up a new world for me, allowing me to capture the mood and ambience I envision, as well as embrace the vivid and bold colors that acrylic paint is well known for.

My goal is always to capture the true spirit of an animal and evoke emotions that foster a deep connection with the subject. The gaze of an animal is so soulful, and while we can never truly know their thoughts, capturing a single moment in time can leave us wondering what occupies their thoughts. As a result, I often focus my subjects with simple backgrounds to draw the viewer's attention directly to

*Snow Ghost*, acrylic on wood panel, 24 x 32"  
(60 x 81 cm)

I was completely absorbed in creating this painting, particularly when painting the snow on the moss-covered branches. Personally, I feel drawn to snow, wilderness and winter landscapes, so this painting reflects a part of myself. The contrast of warm sunlight and cold shadows on the owl is a beautiful homage to winter for me. Reference photo credit: Terry Sohl.







*Shadowed Dreams*, acrylic on linen, 12 x 12" (30 x 30 cm)

I particularly love painting birds of prey, especially owls. I'm drawn to the intricate patterns in owl feathers and the soulful gazes they evoke. In this painting, I aimed to convey a moody, cold midnight atmosphere so I made sure to increase the intensity of the shadows and added moonlit highlights. Reference photo credit: Hollie Gordon.

the animal and to make that instant connection.

While my main focus is wildlife, I also have a sub-focus on birds. Birds are creatures we all encounter—no matter where we live in the world, we coexist with them. Whether I'm inspired by a garden bird visitor or a bird of prey soaring in the mountains, they never fail to leave me in awe and instantly spark inspiration for a painting. Inspiration is something I never have to search for—nature provides more than enough.

My style is realistic, though not photorealistic. I aim for my paintings to capture a strong sense of realism while maintaining a gentle painterly quality,

avoiding a photographic appearance. I prefer an earthy color palette as it enhances the mood I seek to evoke. Typically, I use small-sized brushes to ensure I can capture as many details as possible. My painting process often involves multiple layers where I alternate between broad glazes and intricate details. I find this process immensely enjoyable, particularly witnessing a painting transition from its initial "ugly stage" to a realistic result, which is very satisfying. I also enjoy sharing this process with my students who subscribe to my online teaching platform. One unconventional aspect of my personal style is applying a layer of details early in the painting process. Establishing

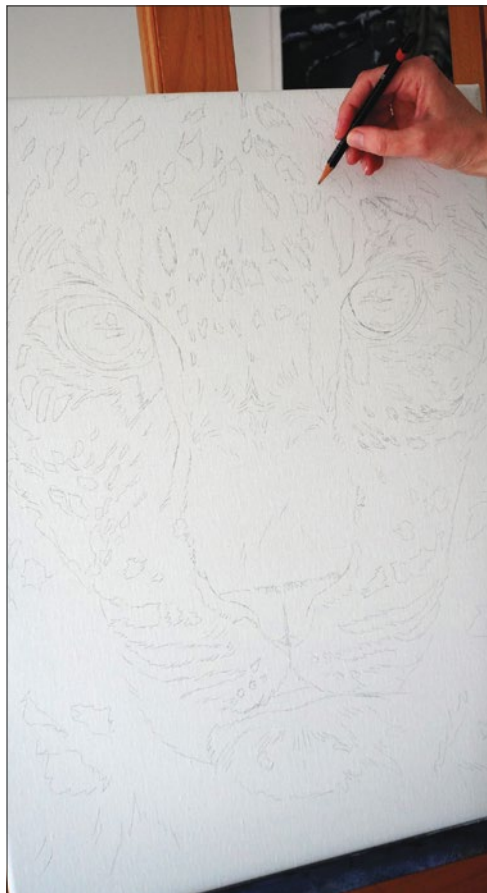
the fur direction at this stage provides a solid foundation for the animal's structure and guides me through subsequent layers.

Another unconventional aspect to my process is my approach to blending. I prefer to use mop brushes to create blended and blurred effects, but I've always struggled to find the perfect brand of brush that suits my working style. Then, one day, I intuitively decided to try using cheap makeup brushes in varying sizes, and I haven't looked back since. They were a game changer for me and provide the perfect way to blend pigments together.

I paint with Golden heavy body acrylics as I love their buttery consistency and how beautifully they blend together. Acrylic paints dry quickly, which works great for me because I'm usually too eager (or impatient) to work on the next layer once one is complete.

In recent months my work has started to evolve into a slightly new dimension. While I still enjoy focusing on the subject matter, I'm beginning to feel drawn towards adding landscape elements to provide context for the animals. I'm very excited to see where this will lead. 🌿

## My Art in the Making **Untitled**



### STAGE 1 OUTLINE DRAWING

I start by drawing all the key shapes onto the canvas. I look for the dark contrasts in the reference photo, which act as the foundations for the next stage.



### Reference Photo

For my painting, I chose this photo in order to capture a very intimate and moody gaze. My aim is to evoke a sense of awe and intensity as though the leopard is emerging from the shadows of the jungle. Reference photo credit: Edwin Butter.

### WHAT THE ARTIST USED

#### Acrylics

- » Titanium white
- » Mars black
- » Raw umber
- » Burnt umber
- » Yellow ochre
- » Ultramarine blue
- » Alizarin crimson
- » Cadmium yellow medium

#### Brushes

- » Round, sizes 2, 4 and 12
- » Filbert, size 8

- » Liner, sizes 1, 2 and 4
- » Mop brushes, mixture of sizes

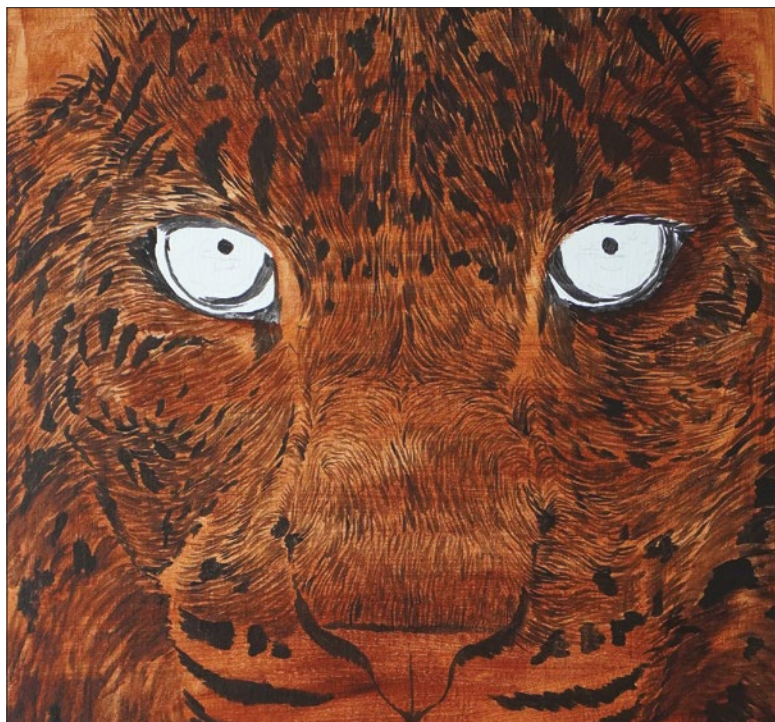
#### Additional Supplies

- » Stretched Claessens 107 Fine Belgian Linen
- » Winsor & Newton flow improver
- » Everlasting paint palette
- » Jar of water
- » Paper towels



## STAGE 2 BASE LAYER AND BLOCKING IN THE SPOTS

I roughly defined the darkest tones, outlining key features like the spots, eyes, nose and muzzle. Next, I applied a dark, warm tone to create the initial base coat for the fur.



## STAGE 3 MAPPING OUT THE FUR DIRECTION

I began this stage by establishing the direction of the fur with raw umber and a liner brush. This guides me through tone placement in subsequent stages. The mapping of the fur is rough with limited detail.





#### STAGE 4 PAINTING THE EYES

To capture the essence of the painting's soul—the eyes—I aimed to define their main tones and details. By working fast by keeping the paint wet, I blended the eye tones for a glossy, polished finish.



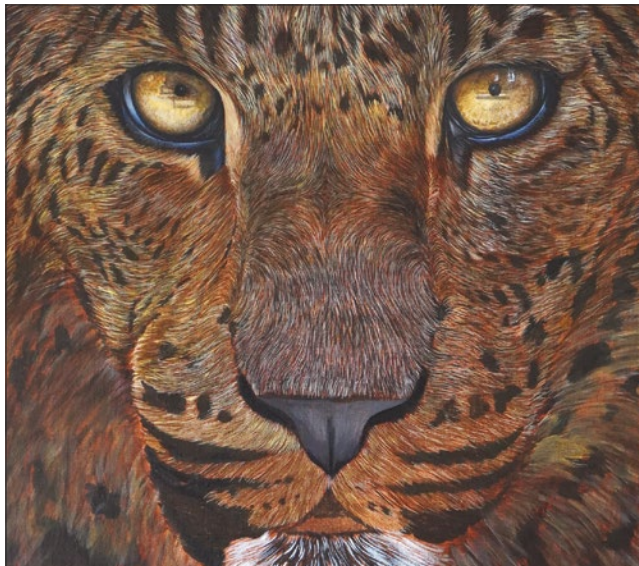
#### STAGE 5 LIGHT FUR TONES

Here I started to apply lighter fur tones with more precise, deliberate brushstrokes, emphasizing finer facial details and bold strokes on the body for a softer focus in the shadows.



#### STAGE 6 FIRST GLAZES

The first warm glazes were applied here. By diluting warm (yellow and brown) tones with water, I blocked in the darker facial shadows and began establishing the main fur color of the leopard.



### STAGE 7 BUILDING FURTHER LAYERS

To add further depth in the fur texture, I repeated the last two stages, adding finer details with lighter tones and applying additional glazes to enhance the tonal range and contrast.

### STAGE 8 EMPHASIZING LIGHTER TONES

Here I aimed to amplify the lighter fur tones and enhance details to emphasize the softness of the fur, consequently helping to recede the dark tones further into the shadows.

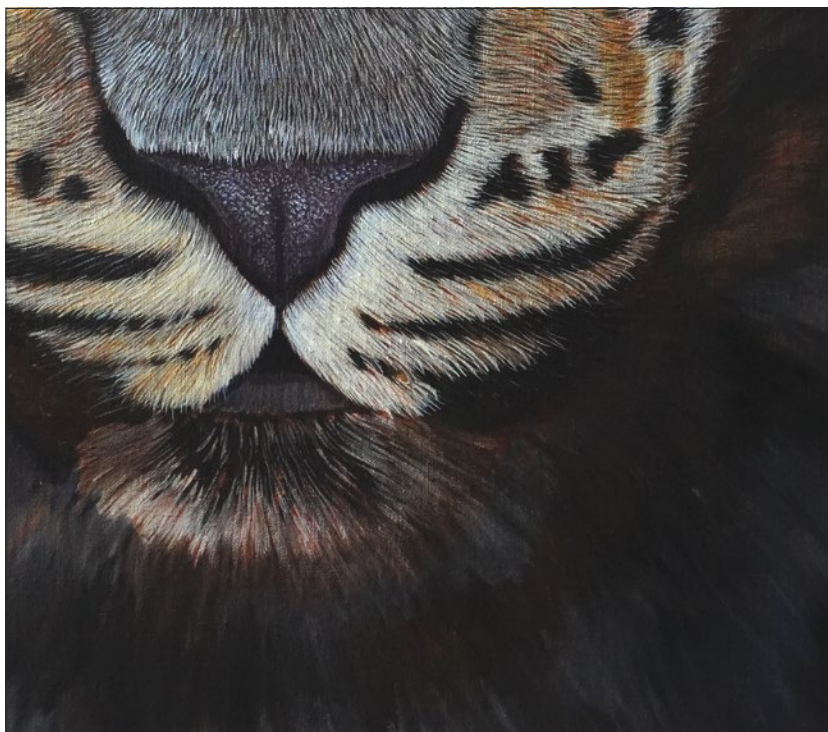






### STAGE 9 STRENGTHENING SHADOWS AND HIGHLIGHTS

I worked on darkening the shadows of the chest area and refined the leopard's spots. Then, I added further detailed highlights to the fur, aiming to create the illusion of the leopard emerging into the light.



### STAGE 10 ADDING STRUCTURE TO THE BODY

To add more structure to the body, I chose thick brushstrokes softened with a mop brush, applying glazes of dark tones to darken the overall area.





## STAGE 11

### FINAL TOUCHES

*Untitled*, acrylic on linen, 24 x 18"  
(60 x 45 cm)






The final stage is what breathes life into the painting, and it's the most satisfying part to paint. I defined the chin, applied whiskers and added final highlights.

## ABOUT THE ARTIST

Claire Milligan is a professional wildlife artist working from her studio based in the United Kingdom. In addition to producing original works and prints, which adorn walls worldwide, she also runs an online teaching platform on Patreon with thousands of subscribers to her drawing and painting tutorials. Looking ahead, Milligan aspires to refine her painting style, producing larger, more complex and more fulfilling pieces while continuing to share her processes and knowledge with fellow artists on their creative paths. Milligan was shortlisted for the 2020 David Shepherd Wildlife Foundation Artist of the Year.

**Contact at**  
[clairemilliganart.com](mailto:clairemilliganart.com)  
[info@clairemilliganart.com](mailto:info@clairemilliganart.com)

### Find me on

-  /clairemilliganartist
-  @clairemilliganartist
-  /clairemilliganartist
-  /clairemilliganart
-  /clairemilliganartist





Thomas Wells Schaller

# The Bridge Between

Watercolorist Thomas Wells Schaller delves into the nuances of observation and imagination

There is often a world of difference between what we look at and what we see. If a dozen painters of equal skill are asked to paint the same subject, you would likely find an equal number of wildly different interpretations. Despite objective training and experience, we cannot help but interpret our visions of the world through the prism of our own unique memories, hopes, dreams, fears and aspirations. Human experience is our way into art and how we begin to find our own creative voice.

I never wish to simply paint a faithful replica of a person, place or thing. Rather, I always try to interpret my personal experiences of those people, places and things—whether they exist in the real world, or as memories, or even constructs of imagination and pure invention. And in this way, if my paintings succeed, I will have established an intimate, silent dialogue with fellow humans across the span of time or place through the wordless language of art. There is nothing more important than the hope of this very human connection.

In the included demonstration

*Kyoto Nocturne*, watercolor, 28 x 20" (71 x 50 cm)

My visits to Japan, the Kyoto area specifically, have been life-changing. This painting represents no actual place, but rather a memory-based amalgam of the transcendent, spiritual beauty of so much of what I experienced there.







*Floating City*, watercolor, 22 x 30" (55 x 76 cm)

Probably nowhere on earth is more often painted than beautiful Venice, Italy. And for good reason. It is indescribably beautiful. It is also a deeply moving tribute to the ingenuity, resilience and capability of humans. It is also simply a most improbable place, floating lightly on the sea as it seems to do. The subject of this painting then, is not so much the beautiful Palladian masterpiece shown, rather the dream-like improbability of the place itself.

painting for example, at first glance, the subject may seem to be two historic buildings in Havana, Cuba. But it is not. The subject is actually the space between the buildings. By orchestrating the focus in this way, I hope to use atmosphere and negative space in dialogue with the built environment as a way to spark a deeper conversation about substance and void, construction and deterioration, and the passage of time. This beautiful city can break your heart. Battered as it has been by constant political, economic and environmental unrest, it still retains a defiant beauty, elegance and optimism. And that is the real subject of my painting.

As an instructor, I am often asked how an artist develops a personal style—a way of painting that sets one apart from others. Of course, this is a question that we all must answer for ourselves, but I can offer a few suggestions that have seemed to help me along the way. There is a natural tendency among aspiring painters to concentrate too intensely upon methods and materials. What works for another may or may not work for you. And more importantly, we should strive never to compare ourselves to others. Of course, there will be painters we admire who seem to do things we could never do. And that is true. We

cannot paint like them. Nor should we want to. And remember, they could never paint like you. The most crucial thing is to trust your own instincts. When we learn to trust and respect our own inner voice, it will guide us toward the subjects only we wish to paint. And the methods and materials will emerge as the ones that best serve our style. Lastly, what and how we may paint can be interesting, but why we choose to paint in the first place is crucial. I believe we all have within us everything we need to be the best painter we can possibly be. When we learn to trust our own unique creative voice, the possibilities are boundless. [la](#)



# My Art in the Making The Space Between – Havana

## Reference Photo

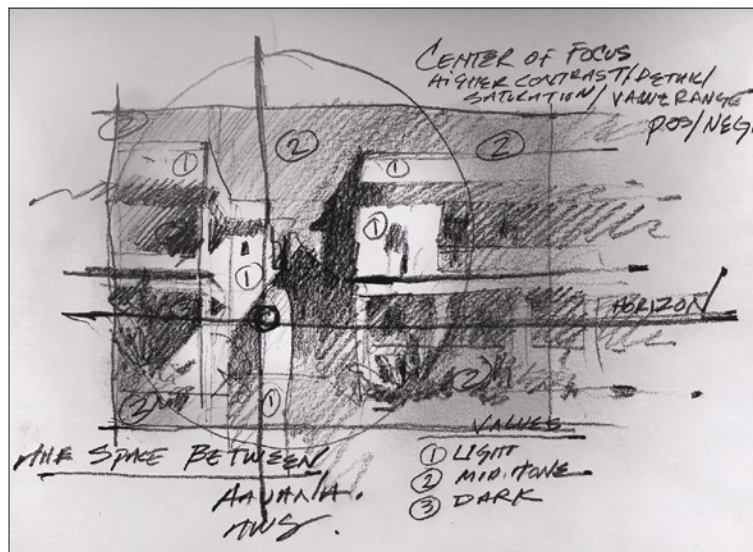
Havana retains a beautiful resilience. This seems equally true of the people, the culture and the architecture of this great city. The faded elegance of so much of the city's fabric speaks eloquently in the silent language of time as much about what is not there as it does about what is. This is the story I want my painting to tell.

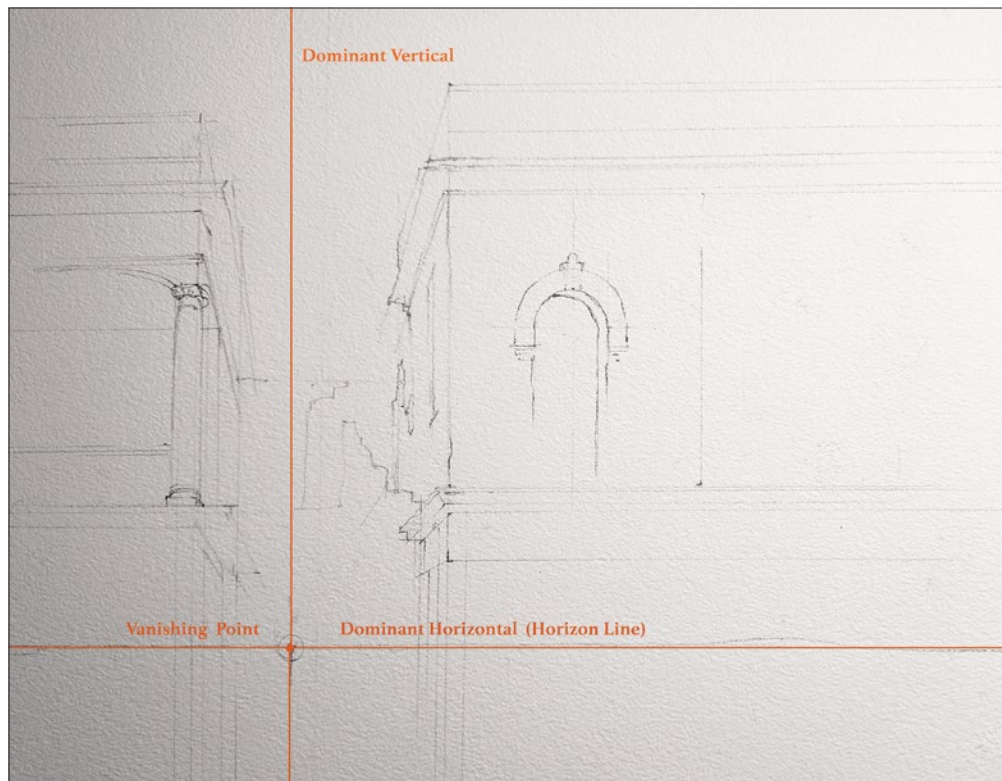


## STAGE 1

### COMPOSITION/ VALUE STUDY

My process prioritizes the importance of a quick preliminary study. Here, I am able to transition from the reality of observation or photography to the more emotive reality of artwork. In my sketchbook, I decide the format and the focal point of the work. My intention is to emphasize the space between the two buildings rather than the buildings themselves. All other decisions will spring from this idea. I begin to design the elements—real and imagined—into the painting I hope to create.





## STAGE 2 INITIAL LINE WORK

Moving on to the linework on the painting surface, I begin to translate what my intention and my sketch has taught me. I redesign the space between the buildings as the focal point of the painting to come. I have widened this area and invented a visual axis deep into the painting to highlight and support my intention. The point at which the dominant horizontal and dominant vertical lines cross is the single vanishing point in this simple one-point perspective. These also demonstrate the creation of a harmonious “rule of thirds” landscape format composition.

Continued ▶

## WHAT THE ARTIST USED

### Daniel Smith Watercolors

- » Naples yellow
- » French ochre
- » Raw umber
- » Sepia
- » Permanent orange
- » Mayan orange
- » Burnt sienna
- » Alizarin crimson
- » Cobalt teal blue
- » Magnesium
- » Cobalt blue
- » French ultramarine

- » Imperial purple
- » Neutral tint

### NEEF Brushes

- » Master Artist Thomas W Schaller Series, sizes, 6, 4, 2, #/0, 2/0 and 1/0

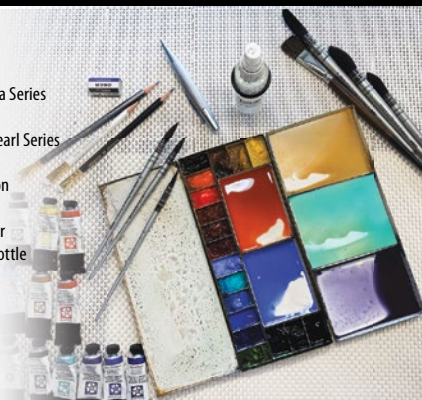
### Escoda Brushes

- » Versatil Series, ¾" flat, ½" flat
- » Perla Series, size 12

### Additional Materials

- » Baohong Masters' Choice watercolor paper, rough surface,

- 300 gsm
- » Gatorboard support
- » Stillman and Birn Beta Series sketchbook
- » Blackwing 602 and Pearl Series sketch pencil
- » Faber-Castell E-Motion mechanical pencil
- » Tombow MONO eraser
- » Holbein water mist bottle
- » Masking tape
- » Paper towels





### STAGE 3 FINAL LINE WORK

All elements of the work have been lightly sketched onto the painting surface. The invented focal point begins to emerge as the star of the show. The single perspective point and design of elements has created a harmonious rule of thirds landscape composition.

### STAGE 4 CARVING THE LIGHT

In watercolor, we do not paint light—we reveal it. One hundred percent of the light is already there on the unpainted paper. In this sense, watercolor is a subtractive medium. We subtract enough light, by adding shade and shadow, in order to give light its identity. Here, using mostly larger flat brushes, I begin to vigorously carve away light to ensure that the focal point of the painting will be the area of maximum lightness, darkness and contrast. The viewer's eye will naturally be drawn there.





## STAGE 5

### SKY WASH

Using a mid-sized mop, a simple background sky is laid in as a compositional element. More saturated areas of the sky have been applied as negative-shape painting near and around the focal point of the painting to enhance its interest and help direct the viewer's eye here.



## STAGE 6 PRIMARY SHADOWS

To reveal the light and direct the viewer's eye toward the focal point, the primary elements of the building's material and the dominant shadows have been laid in using a mid-sized flat brush. The clearest and more saturated elements are applied near and around the focal point. All begins to fade subtly as it radiates out further and further from this area.

## FOUR DESIGN ELEMENTS OF A GOOD PAINTING

- » **Intention:** As soon as I decide that I am going to create a painting, I ask myself, "What will be its point of view? What is the emotional experience behind it and what does it aspire to say to, or ask, of the viewer?" All other decisions—formatting, composition, value range, color choice, materials and methods—will spring from this exercise.
- » **Composition:** When I have an idea of my potential painting's point of view, I begin to think about the formatting, the arrangement of visual shapes and their values that may be needed to support this story. My sketchbook is invaluable here as I can get most of my planning and thinking done before the brush ever touches the paper. Then when I begin to paint, I can proceed in a much more carefree and emotive way.
- » **Value:** Once the composition is planned, I begin to think about a coherent value design for my work that will both support the original intention and "speak" with the proper voice. A wider value range will result in a "louder" painting whereas a narrower range of values can result in a painting that truly "whispers." Few things are more crucial to the success or failure of a work than a solid design of values.
- » **Color:** Like most of us, I love color, but I also understand that no pigment, however beautiful, can salvage a work with a weak or incohesive design of values. For me, color in a work helps to carry emotional resonance, but it is the overall design of values that provides the structure upon which the colors can do their job.

## STAGE 7 FINAL SHADOWS

The final shades and shadows on and from the building areas are applied using rounds and small to mid-sized mops. I have taken care to enhance the clarity, value and saturation of these elements the closer they come to the focal area of the work.



## STAGE 8 LAST BUILDING DETAILS

All late-stage building elements are added using small round and flat brushes. It's important to note that I have not been referring to the reference photo at all for some time. I am not attempting to be "accurate" or pictorial. I am adding only what I believe will enhance the story of the painting.





## STAGE 9 FINISHED ARTWORK

*The Space Between – Havana*, watercolor on rough 300 gsm Baohong paper, 15 x 20" (38 x 50 cm)

The smaller foreground elements are added, including the landscaping, fencing and power lines, in a less transparent way. I am using a very small NEEF mop brush much like one would employ a rigger. These marks are not intended to represent "reality" as much as they are meant to add important texture, dimension, and help to connect all elements of the work.

## ABOUT THE ARTIST

Thomas Wells Schaller is an internationally-acclaimed artist, architect and author based in New York City. Recently, he was named the 2024 recipient of the Arthur Ross Award in Fine Arts by the Institute of Classical Art and Architecture, winner of the Ogden Pleissner Award by both the American Watercolor Society and the Salmagundi Art Club, and First Place Award winner in Watercolour International. A two-time winner of the prestigious Hugh Ferriss Memorial Prize, he is also the author of three books, including the AIA award-winning *Architecture in Watercolor*. His latest, *Architect of Light*, is published by Penguin. His best-selling DVD,

*The Power of Design*, is published by Streamline Media. And his interactive online mentorship program "Design and the Power of Imagination" is hosted by Terracotta LLC. Schaller is a Signature Member of many arts groups around the world.

### Represented by

» Gallery 71, New York, USA, [gallery71.com](http://gallery71.com)

### Contact at

[thomaswschaller.com](http://thomaswschaller.com)

### Find me on



/thomaswschaller



@thomaswschaller







Catherine Hearing

# The Color Continuum

Catherine Hearing demonstrates how she utilizes color to enhance the mood of her landscapes

In the nearly 20 years that I have been teaching watercolor, the biggest struggle for students has been working effectively with color. As artists, we look for ways to simulate light. The subject will be influenced by sunlight, clouds, reflected light or whatever is nearby. Too often students neglect the influence of the object's environment, and that can lead to a painting that is devoid of emotion. The job of an artist is to tell a story or express an emotion. Using color to help tell that story will engage

the viewer and create connections. If there is sunlight present, there will be areas of pure hue color that attract our attention and transform a painting from boring to exciting. We need to train our eyes to see this reflected color. To make a painting that draws the viewer in or creates a mood, we can change the color to be more expressive. We can mix blue and orange together and get gray. But mix those two unequally and colors range from a dark gray-blue to a warm brown or orange. The color is

a continuum from blue to orange and the selections are many. Using these color continuums allows us a nearly unlimited choice of harmonious color. In the demo, I use contrasting color to set up pleasing variations with limited pigments, which all become closely related as the painting progresses.

I work with intentional color, picking out my colors for the painting before I begin. I have 14 pigments on my palette and choose three to six of those colors to use in each painting. It is part of my process to conceptualize the value patterns and colors for each painting. I carefully think through and decide which colors will support my vision for the painting. This is my palette for the duration of the painting. The green might not match my reference photo, or I may enhance the violet in the shadows, but I can create a more emotional connection by pushing the color. Working with a limited palette helps maintain color harmony and simplifies my painting process. I choose colors for their value, spreading ability, mixing characteristics, textural qualities, transparency and tinting strength.

One of my favorite color schemes is a tertiary triad of blue-green, red-violet and yellow-orange. I choose one color to be dominant, one secondary, and the third as an accent color. This combination of colors will give me both warm and cool tones that will work in contrast to each other. By using these colors, I can "push" the



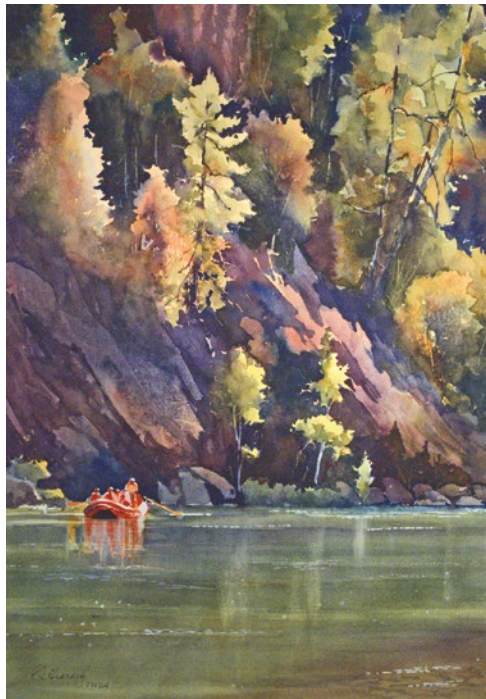
*Peace Like a River*, watercolor, 16 x 23" (40 x 58 cm)

This painting balances the warmth of a sunny winter afternoon against the cool tones of the snow-covered river. I used yellow greens and oranges to make the painting dominantly warm. The deep colors of the water balance the warmth. Colors chosen were cobalt blue, Winsor blue, new gamboge, phthalo turquoise and permanent rose.



*Golden Pond*, watercolor, 28 x 20" (71 x 50 cm)

Three colors were chosen for this painting: quinacridone gold, permanent magenta and phthalo turquoise. They were selected for the beautiful darks they create and the warm tones for the sun on the trees. The cool accents of the blue greens balance out the warmth.



*Rogue River Float*, watercolor, 21 x 15" (53 x 38 cm)


This painting is about the bright trees lit up by the sun, contrasting against the deep violets of the rock face. To capture the light values of the trees, the entire background was painted a light yellow/orange color. Using negative painting, the trees were carved out by the deep violets and red of the rock. The strong value contrast pulls the trees forward and creates the mood.

color to create a specific mood. If I want a sunlit area, I work toward the warmest color, yellow-orange. If I want a cooler temperature I work towards a dominant cool tone, blue-green. I can paint the same scene but end up with different moods. The resulting paintings are much more interesting.

Color plays an important role in developing the painting. Beyond producing color harmony, we use properties of color to create depth in the painting. Three color tools that we use include value, intensity and color temperature. Value is the lightness or darkness of the color, which is most important in creating contrast. Light

values advance in space and dark values recede. Putting a dark value behind a light value creates space in the painting by bringing the light forward. Intensity is the brightness or dullness of a color. The brighter the color the higher it is in intensity. A brown is a dull orange and a low intensity color. Low intensity color recedes, while high intensity color advances in space. Putting a brown behind an orange will pull the orange forward. Finally, color temperature is a property that should not be overlooked. A balanced temperature of warm vs cool can really enhance and create distinct moods and excitement in a painting. Warm colors advance and

cool colors recede, so this allows us to pull warm tones forward by contrasting them against the cooler background tones.

Many students ask why I use a limited palette. The answer is usually exciting color, simplicity and color harmony. By using only a small number of pigments, I simplify my painting process and mix color in different ways to create what I need. My goal is to use color in a way that increases the emotional appeal of the painting and connection with the viewer. Leave your reference photos behind and try using creative color to add excitement to your paintings. 

# My Art in the Making Boundary Waters



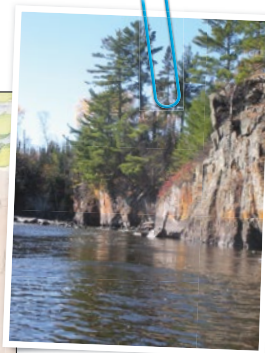
## STAGE 1 VALUE STUDY

I start with a value study to understand shapes and associated values and to understand if there are any compositional problems.



## STAGE 2 CONTOUR DRAWING OF LARGE SHAPES

Masking fluid is applied to save the lights of the small yellow trees and the sparkle on the water. An underpainting is applied wet into wet, letting edges merge. I then use light values to establish large color areas.



Reference Photo

## WHAT THE ARTIST USED

### Winsor & Newton Watercolors

- » Winsor blue red shade
- » Winsor violet
- » Winsor yellow

### Daniel Smith Watercolors

- » Transparent pyrrol orange

### Additional Colors on my Palette

- » Cobalt blue
- » Permanent magenta
- » Permanent rose
- » Winsor red
- » Brown madder
- » Quinacridone gold
- » New gamboge

- » Permanent green light
- » Phthalo turquoise
- » Payne's gray

### Brushes

- » Silver black velvet jumbo rounds, sizes 10 and 16
- » Silver black velvet jumbo rounds, small and medium
- » 1½" black velvet flat
- » Rigger, size 2

### Additional Materials

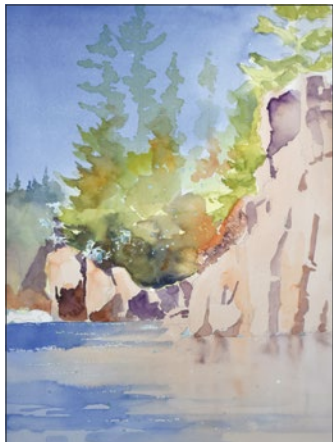
- » Arches #140 cold press, cut



- to 12 x 16" and stretched on Gatorboard support
- » Butcher tray enamel palette
- » Value scale
- » Pebeo drawing gum and nib applicator

- » Palette knife
- » Artist's tape, 2"
- » Water buckets
- » Paper towels
- » 2B pencil
- » Small pump spray bottle





### STAGE 3

#### BLOCKING IN LARGE SHAPES

I'm now blocking in the larger shapes to divide up the space, breaking up some of the primary shapes with smaller, darker shapes.



### STAGE 4

#### DARKS AT TREE BASES

Here I am establishing dark connected shapes at the bases of the trees. The darks unite the trees into one shape. I'm adding more brushwork to fill out the trees and push the rocks forward on the left side, as well as working medium values into the water.



### STAGE 5 DETAIL

This is a detail shot of the dark connected areas beneath the trees and rocks, which was done wet into wet, blending colors on paper to connect the trees to the rock area.



### STAGE 6 ADDING ADDITIONAL SHAPES TO CLIFFS

More shapes are added to the cliffs on the right. I added more branches to the trees wet into wet, letting brush loads of yellow and orange drip into the greens and merge. Darker values were also added into the water reflections.

Continued



## STAGE 7

### DRY BRUSH TEXTURES

In this stage, I am developing dry brush texture on the rocks, as well as adding salt into the foliage for additional texture. I also removed the masking from the tree area.



## STAGE 8

### TINTING THE SMALL TREES YELLOW

I tinted the small trees yellow and used a rigger brush for line texture on the cliff.



## STAGE 9

### FINAL DETAILS

The last details were added in the trees. I also finished the water reflections by lifting out verticals with a damp brush. I removed the masking from the water for more sparkle. The complementary colors create harmonious color balance.





**STAGE 10**  
**FINISHED ARTWORK**  
*Boundary Waters*, watercolor,  
 16 x 12" (40 x 30 cm)

## ABOUT THE ARTIST

Catherine Hearing has more than 45 years of experience painting in watercolor. She earned a Bachelor of Arts in zoology and botany from the University of Montana in 1974. Hearing then designed and marketed a line of note cards featuring her watercolor designs from 1974 until 1990. In the 1990s, her focus shifted to landscape painting and she began exhibiting her paintings locally in 2001. In 2006, she began entering her work in national and international exhibitions.

Hearing is a signature member of the American Watercolor Society, Transparent Watercolor Society of America and Watercolor USA Honor Society. She has received many local and national awards, including the High Winds Medal (AWS). Her work is found in many

private and public collections. She has been teaching courses in watercolor since 2004 and is a sought-after watercolor workshop instructor. She offers classes and workshops on landscape painting, basic watercolor technique, plein air painting, composition and color theory. Hearing leads a yearly plein air workshop in Europe sponsored by WalkEurope.com

She works from her home studio in Lake Elmo, Minnesota. Her work is available on her website at [chearing.com](http://chearing.com).

### Represented by

- » Lanesboro Arts, Minnesota, USA, [lanesboroarts.org](http://lanesboroarts.org)
- » Woodland Studios, Wisconsin, USA, [woodland-studios.com](http://woodland-studios.com)



**Contact at**  
[chearing.com](http://chearing.com)





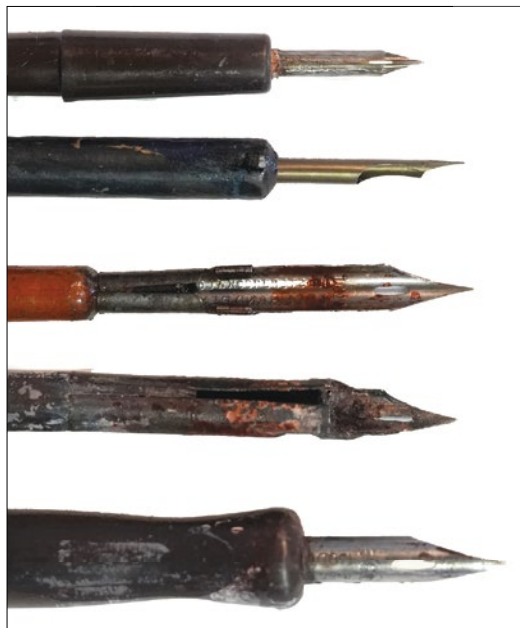
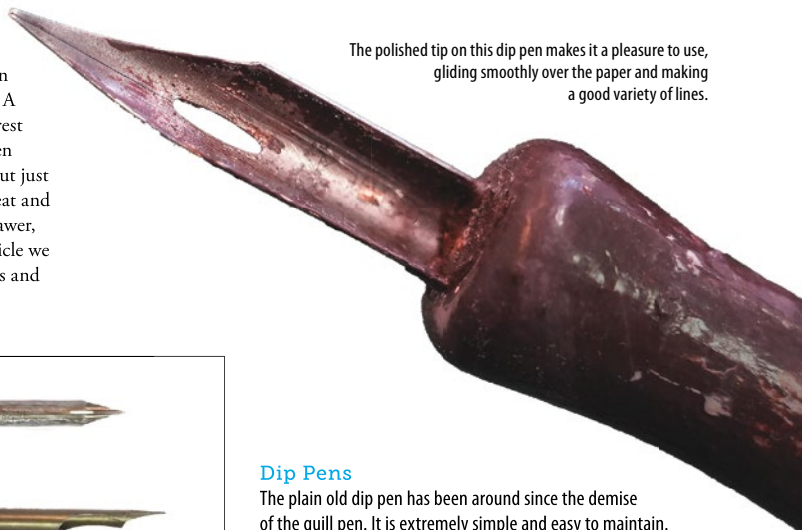
John Lovett

# Scratch, Splatter and Scrape

John Lovett examines the uses and drawbacks of different types of art pens

**T**he contrast between fine trigger lines, crisp pen lines and loose rough brush marks add variation to a painting and make it interesting. A big part of my work is unity and interest generated by threading a variety of pen lines through the work. I have tried out just about every type of pen. Some are great and some, for various reasons, live in a drawer, never to be touched again. In this article we will examine the various types of pens and look at the pros and cons of each.

The polished tip on this dip pen makes it a pleasure to use, gliding smoothly over the paper and making a good variety of lines.



## Dip Pens

The plain old dip pen has been around since the demise of the quill pen. It is extremely simple and easy to maintain. Provided the nib is kept clean and not dropped or bumped, it will last for years. As the nib ages it becomes more flexible, giving a greater variety to the lines. It also becomes polished on the tip at just the right angle for the user.

Once broken in they are smooth to use, produce beautiful fine lines and hold a surprising amount of ink.

### Pros

- » Easy to keep clean and functioning
- » Can be used with any ink, watercolor or dilute gouache
- » Cheap, simple and reliable

### Cons

- » Requires a bottle of ink to be carried
- » Takes time to wear into a really comfortable tool
- » Easily damaged if dropped
- » Can blot easily, so keep a tissue handy

## Ruling Pens

Back before computers and printers, the easiest way to make a line of even width and consistency was to use a ruling pen. These devices trapped ink or paint between two tapered blades. A small screw on the side of the pen varied the gap between the blades, altering the thickness of the line. These pens were best suited to straight lines guided by a ruler. They were ideal for architects and draftsmen making precise, clinical renderings, but not so suited to expressive organic marks.

### Pros

- » Makes consistent, predictable lines
- » Accepts ink or paint

### Cons

- » Not so good for curves or organic marks
- » Fiddly to load and use



Precise, accurate lines of even width, tone and color are the features of a ruling pen.

## Rotring Pens

The Rotring type pen also made a very even line. Because the pen didn't tend to track like the ruling pen, the lines could be curved and organic in shape, but still of consistent width. The two older style pens on the left have a reservoir which is filled with ink or paint. This is fed by gravity through a small pipe to the paper. A fine wire plunger can be pumped up and down to keep the pipe from blocking. The two pens on the right work on a similar principle but the open reservoir is replaced with a sealed cartridge making the pen more portable.

### Pros

- » Consistent line width for those that need it
- » Open reservoir model accepts ink or paint

### Cons

- » Require thorough cleaning
- » Tend to clog easily





## Fountain Pens

Fountain pens, carrying their own supply of ink and not requiring constant dipping, made the dip pen almost obsolete. The disadvantage of a fountain pen is that, unless certain types of ink are used, they can clog up. They also need to be used regularly or dismantled and thoroughly cleaned out after use to prevent the ink drying out inside them. I have lost a number of fountain pens by putting them away full and forgetting about them. Provided you look after them properly, they are great to use and come with all sorts of interesting nibs. Inks have also improved—just ask an urban sketcher. There is an amazing range of colors, both permanent and water-soluble suitable for fountain pens.

### Pros

- » Good variety of nibs and inks
- » No need to carry a bottle of ink
- » No constant dipping
- » Can be sprayed with water to produce interesting bleeds

### Cons

- » Difficult to keep clean
- » Can leak if overheated or when flying

## Felt-Tip Pens

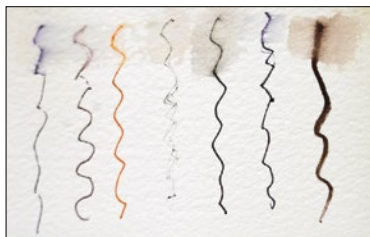
Fiber tip pens come in a range of tip sizes, colors and ink types. They are convenient, easy to use and permanent. The downside is they make a fairly mechanical mark compared to a fountain pen or a dip pen. Fiber tip pens are also available with a flexible brush type tip. These allow for a variation in line thickness but don't produce really fine lines. They are great for quick sketches particularly when traveling.

### Pros

- » Self contained and don't leak
- » Easy to use and require no cleaning
- » Come in a range of sizes, ink types and colors

### Cons

- » Lines lack variety
- » Small sizes (0.2mm) block up when used on wet paper



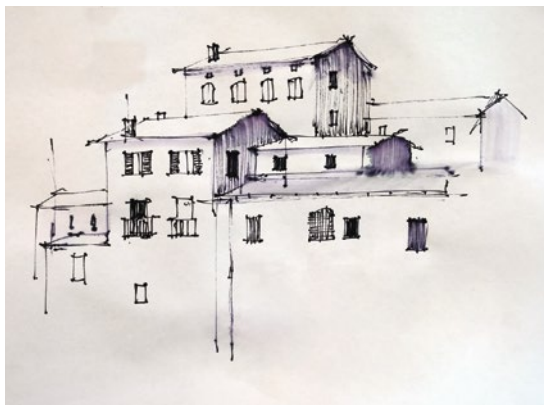
These lines were made with fiber tip pens then moistened with a damp brush as soon as they were applied. Some bleed more than others so it pays to experiment if you will be using them with washes.







This sketch was done with a dip pen and burnt sienna pigment ink. The flexible nib produces a variety of lines, and the ink color and tone can be adjusted by adding water or paint to the ink in the nib with a small brush.




The same subject sketched with a 0.4mm fiber tip pen. A damp brush was applied to the fresh marks to produce the washes.



In this painting the suggestion of busy detail comes from the variety of fine lines. The palest fine lines were made with a size 1 rigger brush, and the darker fine lines were applied with a dip pen and burnt sienna ink. Threading the ink lines throughout the painting and spraying them with a mist of water created the soft bleeds that suggest the rusted patina of an old fishing boat needing maintenance.

Even though it's a nuisance when working on location, my favorite pen is the simple old dip pen with a well worn nib. I always have a small sketch book and a couple of fiber tip pens in

my camera bag. They take up no space and just seem to go on working. There are always new things coming on the market so it's worth checking the art supply shop every now and then. The

perfect thing hasn't been made yet, but I can't help trying to find it. 

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



Nicola Jane

# Points of Precision

A strong focal point and attention to detail make Nicola Jane's artwork jump off the page

As a wildlife artist, I have always been drawn to the vibrant and diverse colors of nature. My preferred medium is colored and graphite pencils, which allow me to capture the intricate details and textures of my subjects. One of the challenges I set for myself is to create an image that feels alive, as if it could leap off the page. To achieve this, I focus on trying to capture the essence of the animal, rather than aiming for a photorealistic representation. Recently, I have been working more in graphite again, as I enjoy the challenge of only using one color to create depth and dimension in my artwork, trying to make my artwork appear three-dimensional and visually engaging. Graphite, with its wide tonal range, is an ideal medium to achieve this effect. By carefully employing shading techniques and varying the pressure applied to the pencil, I can create a gradation of values that mimics the play of light and shadows. This creates the illusion of depth, allowing viewers to immerse themselves in the artwork. By building up multiple layers of graphite, removing areas and building this up again, I can enhance the contrast and add richness to my drawings, making each stroke contribute to the overall depth and realism of the piece. The versatility of graphite enables me to hopefully breathe life into my subjects, capturing their form and essence with the precision and subtlety I enjoy.



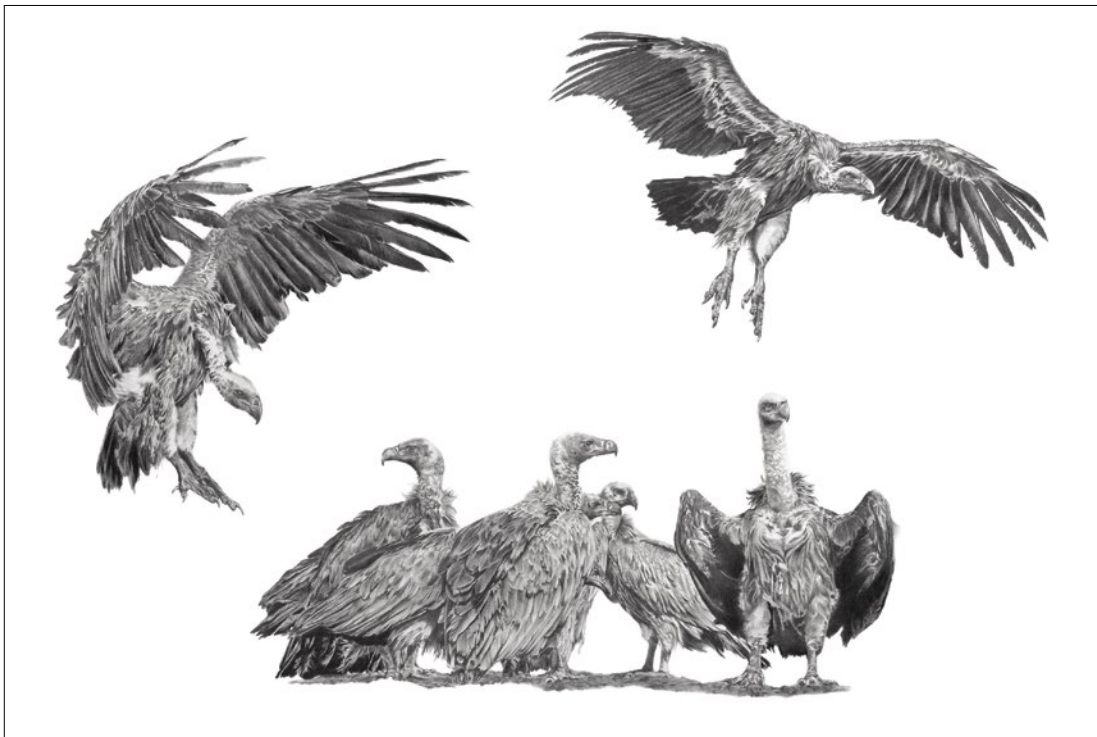
*Painted Dog*, colored pencil, 12 x 9" (30 x 22 cm)

These stunning animals are sadly endangered. They are a keystone species, meaning they play a critical role in shaping their habitats and altering ecosystems. I wanted to portray this amazing animal simply, focusing purely on the facial features. They will play heavily in my work to come.

This approach adds an intriguing challenge to my creative process, but I find immense enjoyment in pushing the boundaries of my skills. As a professional artist, I am constantly seeking ways to grow and evolve in my craft, and this exploration of monochromatic tones has been a rewarding journey.

In the world of art, there is a constant evolution of styles and techniques. As

an artist, my style leans towards realism, capturing the essence and details of my subjects. However, lately, I have been exploring the idea of loosening up my approach. I find myself drawn to creating more complex compositions, or pieces where I selectively focus on certain areas of an image and don't feel the need to fully complete the image as I have previously done. My process typically involves a pretty rigid way



*Joining the Committee*, graphite, 16 x 29" (40 x 73 cm)


I wanted to simply show just how stunning and beautiful these birds are, which are heavily persecuted and often thought of as "ugly," by highlighting their stunning feathers and beautiful features.

of working, always beginning with the eyes. I rarely deviate from this process as I can form an image of the completed piece in my head when I do it this way. If, when I have started, the eyes are not right, I will happily start again. By carefully rendering the eyes with accuracy and attention to detail, I can establish the foundation for the entire artwork. If the eyes are not right, it is crucial to start anew, as they play a pivotal role in conveying emotion and capturing the essence of the subject. By dedicating time and attention to perfecting the eyes, I can create a strong focal point that will guide viewers' gaze and establish a sense of connection

between the artwork and its audience.

I constantly seek ways to evolve and grow my artistic practice and have recently introduced oils to my repertoire, which allows me to explore a new dimension in my work. Oil paints offer a rich and vibrant palette that can be used to create luminous and highly detailed artworks. The slow drying time of oils allows me to manipulate and blend colors, achieving smooth transitions and subtle gradations. Adapting my style to accommodate the unique characteristics of oil painting can open new doors for my artistic expression, offering me endless possibilities for artistic exploration and

creative growth.

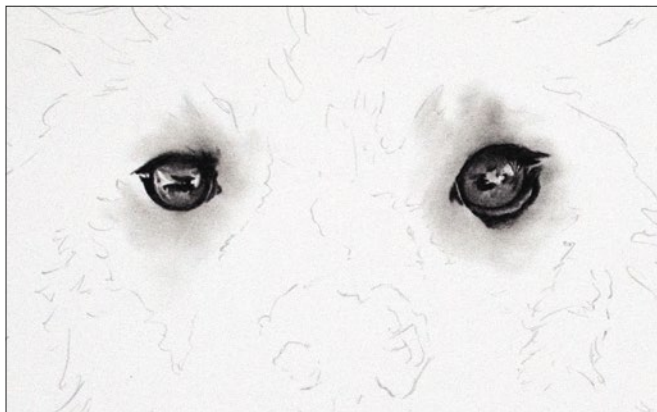
To create pieces that feel alive, I don't follow a principle or technique. The true artistry lies in creating pieces that exude a sense of life and vitality and I want my pieces to show off my vision and creativity. I, as most artists, am very critical of my own creations, constantly striving for improvement and accepting constructive feedback. It is not merely about creating technically proficient art but also about infusing the artwork with my personal style and unique voice. Ultimately, my goal is to create artworks that resonate with viewers and, hopefully, evoke an emotional response. 



# My Art in the Making Into the Light

## STAGE 1 DRAWING

I start by having a very loose outline of the image, as it is just a guide. I will often crop an image or reverse it, so it is not an exact copy of the reference photo.



## STAGE 2 THE EYES

The first thing to be drawn is the eyes. These need to be fully completed before I will move onto outlining anything else. It sounds daft, but I always get a "that's it" feeling when it's time to stop working on them.

## WHAT THE ARTIST USED

### Various Graphite Pencils

- » Derwent graphite pencils
- » Faber-Castell pitt graphite matte pencils
- » Winsor & Newton graphite pencils

### Colored Pencils on my Palette

- » Caran d'Ache Luminance and Pablo pencils
- » Faber-Castell Polychromos pencils (both known for their quality and lightfastness)



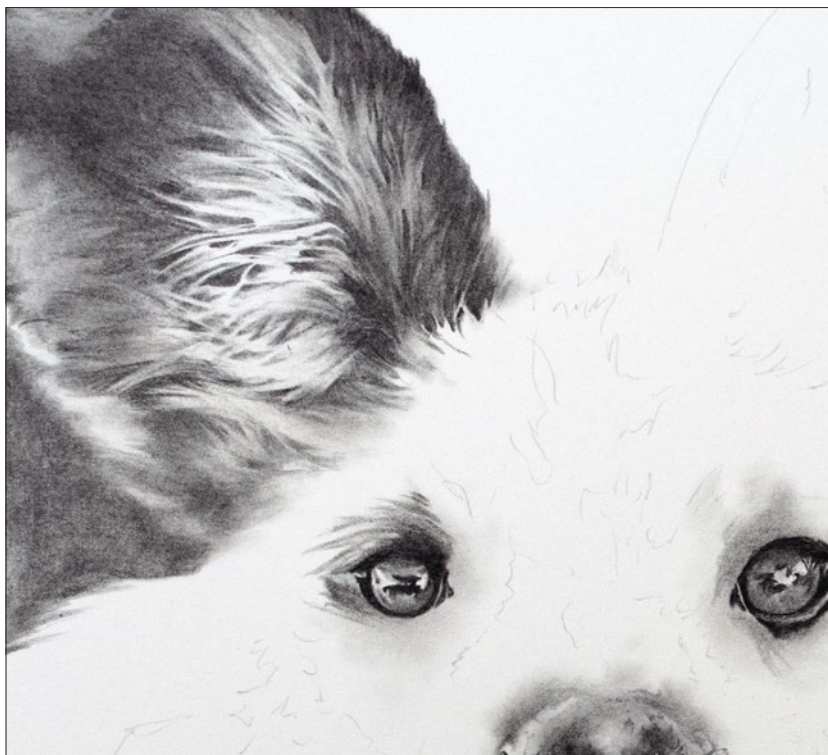
### STAGE 3 OUTLINING THE NOSE

Next, I will very lightly outline the nose. As I work on cotton paper, it is hard to remove graphite clearly, so lightly does it.



### STAGE 4 STRENGTHENING THE TONES

When I am happy, I will start to add the full tones, adding and removing graphite as I go, striving to give it a more three-dimensional look. Then I will add the final dark tone.



### STAGE 5 THE EARS

The next sections are the ears. These need to look fluffy and full so I will, again, lightly mark them out before I add depth and tone to them.

Continued ▼



## STAGE 6 THE DARK AREAS

At this stage, as I am altering from the reference image, I add in dark areas in order to see if my vision is going to look okay. If it's not right, then I would start the process again.

## STAGE 7 FULL TONES

As I am happy with how this will look, I then add the full tones to the entire piece. This exact same process will now be repeated around the image until my piece is complete.







#### STAGE 8 FINISHED ARTWORK

*Into the Light*, graphite, 10 x 10" (25 x 25 cm)

The same process of adding, removing, adding and removing graphite has, hopefully, allowed me to produce a piece with depth and softness of a stunningly beautiful, yet endangered animal.



#### ABOUT THE ARTIST

Artist Nicola Jane's passion can be found in capturing the beauty of wildlife through her art. She has been drawing from a young age and is happiest when she has a pencil in her hand. She is deeply committed to creating pieces that not only showcase the magnificence of animals but also raise awareness about the importance of conservation. Jane was a DSWF and Sketch for Survival Finalist in 2023, two art competitions. By choosing wildlife and conservation as her subjects, Jane is dedicated to using her artistic abilities to make a positive impact on the world and hopes to inspire viewers to appreciate the wonders of the natural world and take action to protect it. The artist is represented by the Braithwaite Gallery in York, England.

#### Contact at

ngillion@ngillion.karoo.co.uk  
nicolajpetportraits.co.uk

#### Find me on

 /nicolajaneartist  
 @nicolajaneartist



**Alicia Brown**

## Cultural impact

**M**y work is representational with the main focus on the figure. As a classically trained artist, the style and techniques utilized in the art-making process is a more traditional approach, which includes painting and drawing. Oil painting has a long history and

tradition, and the medium is not limiting—the range of possibilities that exist with using oil paints is what captivates and excites me throughout the process of creating work.

Through the exploration of the fundamentals of color, form, space,

lines and texture, I focus on capturing the realistic and emotive qualities of my subjects using a combination of painting languages and techniques to produce a unique and powerful effect.

Depending on the size and subject of the work, I normally start by making



*Love notes from my father in a foreign land when the apple trees blossom, oil on canvas, 48 x 36" (121 x 91 cm)*

The painting is from a series called *What about the men?*, which highlights the young men in my family and the impact that the absence of their fathers has on them along with the expectations of family and society in becoming a man. The painting above is a portrait of my cousin, the son of my uncle who is a contract farm worker. In the Caribbean, a large number of men leave their families for long periods to work in the United States, Canada and other countries through the farm labor program. Through the painting, I try to highlight the longing my cousin shared that he had for his father and the impact his father's absence had on his identity and becoming a man. The title of the painting speaks to a longing for a father, his presence, guidance and love. The balloons adorning the neck of the figure reference the ruff collars that were popular during the Elizabethan era and represented the aristocrats. In the painting, I use the reference of the collar as an object of power as well as an object of lure, anxiety, expectations and the responsibilities associated with masculinity in the Caribbean/Jamaica. The position of the figure in a natural environment and the use of the colors purple and green, which are associated with a magical or fantasy world, is an attempt to escape from reality. The painting brings forward the issues associated with absent fathers in Jamaican families as a result of them leaving their homes for long periods to work in countries of colonial power, which continue to impact the cultural identity of the Caribbean region.



*Princess in Ghetto Paradise*, oil on linen, 48 x 36" (121 x 91 cm)

*Ghetto Paradise* is from a recent series called *Imaginary Homelands*. While making the painting I was listening to the song "Ghetto Paradise" by Jamaican artist Chronixx and was inspired by the lyrics because it highlighted some of the issues and ideas I wanted to bring forward in the work. The multiple factors that influence the formation of the Jamaican cultural identity and the strong contrast between the reality of the life of the people and the fantasy world that is sold to the world through tourism are fascinating to me because it presents viewpoints about a place that is, in a sense, imaginary or made up. The woman in this piece is portrayed in a pose that is a common gesture displayed by ordinary women in the Jamaican space, as well as a reference to the history of portraiture and a style that is surrealist in the design and representation of the subject within the space. In this piece, I'm using elements like palm/coconut trees and a collar around the figure's neck that shows the magnificent colors of the Caribbean Sea and the reference to religious iconography such as the halo around the figure's head. I am interested in altering the ways women in certain social franchises are viewed and understood to change the relations of power that determine the conditions of their lives. Who is accepted in society, how do the remnants of history, religion and global trends impact the space that one has to adapt to, and who is accepted within certain social spaces? The painting presents a narrative that is conflicting, surreal and haunting.

a full-scale drawing on paper in preparation for the painting. This is a traditional technique that was used by artists during the Renaissance period. I like using this technique because I work mostly from photographs, which are the reference for both the drawing and the painting. Using the grid method, a drawing is created from the

photograph, which allows me to get an accurate replica of the image. I use this approach for various reasons: I see and treat drawing as a separate discipline from painting, which requires a different approach, thought process and execution.

When I make the drawings I can immerse myself through a slow process

of exploring the use of lines to capture a realistic likeness of the model without thinking about other technical aspects such as value and color. Anatomy and proportion are crucial to the way I work, so while I am creating the drawing I am constantly making adjustments so I don't get any distortions that are present in the reference image. Thinking about





*Citizen in the promised land*, oil and 24k gold leaf on panel, 84 x 60" (213 x 152 cm)

This is one of my newest paintings completed in September 2023 as part of my solo exhibition, *Coming to 'Merica: Invasive Species* with Winston Wächter Fine Art in New York City this past fall. In the painting, members of my family are the models who activate the narrative, highlighting the journey of migrating from Jamaica to the United States and the ways they invent new identities to adapt to the new world. The title makes biblical references to the idea of heaven as the Promised Land and also the song "The Promised Land" by Jamaican singer Dennis Brown. My sister, the central figure in the painting, was the first sibling to migrate from our home to live in America and become a citizen. With this in mind, I made her the main subject of the composition. The figure in the foreground, my niece, leads the viewer's eyes into the painting. The arrangement of the composition and the choice of materials utilized to make the painting is crucial to the



story, as well as the various references to art history and the way we are accustomed to viewing a movie screen. In the painting, I wanted to create a space that looks real yet feels fantastical. The idea that most outsiders have of America is a place that is paved with gold—a land where money grows on trees. The painting is about an ideal, imaginative and fantastical image of what it is to be and live in America. By incorporating historical narratives sourced from the archived accounts of immigrants who entered through Ellis Island along with the stories from my family and my personal experiences of living in America, the painting activates and presents various viewpoints surrounding the concept of becoming and the devices utilized in the process of fitting various elements of Jamaican culture into a space. This includes native plants, animals, objects, symbols and idioms with elements from Western art and history, allowing us to examine the duality of who a subject was in their homeland and who they become to adapt and survive in a foreign culture.







**Opposite Page:** *Queen Anmarie from Old Harbour*, oil on canvas, 48 x 36" (121 x 91 cm)

This painting was inspired by a student I met while I was teaching at a college in Jamaica. I was drawn to her beauty and quiet demeanor and the history of the place she lived in Old Harbour in the parish of St. Catherine, which was named after the queen of King Charles II who was on the throne of England when it was formed in 1660. At the time I met her, I was making a series of works that explored the nature of "lure" inspired by a line from the essay by Derek Walcott, "The Caribbean: Culture or Mimicry?", which reads: "What if the man in the New World needs mimicry as design, both as defense and as lure? We take as long as other fellow creatures in the natural world to adapt and then blend into our habitats, whether we possess these environments by forced migration or by instinct."

Using the history of portraiture as a starting point, I am deliberately representing an ordinary young black woman in a space surrounded by banana trees, which was a part of the plantation system. The figure in the painting is in a pose that references the history of royal portrait paintings; the ruff collar around the figure's neck is a symbol of aristocracy/power and dignity, something that was only worn by the upper class. By adorning the figure with objects associated with aristocrats juxtaposed with regular clothing, I wanted to highlight the tension and dependency that the Caribbean region still has on the colonial powers and the devices utilized by the natives, such as mimicry, to reinvent new identities that aid in adapting to their environment and to gain acceptance. The process of creating the painting involved both traditional and contemporary painting languages intending to position the work in the history of art as well as make it relevant in the present contemporary art dialogue. By merging different languages in the painting, I want the work to attract, tease, entice and lead the viewer through a performance.

## ABOUT THE ARTIST

Alicia Brown was born in 1981 in St. Ann, Jamaica. She attended the Edna Manley College of the Visual Performing Arts in Kingston, Jamaica, receiving both a diploma in art education and a BFA in painting. Brown received her MFA from the New York Academy of Art in 2014 and was awarded a residency scholarship in Leipzig, Germany, as well as the Joan Brady Grant and LCU Foundation Grants. She is a 2019 and 2021 recipient of the Elizabeth Greenshields Foundation Grant and was one of the winners of the Dawn Scott Memorial Award in the Jamaica Biennial 2017.

Brown uses traditional and contemporary painting techniques and iconographic references to examine cultural identity, adaptation, beauty and social status. Her body of work incorporates

figurative compositions that reference the Renaissance and Dutch periods. Her work has been exhibited both locally and internationally including at Prizm, Victoria Gallery, Winston Wächter Fine Art, Springfield Museum of Art and more. Her work has been featured in *Beautiful Bizarre*, *PoetsArtists' Painting the Figure Now*, *The Gleaner*, *Jamaica Observer*, *Caribbean Quarterly* journal and other publications.

**Contact at**  
alicialisabrown.com


**Find me on**



/aliciaweirpainter

@alicialisabrown

the drawing as the foundation for the painting, everything has to be correct before I begin the painting process. After the drawing is completed the next step is to transfer it to the canvas or panel. I usually transfer the drawing to the canvas by using burnt umber or any other fast-drying oil paint to the back of the drawing.

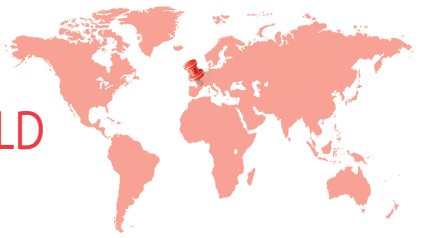
Making a painting occurs in stages and utilizes a combination of techniques. Normally, I begin a painting with a cool or warm underpainting, which is created using the wipe-out or bistre method. With this technique, the canvas is covered with a layer of medium-dark paint, a lintless cloth and cotton swabs. A soft brush is used to wipe out or lift sections of the canvas, which brings back the white of the canvas and allows me to quickly shape light and dark values. After this layer is dry, which normally takes a few hours or a day, I start to block in the painting using thin layers of paint mixed with linseed oil. Once I have established the shadow areas, I start to build up other areas of the painting such as the local color of the clothing. The process of completing a painting is achieved through about four to five layers of paint starting with the first layers with thin application and then more impasto or thick application toward the final layers. 





**Laurent Dareau Saint-Ar**

## Grace and elegance




*Karen #1*, oil on canvas, 72 x 54" (182 x 137 cm)

Light has always been a captivating subject for me, and for this painting, I aimed to evoke a cinematic atmosphere—a play of dramatic exposure complemented by a sumptuous dress. Wrenn, the woman who shares her life with me, is not only my muse but also my love and best friend. My intention was to celebrate her, showcasing not only her beauty but also her inherent simplicity. To achieve this, I engaged in an extensive photoshoot, experimenting with light and capturing intricate details. My goal was to craft an image that felt surreal, reminiscent of a movie star gracing the red carpet. The essence of the painting lay in portraying every facet of her complexity, yet creating a space where she stands alone, singular and extraordinary.

I start the painting process with the “big picture,” using broad brushes to capture that fresh, live feeling. As details come in, the size of my brushes get smaller until some strokes become dots. I end up painting for 10 minutes or less and let the painting sit in the studio as I need time to refresh my eyes. Only then can I finally see the painting as an outsider. This is why I always have several paintings in progress.

I work from high-quality monitors to keep the colors vivid, as if the model really were in the room. It allows me to zoom in on details and not be concerned about the time I spend painting. To create my vision of the composition, I'll sometimes use hands from one image and a face from another image. I mostly work from digital shots, but I don't consider my work photorealistic. Photoshoots are just another way to feel my model's essence.

I use vibrant oil colors with a palette that resembles a rainbow. When I mix colors, I focus on the central area and frequently clean it. I make intentional decisions about what I want to stand out and be precise, like the eyes and lips. I intentionally leave certain areas less blurry, guiding the viewer's eyes through my visual maze. I don't neglect any surfaces—instead, I prioritize them based on their importance to me, often emphasizing the eyes. 



*Nella*, oil on canvas, 36 x 30" (91 x 76 cm)

Nella's portrait has a special place in my heart; it was not a commission but a personal choice. She had a presence as a person, and I wanted to capture that magic to truly portray her kindness and ethereal beauty. I opted for a straightforward background, drawn to the simplicity I've always admired in Fayum portraits, where the focus is entirely on the subject. The allure of her darker skin tone captivated me, with reds and greens playing a captivating dance. The depth in her eyes captured that transformative moment when a young girl transitions into womanhood. Her crossed arms conveyed a sense of inaccessibility, yet paradoxically, she felt incredibly close.



*Kelly*, oil on canvas, 68 x 54" (172 x 137 cm)

This painting holds special significance for me, as it marks a milestone. Painting a lady, a queen, is truly an incredible experience. The photoshoot was overwhelming, and this particular image, taken last, felt like I had captured something divine in her essence. Sometimes, it's the first shot that speaks volumes, but I never really know. For me, my artwork is a visual journey shared with the viewer. It's not about the surroundings—the couch or the mantle. Rather, I want you to find your way to her eyes. Look away if you must, but always return to the beauty of her soul. This approach is inspired by the Great Masters; they guide me to see what they want me to see.

## ABOUT THE ARTIST

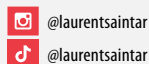
Paris-born artist Laurent Dareau Saint-Ar earned his MFA from the National School of Fine Arts in Lyon, France, in 1992 and another from the National Superior Decorative Art School in Paris in 1997. His artistic journey took off in 1996 when he began exhibiting his works in Paris and concurrently working as a published comic book artist. Over the years, his exhibitions expanded to London, Aix-en-Provence, Cannes and beyond. In 2002, Saint-Ar seized the opportunity to move to San Francisco. With contacts in American art galleries and friends in animation studios like Pixar and Dreamworks, the artist started receiving commissions for portraiture.

He relocated to Los Angeles in 2005. Joining the LA Art House Gallery in 2009, he began teaching and received numerous commissions, including portraits of notable figures such as CEOs, board members of significant

companies and prominent local personalities. The need to visit his family in France prompted him to relocate to Palm Beach, Florida, balancing his artistic endeavors between California and France. Notably, he was chosen to create a large mural commemorating 9/11 for the Bonita Springs Fire Department, a project close to the artist's heart as a former French cavalry officer. Today, he resides in the Palm Beach area with his wife and children, where he continues to pursue his passion for art through private tutoring, exhibitions and commissioned portraits.

**Contact at**  
saint-ar.com

**Find me on**






**Eileen Sorg**

## Mixing it up

**M**y current technique evolved from a desire to preserve my sanity because working with colored pencil is slow—very, very slow. But it is also rewarding and unsurpassed in its ability to replicate the textures, softness and subtlety of colors that exist around us.

When starting a new drawing, I use newsprint so I can freely work out my composition without damaging the final drawing paper. Once completed, I transfer the line drawing onto a sheet of hot-pressed watercolor paper as its smooth surface will allow for the fine details to be drawn in later. Using acrylic ink or waterproof pens, I apply black to all the areas that I want dark (think value scale of 7 to 9). Once dry, water is applied over the entire surface and allowed to dry, which is my version of stretching the paper and prepping it for paint.

Watercolor is then applied over the drawing, preserving the white of the paper for the lightest areas and placing the colors I want down just a bit darker than where I want it to be when completed. This is important as it is easier to lighten a dark area with pencil than it is to darken an area that was left too light.

The final step is to add the colored pencil over the top and use it to apply the details, soften any hard edges, and make subtle color and temperature shifts within the piece. This method reduces the layers of pencil (and time) that is typically required and creates a rich and vibrant final product. 



*Over the Moon*, colored pencil over watercolor and ink, 22 x 17" (55 x 43 cm)

Not every drawing I produce is centered solely around a story. Sometimes it's simply about depicting something that I think is just aesthetically beautiful, such as the shape of a fox as it pounces during a hunt. The placement of the moon and its glow was used here to highlight the fox's body and make it the clear focus of the drawing. The complementary color palette also serves to accentuate the fox's shape allowing the russet fur to vibrate against the deep blue-gray night sky. The subtle addition of the constellation Orion (the Hunter), completes the story.



*Have a Drink on Me*, colored pencil over watercolor and ink, 18 x 22" (45 x 55 cm)  
A repeating theme that shows itself in my work is cooperation and little kindnesses shared between subjects. Sometimes it is a group of animals working together toward a common goal or, as in this drawing, a single subject selflessly caring for others. Here, a maternal swan is nurturing an entire little ecosystem on her back, showcasing this idea of interconnectedness and the importance of caring for others. The triangular shaped composition was used to help further convey the sense of stability and calmness that I wanted for this piece.

*The Pursuit of Happiness*, colored pencil and 24k gold leaf over watercolor and ink, 18½ x 9½" (46 x 24 cm)

Crows and ravens are a favorite subject for me, and this drawing had the added bonus of being my visual depiction of a wonderful old fable called "The Crow and the Peacock." To achieve a more storybook feel, I used metallic watercolors and 24k gold leaf over a very dark background to set the mood I was looking for and to make sure the peacock feather really popped. And the moral of the story—don't compare yourself to others based on what you see on the outside. Happiness comes from within.

## ABOUT THE ARTIST

Born in Seattle, Washington, Eileen Sorg lives and works overlooking the inspiring Hood Canal and has a keen interest and respect for the natural landscape and its wild inhabitants. With her degree in wildlife science from the University of Washington and subsequent time spent studying birds and mammals as a biologist for Washington Department of Fish & Wildlife, she returned to art with the creation of Two Dog Studio, bringing a bit of the scientist along to fuse art and whimsy with nature.



Sorg enjoys studying her subjects and seeking out the minutest details to express in her work, ensuring she captures them as accurately and honestly as possible. Her primary medium is colored pencil over a base of ink and watercolor,

but she also paints in oil on copper. A popular instructor, Sorg is known for her hands-on, full disclosure teaching style. Her love for the energy that is generated when groups of artists come together has led to a new endeavor: the Black Barn Fine Art Studio, a large teaching facility and gathering place for artists on the grounds of her 10-acre farm.

Sorg is a Signature Member of the Colored Pencil Society of America and author of several books on drawing with colored pencils by Walter Foster Publishing. She shows her work in juried art festivals across the country, and her originals can be found in museums and private collections worldwide.



**Contact at**  
twodogstudio.com

**Find me on**  
 /twodogart  
 @twodogstudio



## Richard Robinson

In every issue of *International Artist* we feature a Painting Workshop from Richard Robinson, one of New Zealand's best artists

# Painting Critiques for Castle Point

**H**ow can you create vibrancy and movement in a painting? This dramatic New Zealand landscape lends itself to an energetic, vibrantly colored approach. This demo is conducted in acrylics, but it's fine for oils too. I'll take you step by step through this whole process, and in just a couple of hours, you'll have a beautiful beach painting. Use the QR code at the end of this article to access the full video lesson.



**Richard Robinson,**  
*Castle Point*,  
acrylic on  
panel,  
12 x 16"  
(30 x 40 cm)



# STUDENT CRITIQUES



## 1 Elena Sokolova

*Seascape with rocks*, acrylic with oil glazing on canvas, 15¾ x 19½" (40 x 50 cm)

Strong work, Elena—you've expressed the big shapes well with bold strokes and a strong spotlight effect. Good to see you got a few sharp chinks of interest in the hill's edge where it meets the sky. The big cliff could do with a little sharper edge against the sky. The big chunk of light in the middle could do with a bit of texture in it because it's conspicuously plain as it is. Great job.



## 2 Mark Price

*Castle Point, after Richard Robinson*, oil on panel, 13 x 17" (33 x 43 cm)

Hey Mark, that's a very dramatic painting with strong value contrasts, punchy color and stylized shapes. Interesting how you can direct the eye by inventing light around the scene, huh? I'm admiring the strong light on the left rock. I like how you've made the hill more vertical too. Nice work. See how that big crack sloping down from the top of the hill looks a little monotonous and therefore man-made? Breaking that up a bit will give it a more natural feel, similarly with any long straight edges on the hill's profile.



## 3 Eric Hillmer

*Castle Point*, acrylic

Nice work, Eric. All those brown tones in the hill are giving a real sense of warm afternoon light and contrasts nicely with the blues surrounding it. The drawing of the hill is nicely angular and crisp, and you've made an interesting variety of shapes and texture in the sunlit face.

It looks like you had some trouble making soft edges on the crashing wave. That can be achieved in a few ways, by planning ahead and creating those soft small gradations from rock to spray as you paint the rocks, and/or by letting the rocks dry first and then covering them with a thin coat of gloss medium and painting the spray into that while still wet, and/or scumbling the spray on softly with dry-ish paint over the rocks (called dry brush). Be careful with the angle of the base lines on all land touching the water. The rock on the left needs a more horizontal base. Similarly the lines of foam in the midground should be flatter on their bases and lumpy on the top.



#### 4 Nancy Newton

*Castle Point*, oil on canvas, 11 x 14" (27 x 35 cm)

Wow Nancy, that's a really striking little painting, power packed with strong color contrasts, beautiful, interesting shapes and bold brushwork. I'm loving it all except for the white lines in the bottom half of the painting. They just look a little heavy handed and labored compared to the rest. The main culprit is that double-pronged lightening shaped foam touching the left side just below half way. Remove or edit that and I'll sleep better tonight. Beautiful work!



#### 5 Rachel Chard

*Castle Point after Richard Robinson*, acrylic on birch

Hi Rachel, some really nice work here with strong color and expressive brushwork. Good to see. I have three ideas for improvement: 1. Add more interesting chinks of rock to the profiles of the land. 2. Keep the foam lines in line more carefully and avoid making marks all the same size. 3. Flip the painting upside down or view it in a mirror to clearly see the reflection shape versus the hill shape. Currently they're not quite in line. Hope that helps!



#### 6 Geoffrey Geeson

*Castle Point*, oil on paper

Oh this is a cracker, Geoffrey! I love the vertical enhancement you've made to the hill—much more drama and a better sense of the height of it. It appears that lowering the horizon and giving the hill more space to stretch up was a better idea than mine of giving more lead-in to the hill. The hill is the star of the show, so, yes give it more space as you have done. Nice! You've used beautiful fluid brushwork everywhere too, uniting the painting. You have also achieved a great spotlight effect on the hill and in the sky.





## 7 Patti Zlotocha

*Castle Point*, acrylic on canvas board, 11 x 14" (27 x 35 cm)

Great work here, Patricia. Good attention to the transition from shade to light and lots of interesting variety in everything you've painted. Nicely done.

Watch the  
full video  
lesson here:



*"Thanks to everyone who was part  
of the monthly workshop!"*

### ABOUT YOUR TUTOR

Richard Robinson is one of New Zealand's premier outdoor painters. You can view his extensive online lessons at [www.mypaintingclub.com](http://www.mypaintingclub.com).





# international artist

Stay Connected...  
**WITH FINE ART**

**\$48** FOR 6 ISSUES!

**20% OFF**  
NEWSSTANDS!

**Subscribe today** to get the most comprehensive magazine filled with demonstrations, workshops and creative inspiration from the best international artists working today. *International Artist* is the only educational magazine by artists for artists devoted to sharing voices from across the world, along with special features, columns and more. **In every issue, you'll find:**

- » 6 issues a year, each one featuring a diverse range of work from artists around the globe!
- » 8+ artist demonstrations and workshops, featuring mediums, styles and subject matter that will inspire you.
- » Special features that dive deeper into the world of art and the artists.
- » Regular columns from famous artists such as James Gurney and Harley Brown.
- » Enjoy features from esteemed organizations including the Portrait Society of America every month.

Join our huge community of artists who have chosen *International Artist* as their trusted source for continued growth and education in all mediums.



**SUBSCRIBE TODAY  
BY VISITING**

[www.InternationalArtist.com/subscribe](http://www.InternationalArtist.com/subscribe)



**Don't Miss Our Other Titles!**

*International Artist Publishing*  
also offers these great titles:

**American Art Collector**

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

**Western Art Collector**

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

**American Fine Art Magazine**

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

**Native American Art**

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



# LEON LOUGHRIDGE

My woodblocks are created using the Japanese style of printing commonly referred to as moku hanga. I find the print process can be very painterly and spontaneous, as much as a slow and tedious process can be. The most attractive aspect of moku hanga is that it is all hand-work—no mechanical equipment is involved. Everything I need to print fits into an oak toolbox. This means I can print anywhere I can carry my printbox.

1. The lid holds an assortment of inking brushes, which allows me to ink large areas or small delicate details. The rectangular stiff-hair brushes are made specifically for moku hanga in Japan.

2. The body of the printbox holds an assortment of materials from pigments, rice pastes, mixing trays, ink jars and various baren.


3. My carving tools are stored in a cloth roll-up and are carried separately from the printbox.

4. Assorted baren are stored in the body of the printbox. The baren is a round disk usually covered with a bamboo leaf. The baren is the printing press in moku hanga printing. There are different sized baren as well as textures.

5. The ink for moku hanga is a mix of rice paste, water and pigment. I mix the colors I need and

store them in small jars that fit into the body of the printbox.

6. The top tray holds some smaller inking brushes, assorted brushes, registration tabs and other handy tools.

With the printbox, all I need is a sturdy table to start printing. This means I can print in my mountain studio, my Denver studio or gallery events with my favorite tools at hand. My woodblocks vary in size from 9 by 6" up to 18 by 24". Obviously, a larger block requires a larger table, but the materials and equipment remain the same. 

# IMPORTANT PRINCIPLES OF ART

## BE YOURSELF

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

### It's Time

In my art studio, each day seems to go by in just a few hours—today it's already tomorrow. But I'll not complain. I'm in my studio right now and know there'll be many great tomorrows welcoming me in my art journey. This art studio is Earth's heaven. Angst disappears as an angel touches my shoulder. At that moment,

I feel ready to allow my talents full reign with creating.

### Age

As I've often firmly said: I don't look at myself in the mirror anymore. Now, I'd rather see my mind. My mind is much younger than my mug. And it's the same with many of my artist friends. Age is not something

we think of except when we have to blow out candles at that yearly event. We joyously continue creating images with all those wondrous things we see. Age means nothing; existing means everything.

### Your Own Style

Work with the right art mentors, as working on the wrong basics will instill



### THAT'S A WRAP

This is a self-portrait. You can likely see the minor "flubs" I didn't yet fix. And I didn't fix them because I wanted you to see the continued fun I have with art. Yes, I'll happily finish it up, but I thought you'd like to come visit this particular moment—a moment when you can see the obvious joy of creating, throwing in strokes and color, laying in details, some loose but surely accurate. I'll continue to have ecstatic moments until the final brushstroke. But then, I just might leave it alone. We artists have that choice. Like a film director saying, "that's a wrap!"





#### ON AN ISLAND

This pastel demo was done fairly rapidly, with special care taken with her features. Her shawl and hair were completed with just a few strokes. Yet, at this very moment, she is with us.



#### KAINAI CHIEF

This Kainai chief has a moment of calm awareness. Observe the shapes and highlights. Do a pencil sketch of this pastel and experience how I brought his portrayal to life.

terrible results. Once you've nailed down those great, classic "basics," in art, you will certainly be approaching *your own individual way*. Like Neil Peart on drums, Aretha Franklin singing, Heath Ledger acting or Mary Cassatt painting. There are so many individuals of such monumental talent. Raise your personal technique and approach with the truly magnificent art principles. Now, you're on your way. Having your own "style" in art means your art has finally found you. A natural flow from your insightful mind and through to your fingertips. We artists become more ourselves through our creations. It's a profound and steady journey, which has thankfully no end. We are continually inspired with our life and surroundings and keep learning from endless visual

delights. What a grand way for us to spend our precious years.

#### Art Likes Variety

Art doesn't like equality, such as equal light and dark or equal warm and cool. Rather, art likes a dominant color and a dominant value. Check Rembrandt or Serov. Also remember, if your design is strong, you can slightly break a few art principles. And while you're at it, take a look at Juaquin Sorolla's masterpieces. I had the good fortune of walking through his studio in Madrid. His art and spirit are still there.

#### Interpretation

I like to mention conversations where someone says to me, "In art, realism is just like a photograph." I'll usually reply with, "Oh no. What you see

in my art is my interpretation of the subject—and please understand, I'm not a camera." After they give me an embarrassed look, we begin a good natured, non-art conversation.

#### Friendships

I've had artist and non-artist friends my whole life. All of us are close and we continually get together. Most of the friends I traveled with to distant lands were artists. We had similar needs, likes, preferences, observations and, yes, occasional workshops. From England to the Fiji Islands, these were incredible, joyous experiences—way beyond description.

#### There's More to Color than Just Color

Don't throw on color just to make the

work colorful. Also, as we begin to *really* understand values in a painting, our colors will then naturally begin to elevate our art. And again, don't forget the Munsell Color Theory.

### Art Experience

Try drawing a face using just blues, turquoise, greens and purples, plus white and black. Have various values at the ready, but no warm colors. You're forcing yourself to further understand values. It will open up another mental door.

### Applying

At the start of a work, I often lay haphazard strokes here and there upon the pastel paper. Then rub it in with a paper towel. I begin applying more detail around my subject, working the foreground and background together. But from the beginning, I'm more focused on the foreground details. It's a combination of "getting it right" and also feeling like "me" right from the very beginning. It makes a painting grow with well-earned confidence and pure artistic spirit—very little brain freezing corrections.

### A Few Pointers

The shadow area of a well-lit subject has fewer small details and textures than the area that is in the light. But also, if the piece is mostly in shadow, we put details in that shadow and paint the few light areas with slightly less detail. Back when I first learned this, my heart doubled its beat.

When you take your own photos as opposed to working from other photographs, then there's more of you in the artwork. *You* chose the subject, angle, lighting, expression, distance, etc.

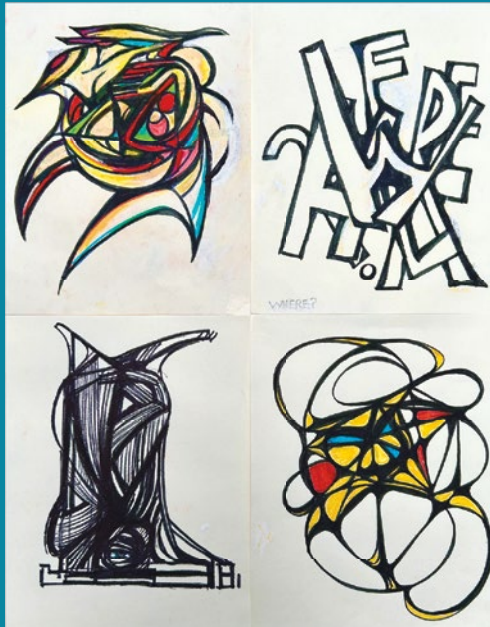
Working from life gives our working from photographs more of that life—like a film director fully experiencing the real world, having those feelings



THE MATRIARCH

- » She's on her way to get food and clothing for her family in Oaxaca.
- » Charcoal was applied to a white textured board.
- » The light coming from two directions adds to the euphoria of the drawing.
- » I strived for accuracy in forming her face and hands.
- » Broad strokes were placed with folds around the shoulders.
- » Loose shadows on her dress and background add to the overall dramatic design.

# BALINOTESKI



## THE STORY

As you observe on the top left, there's my ego, totally bewildered, no idea where I'm traveling with my mind. Where to? This direction or that? And there you see the letters spelling "where," tangled like my mind. But then we observe an adventurer's boot, with a searching eye, all generously pouring from my inner mind. My adventure has direction and purpose. Finally with the last image, you see some sublimity entering my life. The story from beginning to end. Okay, certainly part of the beginning, but definitely not the end.

and intricacies flowing into the film.

I don't quite know anatomy, but I do know shapes and shadows.

Walk away from your art piece, then come back and look at how the edges are working—soft, hard and lost. Like taking a quick break from a poem you just wrote.

### So True

The more we "indulge" in what we love, the less time we waste with what worries and grieves us. Creating art is the ultimate remedy. For instance, put this magazine down and do a quick sketch of anything. Then get back here with me, and we'll see how you feel. Our art is our aesthetic partner.

### Where We're Going


I knew I was going to be an artist from the start. Simple as that. But here's an interesting part: all of my plans went sideways, upside down and sometimes backwards. Then some of those backwards turned out forwards. In other words, many of my intentions were achieved but through ways I had not imagined. Putting it simply, our strong desire to create art has the strength of a dozen work horses. We plow through whatever gets in our way.

### Flow of Freedom

We don't want to hesitate too long when putting in a dab or stroke because it'll take away the spontaneity we've earned over the years. The more we work at the

easel with our brush or pencil or pastel stick, the more those strokes are magic to our eyes. Time, learning, energy and patience take us to where we've always dreamed. One of my friends continued getting excited and inspired with each artwork he did, right to his final painting at the age of 99! It's the same feeling with so many artists.

### What We Like

Many years ago, I no longer wanted to be told which artists were important and what artworks I should admire. I figured, hey, I'll pick and choose who and what I like. We each decide for ourselves: what we eat, where we go, who our friends are and what art we appreciate. 





Scan for  
larger  
reference  
image



**F**or artists, inspiration can strike anywhere at any time. In this section, we'll present a different photo prompt in each issue for artists to use as inspiration for their next piece. Rather than a reference, this photo is meant to be interpretive. It's a jumping off point—a means to spark creativity and get the imagination going. Capture the image exactly as you see it, or take elements of it to create something entirely new. Submissions can be fully completed artwork or rough sketches. Every approach is the right approach.

In the following issue of *International Artist*, we'll highlight several Editor's favorites (including your Instagram username), along with the next photo prompt. Chosen submissions also receive a free six-month digital subscription to *International Artist*. Happy painting/drawing/sketching!

## A SNEAK PEEK AT NEXT ISSUE'S PROMPT!



Scan for larger  
reference image

**HOW TO PARTICIPATE:** Follow @internationalartistmagazine and post your artwork on your Instagram timeline by October 15. Tag us and include the hashtag #iacreativespark to be considered for publication. By submitting your art, you agree to allow us to publish your work in *International Artist* if chosen.



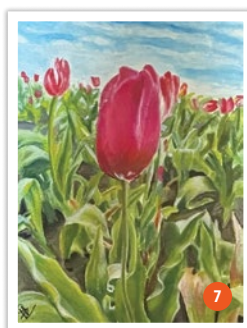
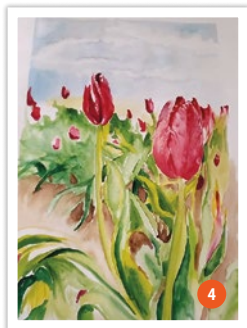
## • Highlights From Last Issue

Thank you to everyone who participated in the August/September 2024 round!



#iacreativespark

- 1 **GYu**  
@g.yu.art
- 2 **Inger Gibb**  
@gibbingr
- 3 **Elissa Ewald**  
@ewaldart
- 4 **Danielle Cadorette-Acehan**  
@danimoniqdesign
- 5 **Clay Maiden**  
@claymaidenstudios
- 6 **Yana Cabana**  
@kovynenko
- 7 **@hsfinearts**



## ADVERTISERS IN THIS ISSUE

American Artists Professional League	23	National Oil & Acrylic Painters' Society	Cover 2
Cheap Joe's	15	Raymar	Cover 4
Colored Pencil Society of America	2	Scottsdale Artists' School	2
Heilman Designs	18	The Bennett Prize	4-5
		Troup, Nicole	18

## ARTISTS IN THIS ISSUE

Attie, Philippe	30	Knick, Jeffrey	13
Bailey, Jason	14	Larson, Jeffrey T.	24
Bain, Anna Rose	48	Levenson, Shana	32
Brown, Alicia	106	Light, Mara	31
Brown, Harley	122	Lindamood, Patsy	11
Carter, Phoebe-Louise Stewart	30	Lovett, John	96
Cheng, Li Hsien	10	McDermott, Andrew	8
Clague, Adam	54	Milligan, Claire	74
Dhein, Jacob	68	Robinson, Richard	116
Forster, Steve	31	Ropars, Jacqueline	17
Goshen, Ken	40	Saint-Ar, Laurent Dareau	112
Gurney, James	34	Schaller, Thomas Wells	82
Harrison, Mark	12	Sofroniev, Svetlin	16
Hearding, Catherine	90	Sorg, Eileen	114
Jane, Nicola	100	Wypych, Anna	62

# MISSING AN ISSUE?

VISIT [INTERNATIONALARTIST.COM/ISSUES/PAST-ISSUES](http://INTERNATIONALARTIST.COM/ISSUES/PAST-ISSUES)



Create a library of art instruction in your home by purchasing past issues of International Artist magazine.

Enjoy timeless demonstrations, refine your skills and explore new techniques. Artists of all levels rely on *International Artist* magazine to stay informed and up to date on the latest techniques from the world's top artists.

Stay informed on the latest techniques  
subscribe today online at

[WWW.INTERNATIONALARTIST.COM](http://WWW.INTERNATIONALARTIST.COM)



MARK MAGGIORI • SHERYL SUSUNKWEA • DON CLAPPER • DAVID ROCHE •  
RUSSELL SANCHEZ • KIM PEONE • JAMIE SCHULZE • THE BENNETT PRIZE  
• KEVIN HORACE QUANNIE • TOM BROWNING • BRIAN LABEL • CALANDRA

## TUNE IN TO HEAR THE STORIES OF TODAY'S TOP ARTISTS AND INDUSTRY EXPERTS.

ELLIOTT • RICHARD DEMATO • THOMAS BLACKSHEAR II • MARTIN GRELLE •  
ADOBE GALLERY OWNER ALEXANDER ANTHONY • KIM WIGGINS • KYLE POLZIN  
• DANNY GALIEOTE • VANESSA ROTHE • TRICIA LOSCHER • BRYCE PETTIT •  
JOSHUA LAROCK • MIA BERGERON • T. ALLEN LAWSON • LEN CHMIEL • DUSTIN  
VAN WECHEL • ERIC BOWMAN • MARK SUBLETTE • MICHAEL DUCHEMIN • TIM  
BLUEFLINT RAMEL • VICTORIA ADAMS • BIRDIE REAL BIRD • DARRYL DEAN  
BEGAY & REBECCA BEGAY • DENISE WALLACE



*Follow us for new episodes  
every Tuesday*



One of the fastest-growing artists and collecting podcast channels globally.



For advertising opportunities please  
call (866) 619-0841



"Shine Through" by MARK MAGGIORI / Featured in Far West NY  
www.markmagiori.com / 45x45" Oil on L&C Raymar Linen Panel

Your favorite artist idols paint on  
**RAYMAR**

Celebrating over 25 years of crafting the  
finest art supplies for professional artists

**RAYMAR**  
FINE ART PANELS