

Journal of the Portrait Society of America

volume XXVI

issue no. 102

2nd Quarter 2024

THE ART OF THE PORTRAIT®





PERSISTENCE AND CONSISTENCY

We just returned from our 26th annual conference, and it's such an honor to be part of this historic event where artists gather from all over the world with a shared passion for the portrait. After the conference I received this note from a first-time attendee: "I was amazed at all the planning and effort that goes into this event. The Portrait Society should be proud of this event and all that they do to further educate and support artists. The atmosphere and camaraderie of so many artists gathered together to share what we love is beyond describable. Well done!"

With only five staff at the headquarters, there is a lot of behind-the-scenes work to make sure the conference runs smoothly. So, after hosting such a successful event, I took ten days off to recharge my batteries. My happy place is outdoors, hiking or biking. It was my first time visiting Bryce Canyon National Park, and I was amazed by the distinct rock formations. Located in southwestern Utah, the canyon is famous for the largest collections of hoodoos in the world, which are tall, thin spires of rock formed by erosion.

Standing at the rim of the canyon, I could just barely make out the Virgin River, and it seemed so diminutive compared to the majestic Bryce Canyon it helped sculpt over millions of years. In my mind I immediately compared it to the way an artist can start out with a small pencil and then create a magnificent work of art. Isn't it true that the process of artistic creation often begins with humble beginnings—a blank canvas, a lump of clay, or a simple sketch? Like the Virgin River, artists start with small, seemingly insignificant tools and ideas, yet through dedication, imagination, and skill, they gradually transform these basic beginnings into works of breathtaking beauty and complexity.

Just as the river carves its path through the landscape, it illustrates the concept of gradual evolution and transformation. Likewise, artists meticulously refine their craft, layering detail upon detail until their vision materializes into a master work. Each stroke of the pencil or brush, like each bend in the river, contributes to the creation of something greater than the sum of its parts. It's a testament to the profound impact that persistence and consistency can have over time, whether in the natural world or the realm of artistic endeavor.



Christine Egnoski
Executive Director

FROM THE DESK OF CHRISTINE EGNOSKI

TABLE OF CONTENTS

- 3 New Works:** Dwayne Mitchell, Anna Rose Bain, Gayle Maderia and Liz Harris
- 4 Cecilia Beaux Forum:** Adélaïde Labille-Guiard by R.R. Christensen
- 6 Simplifying Proportions:** Kate Orr
- 7 State Ambassador Report:** Kerry Vosler
- 8 The Art of the Portrait Conference:** Marianne Rice
- 11 International Portrait Competition Finalists**
- 17 Business Side of Art:** Scott Jones
- 18 Draper Grand Prize Winner:** Christine Egnoski
- 20 Portrait Society Member News**
- 22 New and Renewing Members:** March, April, May
- 24 Upcoming Events and Programs**

William F. Draper Grand
Prize Winner
Jeffrey Larson, *King Hall*,
60x52", oil on linen

Board Members

Michael Shane Neal, Chair, Nashville, Tennessee
Dawn Whitelaw, Vice-Chair, Franklin, Tennessee
Wende Caporale-Greene, Treasurer/Secretary,
Woodbury, Connecticut
Quang Ho, Denver, Colorado
Mary Whyte, Charleston, South Carolina

Executive Director

Christine Egnoski

Advisory Board

Sam Adoquei, New York, New York
James Gurney, Rhinebeck, New York
Robert Liberace, Vienna, Virginia
Dean Mitchell, Tampa, Florida
Rhoda Sherbell, N.A., Westbury, New York
Burton Silverman, N. A., New York, New York
Jennifer Welty, Santa Cruz, California

Staff & Newsletter Contributors

Kim Azzarito, Assistant Director
Amanda Oliver, Membership Director
Allison Gilliard, Special Programs and Outreach
Kerry Vosler, Writer, State Ambassador Coordinator
Wende Caporale-Greene, Writer, Board Member
Scott Jones, Writer, Washington State Ambassador

Mailing address:

Portrait Society of America
P.O. Box 11272
Tallahassee, FL 32302

Shipping address:

1109 S. Magnolia Ave.
Tallahassee, FL 32301
Toll free Telephone: 1-877-772-4321
Fax: 850-222-7890
Web: www.portraitsociety.org

The Art of the Portrait® Newsletter is published quarterly by the Portrait Society of America. All contents copyright Portrait Society (unless otherwise noted). No part or whole of this newsletter may be reproduced or transmitted in any form unless prior express consent has been given. Please send submissions to the editor at the Portrait Society.

Design

Charity Myers | THE CREATIVE POOL DESIGN
charity@thecreativepooldesign.com



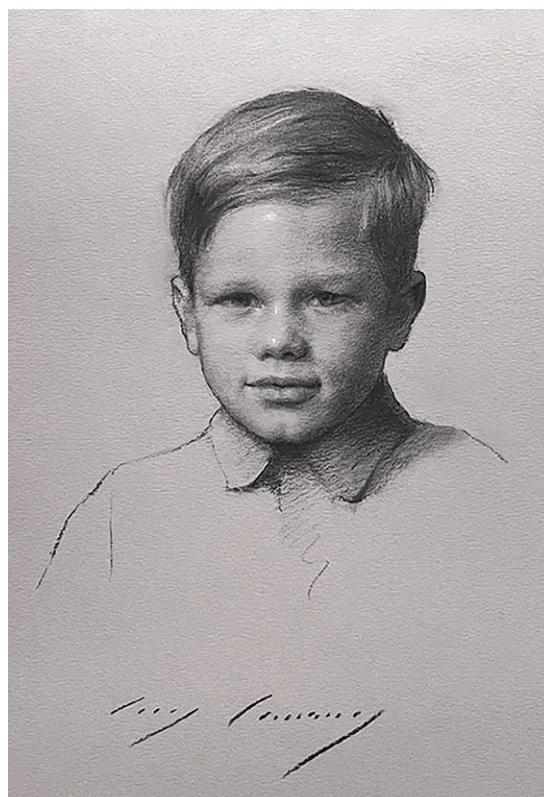
Dwayne Mitchell, *Dr. Gary Dorrien*, 30x40", oil



Anna Rose Bain, *Kate at 2*, 40x24", oil on linen



Gayle Maderia, *The Sacred Feminine*, 12x16", oil and gold leaf on panel



Liz Harris, *Thomas*, 11x14", charcoal on toned paper

ADÉLAÏDE LABILLE-GUIARD

By R.R. Christensen

Born 11 April, 1749 in Paris, France, Adélaïde Labille-Guiard was a prodigious portraitist and miniaturist known both throughout her life and after death for her exceptional works in oil paint and pastel, as well as her pedagogical legacy as a champion of women's fine art education.

Unlike many of her contemporaries, Labille-Guiard did not come from an artist family. Her father was a haberdasher—a peddler of fashion wares—and though his influence shone through in her deft rendering of clothes and jewelry in her paintings, Adélaïde chose to forge her own path and pursue a career as a portraitist.

Her education began as she studied miniature painting under François-Élie Vincent and then at the Académie de Saint-Luc in 1767, from which none of her works survived. Labille-Guiard went on to apprentice under master pastelists Maurice Quentin de La Tour until 1774, then refined her oil painting with artist and friend François-André Vincent from 1776 to 1780; the two later married in 1799.

On May 31, 1783, Adélaïde Labille-Guiard became the twelfth woman to ever be admitted to the French Royal Academy, occupying one of only four positions afforded to women at the time. Despite the impressive nature of this accomplishment, Labille-Guiard faced significant public outcry after her admittance to the Royal Academy. When an anonymous pamphlet claimed that she had traded sexual favors for painting help from better-known artists, Adélaïde enlisted the help of her most influential patron, the Comtesse d'Angévilliers, and they successfully prosecuted the writers for libel.

Throughout the majority of her career, Labille-Guiard enjoyed the patronage of the royal family. In 1787 she was named *peintre des mesdames*, the official portraitist of King Louis XVI's aunts, which brought with it an annual pension. Labille-Guiard also later painted the King's sister, Madame Élisabeth de France, and his brother, the Count of Provence.

In addition to her prodigious skill as a portraitist, Labille-Guiard developed a reputation for her advocacy for women's rights and inclusion in the French art world. She proposed a new system of art



Fig 1. Adélaïde Labille-Guiard, *Self-Portrait with Two Pupils*, 1785. Metropolitan Museum of Art, New York City.

education for girls, personally mentored numerous pupils, and was the driving force behind the Royal Academy policy changes that allowed women to be admitted in unlimited numbers and to serve on their governing board. Lastly, after campaigning for over a decade, Labille-Guiard also became the first woman to obtain artist's lodging at the Louvre and set up a working space for herself and her students there, opening the doors for many more to follow.

Adélaïde's most famous work, *Self-Portrait with Two Pupils* (Fig. 1), debuted at the 1785 Salon and was lauded as one of the most notable paintings to memorialize women's art education during the 18th century. In it, Labille-Guiard painted herself facing the viewer, working on a large canvas and flanked by two of her students, Marie Gabrielle Capet and Marie Marguerite Carraux de Rosemond. Depicted in a highly fashionable low-cut dress and in the act of creating, Labille-Guiard embraces the dichotomy of working professional and beautiful woman while cementing her legacy as an artist and educator.

In 1789, Adélaïde was confronted with the upheaval of the French Revolution. Where she had previously enjoyed the financial stability of royal patronage, those relationships now became a liability and many of her aristocratic portraits were destroyed during The Reign of Terror when Labille-Guiard temporarily fled to the French countryside. When she returned to Paris, Adélaïde became one of the few artists to successfully navigate the tumult and to return to a position of prominence in portraiture, painting nearly a dozen pieces of members of the National Assembly, including one of Robespierre himself.



Stylistically, where she had previously received acclaim for her faithful rendering of the details in dress and jewelry in portraits such as those of Louis XV's daughters, Labille-Guiard pivoted sharply alongside the supporters of the revolution to celebrate austerity, restraint, and simplicity of dress and appearance. For example, in Fig. 2, *Portrait of a Woman* (*Presumed Portrait of the Marquise de Lafayette*), Labille-Guiard eschews her former penchant for expertly rendered complex settings and depicts the post-revolution subject in a dark simple background with minimal jewelry and simple garb; the Marquise's smile is subdued and even her demeanor is restrained. By adapting so quickly to the aesthetic preferences of a new regime, Adélaïde retained her livelihood and relevance in the French art world in a way that many—including her former rival, Élisabeth-Louise Vigée-Lebrun—did not.



Adélaïde Labille-Guiard lived through a time of tremendous social and political upheaval, adroitly navigating the choppy seas of conservative public opinion as well as the deadly, tumultuous climate of the infamous French Revolution. Labille-Guiard's success can be attributed not only to her skill as an artist, but her tremendous social acumen. Throughout her life, she expertly leveraged both personal and professional relationships that secured her position as the influential female artist we know her to be. Without an artist

father to show her the way and defend her reputation, her career achievements speak loudly of her individual skill and persistence. Although the modern female artist does not face the same challenges, any painter without an artistic pedigree can learn from Labille-Guiard's example; through hard work and tenacity, anyone can achieve success.

Fig 2. Adélaïde Labille-Guiard, *Presumed Portrait of the Marquise de Lafayette* (1759-1807), 1790. National Museum of Women in the Arts, Washington, D.C.

Fig 3. Adélaïde Labille-Guiard, *Head of a Young Woman* (*Delightful Surprise*), 1779. J Paul Getty Museum, Los Angeles.

SIMPLIFYING PROPORTIONS

By Kate Orr

If you have ever attempted to capture a person's likeness, whether through charcoal, paint, or clay, you have doubtlessly experienced the challenge presented.

Too often, the resemblance seems to be more of a cousin or sibling than the person themselves. It may be excruciatingly close but missing some element that makes that person recognizable. Isn't it so frustrating?

Thankfully, in most cases the problem can be simply solved by correct proportions.

When desiring to replicate specific proportions, it is immensely helpful to reframe 'proportions' as 'shapes.'

Once you begin to look for specific shapes, your job becomes much easier than mysterious 'proportions.'

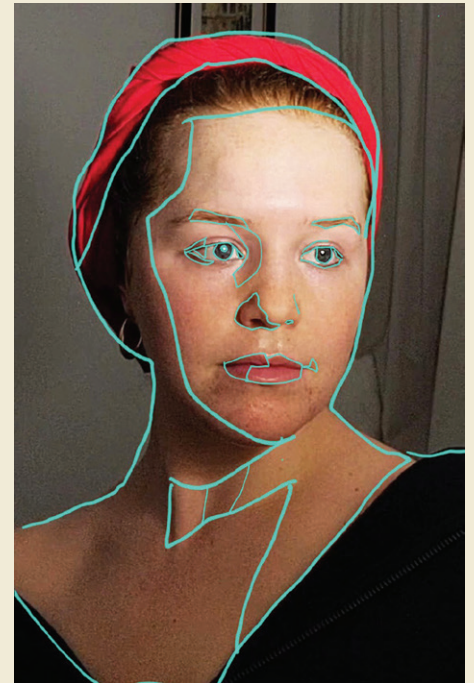
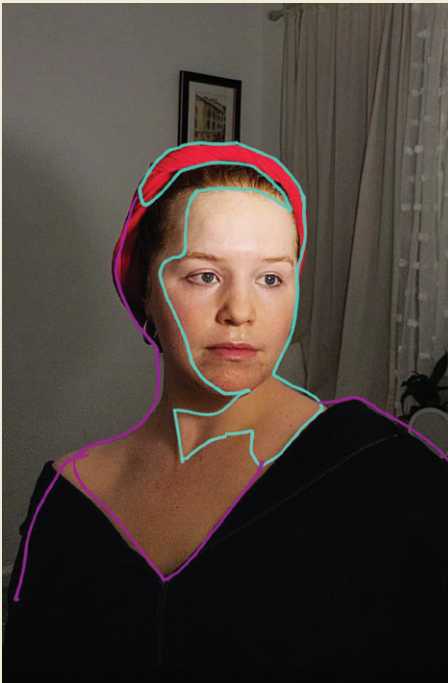
First, look for the largest and most obvious shapes that you see, the basic light and shadow shapes, for example. Turn your surface and reference upside down, if possible, to help your brain see more objectively.

Next, look for helpful markers, like eyebrow, pupil, underneath the nose, lips, jaw, and hairline. Compare and contrast these to each other. Generally, faces are divided into rough thirds - hairline to brow, brow to bottom of nose, and nose to chin. Angles are also helpful. (The blue lines show simplified angles).

From there, I find it helpful to continue relating shapes/markers over the whole face, instead of only working on one section at a time. This way, I can see how it all relates to each other to avoid the catastrophe we've all encountered where we have successfully finished an eye - that is in the wrong place!

In the photos below, I've outlined some shapes that stand out to me. You can see larger shapes to small shapes. I'm constantly looking back and forth between my reference and art to see if the shapes match, and how they all relate to each other. (The white of the eye is a larger shape than the iris etc.)

You may notice that most of these shapes indicate plane changes, but that's a subject for another article.



To recap, some **key steps to simplify proportions are:**

1. Look for the largest and most obvious shapes. Compare shapes to each other for better accuracy.
2. Look for angles to help organize your shapes and see structurally.
3. Work over the whole face/figure simultaneously to avoid disproportionate areas.

I hope you find these suggestions helpful. As always, advice is meant to empower and guide, not to paralyze or inhibit creativity. Use what you find to be helpful.

The Portrait Society of America's Ambassador program is going strong. We have ambassadors across the U.S. and five continents around the world.

Please welcome the newest and first Ambassador in South Africa, Taléta Willer. We have also added Co-Ambassadors, Libbie Patterson and Terrie Whitehurst, in Mississippi, and we have a new Ambassador in Alabama, Lynita Motes. You should be hearing from your new ambassadors soon and will have an opportunity to shape your new ambassador program too through surveys to your email. Haven't heard from your state's ambassador recently? Reach out to them by clicking on their name on our State Ambassador webpage: www.portraitsociety.org/state-ambassadors

Here are some highlights from your ambassadors:

Andrea Steinbauer (Europe and UK) hosted her second Zoom meeting for members including an inspired discussion about techniques and art materials. Expect both the next member newsletter and a Zoom member meeting after the summer break in the fall.

Wendy Roberts (Hawaii) has started a robust program in Hawaii and surrounding islands. She hosted her first meeting in March and is planning an upcoming demonstration in Oahu in late summer.

Melanie Harding Bates (Kentucky) hosts monthly gatherings and anyone is welcome to join them. She is planning an opportunity to gather in the eastern part of Kentucky to paint together - hopefully in the next eight weeks.

Deborah Gill (Idaho) is sponsoring a one-year membership to the Portrait Society of America for a college student, Olivia Christensen.

Kim Abbati (Illinois) is busy planning the Second Annual IL Member Show at The Palette and Chisel Academy of Fine Art in Chicago. New this year is a sculpture demo and video recording of the event to share with members who cannot attend.

Dianna Porter (Indiana) said plans are well underway for this year's Regional exhibit. She has some radio personalities that are possible for the Face For Radio event as well. More details to come.

Robert Scudder (Michigan) said the summer "Art" season is starting off with a splash in Northern Michigan. The Franciscan Life Center in Lowell will host three master workshops; David Kassin, David Gray, and Mary Qian. The Tuesday open figure

is going strong at the Crooked Tree Arts Center, Petoskey. Robert donated a cash award for the "Best Portrait," Crooked Tree Annual Student Show.

Kathleen Ericson (Michigan) continues to reach out to groups of artists at various events to share the virtues of the Portrait Society of America.

Len DeAngelis (Rhode Island) met with members for coffee in early May. Also, save the date for November 2nd at the Jamestown Public Library, 10:30 AM-12 PM, for a member drawing/sketching session meeting.

Jennifer Wharton (South Carolina) is working on a SC Members of Portrait Society of America show at the Aiken Center for the Artists in 2025. The show will be entitled, "Spirit of America."



State Ambassadors met together at this year's The Art of the Portrait conference in Atlanta, GA to share their successes in each state/region with each other.

Betty Bullen (Tennessee) hosted a demonstration by Seth Haverkamp at the Tennessee Artists' Association. Betty is busy organizing the 2025 Portrait Society of America Tennessee Members Exhibit to be hosted by the Carriage House Gallery, Clarksville, TN. Let her know if you can assist.

Nora Dempsey (Texas) is finalizing plans for a member artists' retreat for October 2024.

Kerry Vosler
Ambassador Coordinator

PORTRAIT SOCIETY OF AMERICA CONFERENCE

Entering the ballroom of the Grand Hyatt Atlanta for the Portrait Society of America's 26th annual *Art of the Portrait* conference was extraordinary. The great tide of over seven hundred portrait and figurative artists from around the world, gathered in pursuit of creative excellence, is what Robert Henri referred to as "the great Brotherhood."

Among the crowd were the recipients of more than 35 scholarships awarded annually by the Portrait Society, including this year's full Veteran scholarship in partnership with the Patriot Art Foundation. The kickoff event, known as "The Face-Off," included fifteen internationally recognized artists working simultaneously in various mediums from live models. The three-hour event culminated in a dashing finish of stunning portraits and a palpable energy, as attendees circled the ballroom in fascination.

Earlier that day, three hands-on, pre-conference workshops were also available. After stimulating presentations, students worked from master copies, live models and individual armatures under the expert tutelage of artists Louis Carr, Anna Rose Bain, and Kevin Chambers.

Over the weekend, breakout sessions were led by a faculty of some of the most influential voices in contemporary portraiture and figurative art. Artists like Thomas Caleb Goggans, Oliver Sin, Frances Bell, Liz Harris, Ali Cavanaugh, Jason Bouldin, Grace DeVito, and Tim Rees worked individually with students to help sharpen their drawing skills.

By Marianne Rice





Susan Lyon and Jeff Hein made a dynamic duo as they explored the visual and emotional impact of expressive color. Both demonstrated their unique approach to chromatic color harmonies while painting from life on the main stage.

Casey Childs and Anna Rose Bain kept the audience laughing with playful banter as they painted fellow artist, Jeff Hein. The subject was “How to Paint a Portrait and Not Lose a Friend” – no word yet on whether Jeff is still talking to Casey or Anna.

Britain’s leading portrait painter, Jamie Coreth, who recently painted the Prince and Princess of Wales, joined virtually with Chairman Michael Shane Neal and Paul Newton, to provide helpful insights on the technique and artistry of painting the prominent.



Mary Whyte walked through her watercolor process, painting from a live model on the main stage, while Michael Shane Neal gave a lively presentation on the historical connection between watercolor and oil. Shown were stunning examples of watercolor paintings by artists Winslow Homer, Anders Zorn, and John Singer Sargent.

John Coleman captivated the audience with his progressive transformation of clay and simple armature into a young Navajo girl, then a Hopi maiden, and finally a Sioux Tribal Leader in feathered war bonnet. These sculpture studies revealed strong parallels to painting and drawing.



John warmed his clay to capture the lyrical quality of softer, more spontaneous mark making. The transformation from a child’s head, to a young woman, and an older man showed technical knowledge of head structure. John’s compositional placement of design elements moved the eye throughout the sculpture, relating a universal language in portraiture.



Friday evening, the doors of the Grand Ballroom opened to panels of small paintings displayed by number. The 6x9 *Mystery Art Sale* brought out a competitive spirit even among the most docile, as the crowd moved shoulder to shoulder eyeing pieces they hoped to bid on. All panels worked simultaneously at opening bell as numbers were called out, name badges were tossed into baskets, and a winner drawn. The fortunate went home with a piece of art by a recognizable artist, at a rock-bottom price. Proceeds from the sale help fund scholarships for future recipients to attend the conference.

Portfolio critiques and book sales and signings were available with faculty artists during the lunch break. In the evenings, artists gathered in rooms set up with live models for sketching, connecting and instruction.

The exhibition hall was filled with the best in the art supply business. Art materials were on full display throughout the weekend as artists like Timothy Rees, Kerry Dunn, Ali Cavanaugh, and Tina Garrett painted from models alongside exhibition booths.



The Gala Banquet was the crescendo of the weekend. The International Portrait Competition presented over \$158,000 in cash and awards, including the winner of the Draper Grand Prize. This year's recipient was artist Jeffrey T. Larson for his magnificent portrait, *King Hall*. The entire ballroom celebrated as honorees crossed the stage.



Reflecting on the great history of the Portrait Society and the artists who have contributed their time and wisdom to the education and discipline of fine art portraiture, founding member and first chairwoman of the Cecilia Beaux Forum, Judith Carducci, is remembered. Last year Judith's recital of a Rudyard Kipling poem moved the audience to a standing ovation.

This year Dawn Whitelaw was presented with an award for a lifetime of excellence in fine art education. Sculpture artist Ed Fraughton accepted the Gold Medal Award virtually with his wife Ann at his side. The reverence and admiration of senior faculty was only further illuminated by the Next Generation demonstrations.

Four young, up-and-coming artists, Mattie Ree Neal, Samuel Walter, Kate Orr and Kai Lun Qu shared their approach to the portrait. Their vitality and fresh energy were a harbinger of things to come; art yet in the ethereal. Their outstanding performances left no doubt that the future of fine art portraiture is in good hands.

Robert Henri understood what is gleaned from collective experiences like this when he wrote, "The student is not an isolated force. He belongs to a great Brotherhood, bears great kinship to his kind. He takes and he gives. He benefits by taking and he benefits by giving... The Brotherhood is powerful. It has many members. They are of all places and of all times. The members do not die. One is a member to the degree that he can be a member, no more, no less. And that part of his that is of the Brotherhood does not die."

An old proverb declares, "A society grows great when old men plant trees in whose shade they shall never sit." This same principle guides the Portrait Society of America.

The multigenerational relay of information, technique and inspiration is the great visionary mission of the organization.

Sunday afternoon, artists collected their things to return to their studios with renewed spirit, certain they will do it all again next year. Through the generosity of faculty, volunteers and staff, the great Brotherhood will be called back again in the quest to capture the human spirit through *The Art of the Portrait*.



Photos by Robin Damore and Peggy Kinstler

26th ANNUAL INTERNATIONAL PORTRAIT COMPETITION

WILLIAM F. DRAPER GRAND PRIZE WINNER

1. Jeffrey Larson WI, United States
King Hall, oil on linen, 60x52"

Sponsored by: American Art Collector, Jack Richeson & Co, Portrait Society of America, and Silver Brush Limited

FIRST PLACE PAINTING

2. Timothy Rees IA, United States
Her Mother's Locket, Violet at age 3, oil, 24x36"

Sponsored by: American Art Collector, Artwork Archive, International Artist Magazine, Portrait Society of America, and Silver Brush Limited





FIRST PLACE DRAWING

3. David Jamieson IL, United States

Writer's Block, graphite, carbon black and white chalk on gray paper, 24x18"

Sponsored by: Airfloat Systems, American Art Collector, Artefex, Artwork Archive, Silver Brush Limited, Natural Pigments, Portraits, Inc., and Portrait Society of America

FIRST PLACE SCULPTURE

4. Louise Weir British Columbia, Canada

Sima, ceramic with oil paint, 18x14x9.5"

Sponsored by: American Art Collector, Jack Richeson & Co., Portrait Society of America, and Rosemary & Co.



SECOND PLACE & PEOPLE'S CHOICE AWARD

5. Jeff Hein UT, United States

My World, oil on panel, 60x48"

Sponsored by: Artefex, Blick Art Materials, Natural Pigments, Jack Richeson & Co., Michael Harding Handmade Paints, New Wave Fine Art Products, Portrait Society of America, and Rosemary & Co.





THIRD PLACE

6. Amy Werntz TX, United States

Ruby Mae, oil, 23.75x16"

Sponsored by: Gamblin Artists Colors, Jack Richeson & Co., New Wave Fine Art Products, Portrait Society of America, Rosemary & Co., and Scottsdale Artists' School

FOURTH PLACE

7. Isabella Watling London, United Kingdom

Daisy, oil on canvas, 37.4x55"

Sponsored by: Ampersand Art Supply, Artefex, Golden Artist Colors, Jack Richeson & Co., New Wave Fine Art Products, Portrait Society of America, Silver Brush Limited, and Winsor & Newton

FIFTH PLACE

8. Scott Burdick NC, United States

Hypatia and the Tree of Knowledge, oil, 60x40"

Sponsored by: Ampersand Art Supply, Holbein Artist Materials, MacPherson's Art (Raphael), New Wave Fine Art Products, Portrait Society of America, Silver Brush Limited, and Vasari Classic Artists' Oil Colors



1ST HONOR AWARD

9. Frances Bell Northumberland, United Kingdom
End of Lockdown, oil on canvas, 39.3x49.2"

Sponsored by: Artefex, Natural Pigments, Portrait Society of America, Rosemary & Co., SourceTek, and Vasari Classic Artists' Oil Colors

2ND HONOR AWARD

10. Mary Sauer UT, United States
Before I Understood This Place, oil, 18x24"

Sponsored by: MacPherson's Art (Fabriano), Michael Harding Handmade Paints, New Wave Fine Art Products, Portrait Society of America, and Rosemary & Co.



AWARDS OF EXCEPTIONAL MERIT

1. Laura Arenson London, United Kingdom
December's Goodbye, graphite and chalk on hand toned paper, 20.4 x 14.1"

Sponsored by: Gamblin Artists Colors, Portrait Society of America, and Raymar



2. Kate Brockman PA, United States
Boy: Portrait of a Word, bronze, 42x9x9"

Sponsored by: M. Graham & Co., Portrait Society of America, and Vasari Classic Artists' Oil Colors



3. Joseph Daily NY, United States
Edith P. Mitchell, MD, oil, 38x47"

Sponsored by: Portrait Society of America, RGH Artists' Oil Paints, Inc., and Vasari Classic Artists' Oil Colors



4. Kerry Dunn PA, United States
Paper, Rock, Scissors, oil, 48x48"

Sponsored by: Blue Ridge Oil Colors, EdgeProGear, and Portrait Society of America

5. Kristina Laurendi Havens GA, United States
Halo, oil on panel, 10x8"

Sponsored by: Blick Art Materials, MacPherson's Art (Sennelier), and Portrait Society of America



6. Hiroshi Hayakawa OH, United States
Summer, graphite on paper, 16x17.5"

Sponsored by: Natural Pigments, Portrait Society of America, Raymar, and SourceTek



competition awards

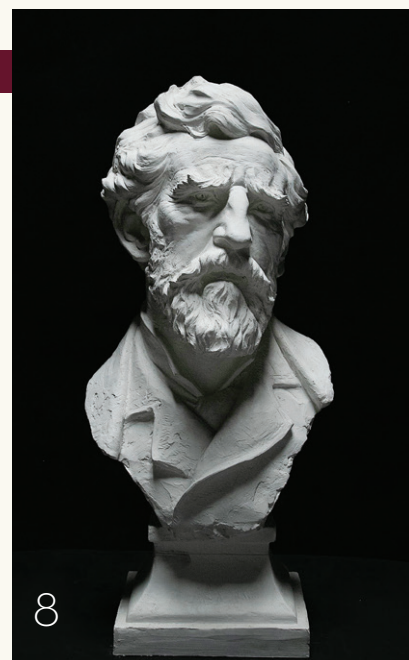
7. Sumanth Marda Maharastra, India
Ao, charcoal on canvas, 36x48"

Sponsored by: The DaVinci Studios, Michael Harding Handmade Paints, and Portrait Society of America



8. Heather Personett NY, United States
Augustus Saint Gaudens, cast hydrocal, 24x11x10.5"

Sponsored by: Golden Artist Colors (PanPastel), Michael Harding Handmade Paints, and Portrait Society of America



9. Mark Pugh UT, United States
Young Artist Sketching a Bird, oil and graphite, 60x36"

Sponsored by: Golden Artist Colors, Michael Harding Handmade Paints, Winsor & Newton, and Portrait Society of America



10. Daniel Sprick CO, United States
Jen Starling, oil on panel, 17x19"

Sponsored by: Blick Art Materials, Chelsea Classical Studio Fine Art Materials, and Portrait Society of America

SPONSORS

The 26th annual International Portrait Competition was made possible by the generous contributions of a variety of organizations that join us in supporting the arts through our educational mission. Our sincerest thanks to the following sponsors.

DIAMOND

American Art Collector
International Artist Magazine
Jack Richeson & Co.
Silver Brush Limited

PLATINUM

Artwork Archive
Vasari Classic Artists' Oil Colors

GOLD

Artefex
Blick Art Materials
Fabriano
Gamblin Artist Colors
Michael Harding Handmade Paints
Natural Pigments
Portraits, Inc.
Raphael
Raymar
Rosemary & Co.
Sennelier

SILVER

Golden Artist Colors
PanPastel Artist Pastels
Scottsdale Artists' School
SourceTek
The DaVinci Studios
Winsor & Newton

BRONZE

Airfloat Systems
Amperand Art Supply
Blue Ridge Oil Colors
Chelsea Classical Studio Fine Art Materials
EdgeProGear
Holbein Artist Materials
M. Graham & Co.
New Wave Fine Art Products
RGH Artists' Oil Paints, Inc.





By Scott Jones

THE ART OF COLLABORATION

What a conference! There are too many highlights and memories to count. John Coleman's demo was a dream come true to see. I had an exciting time sitting for Oliver Sin's demo. Seeing dozens of drawings of me by those in attendance was a thrill. I have never been busier talking about the business of being an artist. Finalists and first-time attendees often have the same questions. I found myself rehearsing three things it takes to be successful:

1. John Coleman said it best in his presentation. "The goal is not to do a replica... it is to show how you felt about what you see." Also adding, "feels like it has life in it." What are you "creating for the viewer that evokes an emotion or a feeling?"
2. Learning, practicing, and improving your skills to enable you to "evoke" your feelings. It all comes down to the art.
3. Steve Jobs observed, "Creating is different than selling". Selling must happen for creating to continue. You are responsible for selling your work!



I have been thinking about collaborations in the art market. Imagine the excitement of an invitation to show your work in a gallery only to find a myriad of restrictions. Three artists at the conference had galleries tell them they could not sell directly off their website or social media. I would never recommend such an archaic arrangement. What do collaborations look like today?

For artists in the top echelon, it may mean devoting 18 months of work to prepare for a major show with a top gallery or museum. The gallery spends that same lengthy period advertising, promoting, and preparing collectors for an experience they cannot find anywhere else. John Coleman did such a show at Legacy Gallery in Scottsdale, and sales of his bronzes and paintings on the opening night topped \$2.1 million. That is the exception, no question about it. It is wonderful for the art market and all artists and collectors to have those successes.

Now back to earth for a moment. What can you do today? While at the conference, I was following closely one of my gallery artists. While we may have been Aliza's first "real" gallery, she got her start selling her art in other venues like tattoo shops, hair salons, and a Pilates studio (she refers to them as having "captive audiences"). She also did shows at Revolutions coffee house. "These are my people," as she described how she nurtured her large following on Instagram. She described the coffee house as a workspace for many and an escape/break from the office for others. Plus, she pointed out the \$7 plus tip price tag for a cup (and a \$30 drop-in fee at the Pilates studio). I do remember thinking that does sound like a great venue for art!

Her paintings started selling at Revolutions, and I watched as she shared each sale on Instagram. Every day I was at the conference something sold. She had smartly delivered new larger pieces to the gallery including two larger bunny portraits which we prominently displayed in the window. They sold plus a companion commission. Other gallery paintings also sold. I shared her sold stories from both locations on our gallery Instagram, Facebook, and my personal Instagram. We started seeing a crossover of people coming to the gallery from the coffee house to see more of her works. A particular client was buying from both locations. Adding to the excitement is that she has presold several paintings for a show previously scheduled in the gallery in July. And we are now featuring her commissioned pet portraits in the gallery with an example on display. Capturing sales momentum is key, and I give her all the credit.

We are now talking about how to better capitalize on her Revolutions show next year along with a show at the gallery with two of her favorite (and great selling) artists. I know she is excited. And yes, I get the same thrill seeing one of her paintings sell out of the window as I did when selling John Coleman bronzes.

Think smaller to get big? Big fish in a small pond? It all starts somewhere. Who and where are "your people?"

Next time, I will share more examples of successful collaborations that I have seen. In the meantime, with summer approaching, look for opportunities to have people see you paint. In your studio, plein air, art fairs, workshops, at a local shop, let them see how and what you do. More on that to come. Questions welcomed at scottjonesfineart@gmail.com or @scottjonesfineart on Instagram.

Scott Jones has been a passionate art collector since the age of 16, and after a successful exit from the business world, shifted his focus to his passion, selling art. He is currently a Sales Consultant for Cole Gallery in Edmonds, Washington and serves as State Ambassador of Washington for the Portrait Society.

JEFFREY LARSON

2024 DRAPER GRAND PRIZE

By Christine Egnoski

One of the highlights of *The Art of the Portrait* conference is the annual Gala Banquet and Awards Ceremony on Saturday evening. With great anticipation and excitement, Chairman Michael Shane Neal read the name of the 2024 Draper Grand Prize recipient and called Jeffrey Larson to the main stage to accept his \$50,000 cash prize award, among the highest prize for portraiture in the world.

As he was accepting the award, Shane invited him to say a few words. His acceptance speech included this statement: "Thank you so much, this is such an honor and a humbling experience. This is the first time I've been to the event, and you know in the art world, we are sort of an anomaly. We like beauty, we like nature, especially human nature, and we have standards. We believe in craftsmanship, and we come together, and we all have the same set of principles - we want to get a drawing right, the flow of light as it goes across the form, a little bit of color, and

sense, but being of a competitive nature I thought it would be fun to give it a shot.

Egnoski: Can you tell us a bit about Edwin King Hall, your model for the portrait?

Larson: In late 2015, we bought the abandoned St. Peter's Church in Duluth, MN, and over the next eighteen months, we converted it into GLAFA, the Great Lakes Academy of Fine Art. Ed lived in the neighborhood and early on wandered down to see what was going on. When we opened our doors, he and his wife Sherry were among our first students attending our part-time evening classes. Ed's a tall and imposing gentleman who always conveyed that there was more to the story than one might guess. It was my wife Heidi who suggested that he would make a wonderful subject of a painting.

Egnoski: Can you tell us about the beginning stages of the process?

Larson: We set up at GLAFA, and I had several general ideas of how I might paint him. I knew I wanted him seated, not only for his benefit (he's in his eighties) but as a composition. I have learned to let the model be my guide rather than forcing an imagined pose upon them. With time they will usually relax and fall into a pose that is natural and often striking. Getting the body language right to capture a personality within their mannerisms and not depending on only a facial likeness often leads to descriptive and artistic ideas. After a number of variations over a couple of days, it became rather evident that this was absolutely the one.

Egnoski: How many sessions did you need to complete the portrait?

Larson: The entire painting was done from life, posing once, sometimes twice a week with the painting taking about ten sessions. Ed was a rock and would sit for two to three hours at a stretch. His career, as I came to learn, centered in and around the halls of congress and played a role in shaping and crafting national policies. Needless to say, the stories were fascinating and as current events would come up in conversation, he often had a back story or personal anecdote concerning some of the key players. His career demanded intelligence, dignity, and confidence along with a deep level of contemplation, and if any of this came through it is due to him with me being just fortunate to maybe capture a hint of this. The wardrobe was all his, down to the socks. He was nice enough to bring in piles of clothing options from which to select from. The drink (besides being a necessary burgundy note) was a nod to a story he told about his dad, who only half kidding, told him as he got ready to leave for college, that "a man can't go out into the world prepared if he is unable to make a decent Manhattan."

While we've known each other for years now, it was during our long sessions together that I really began to get to know him and to begin to hear in detail about the life that he's led. Part of being a successful portrait painter in this day and age

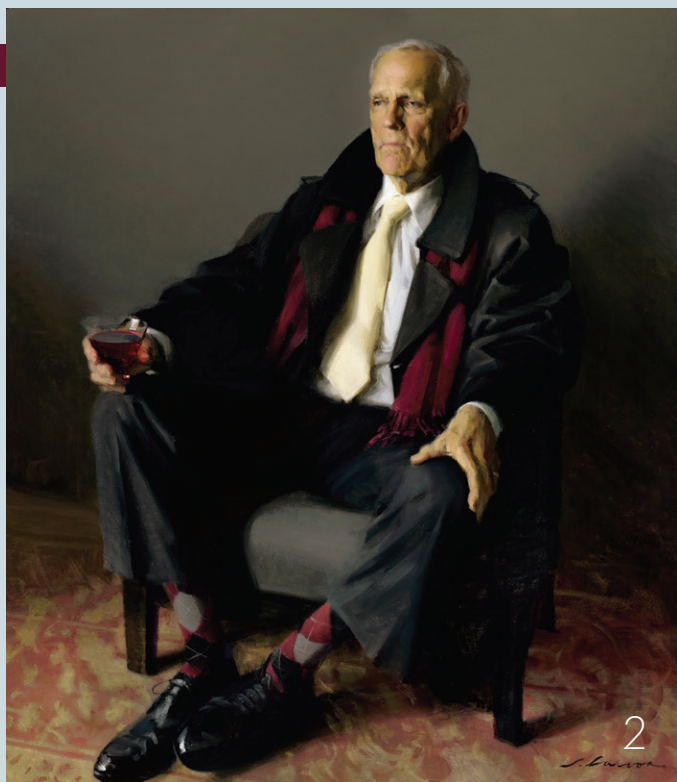


a nice composition. Some people think that's boring and old fashioned, but you look in the finalist's room, and it's anything but boring and old fashioned because it's filtered through artistic individuals, and I'm so proud to be part of this group."

Upon returning from the conference, I followed up with Jeffrey to talk about the inspiration and process behind his winning work.

Egnoski: Can you tell us about what inspired you to create this portrait?

Larson: At the end of 2023, I finally completed a number of figure projects that had taken much of the year. For fun, I wanted to do a portrait that would basically be just a passion project without the need to please, something solely for enjoyment and as an artistic challenge. I also set the date of the Portrait Society's annual competition as a deadline to create a bit of pressure. I've always painted portraits but have never considered myself a "portrait painter" in the career

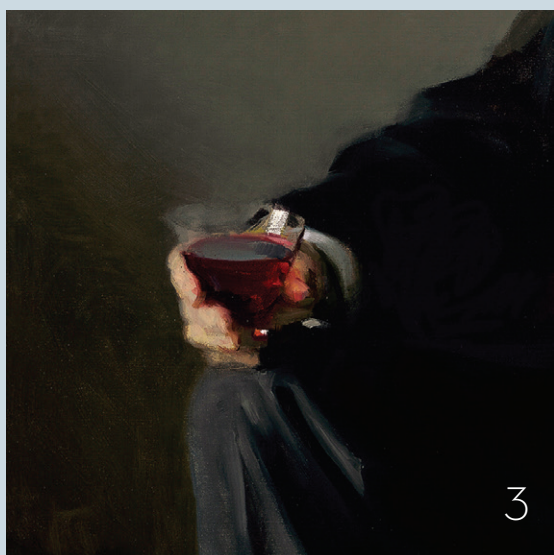


is the ability to work intelligently from photo references. I've taken enough commissions where this has been necessary, but personally, I just don't enjoy it. Getting to do such a monumental portrait entirely from life was such a pleasure. Having the hours together to engage in conversation, learn about his life and observe over an extended period all his different expressions, both big and small in my mind, were all vital to creating this portrait.

Egnoski: Can you share some details about your specific process?

As far as the procedure is concerned, after deciding upon the composition, stretching the canvas, and squeezing him within the boundaries, I laid in the entire pose focusing primarily on proportions. The next several sittings were focused entirely on his head, mapping out his features, form and light effect. Once I had that worked out and now understood his physiology and facial anatomy, I was basically able to repaint his entire head at each sitting, playing with the nuance of expressions and character until I felt I had unlocked a unified combination of subtleties that best captured his dynamic and thoughtful personality as I had come to know it. The rest of the painting was completed purposefully, subduing the focus to accentuate the head. As far as capturing the Manhattan, Ed would bring in a container with his secret recipe, and each day we'd work on it. For some reason, I seemed to have trouble with this and had to repaint it almost every day.

In conclusion, Jeffrey said, "To be awarded the Draper Prize was such an unexpected honor and privilege, and I want to express my appreciation to the society, the judges and to all the many individuals who work to create such a wonderful event!"



1. Upon learning of his grand prize award, Jeffrey took a moment to share his gratitude and to acknowledge the extraordinary work showcased in the finalists' exhibition.

2. *King Hall*, oil on linen, 60x52"

3. Detail of Hall's Manhattan drink

4. Jeffrey accepting high praise from the competition finalists after the awards ceremony on Saturday evening.



1. Lisa Bane was selected to be a participating artist in the Annual Art Walk, held on June 7th in Girard, PA. Lisa displayed her recent works and demonstrated portrait painting from a model.

2. Rosanna Gaddoni's work *Within* has been selected as Finalist for the Royal Society of Portrait Painters Annual Exhibition 2024 in London. The exhibition offers prizes and awards worth £40,000.

3. JuliAnne Jonker has recently been awarded the Phillip Eisenberg Memorial award from the Salmagundi Club at the annual members exhibition for her charcoal drawing, *Boy with the Silver Earring*.

4. Laurie Maddalina's work *Dance Joy, Dance Dream*, 20x24", oil on panel, won best of show at the Rochester Art Club's signature member show juried by master painter Anna Rose Bain.

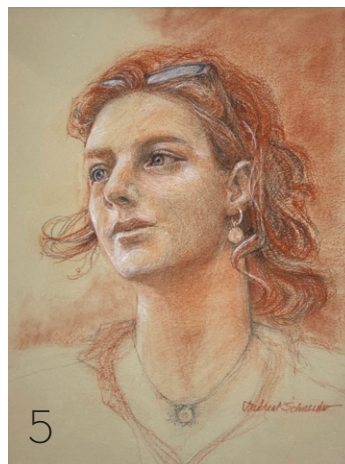
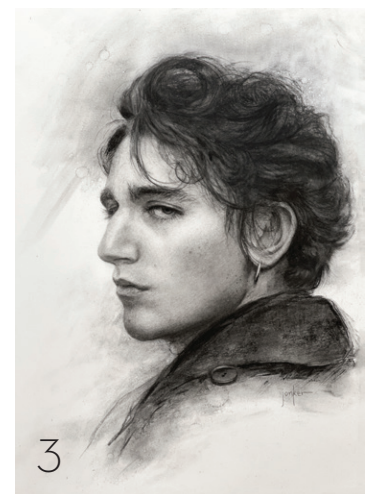
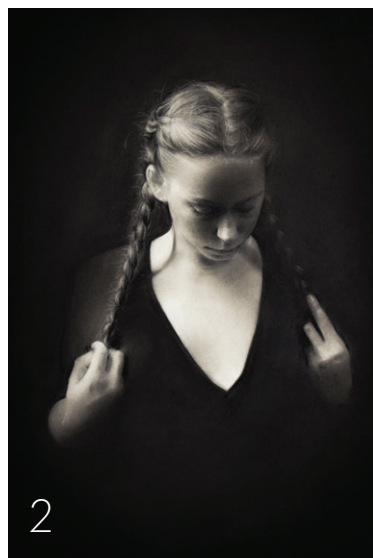
5. Andrea Schneider's portrait drawing *Julia* received First Place Award—MM/Graphics from the Catherine Lorillard Wolfe Art Club members exhibit held at the Lyme Art Association in Connecticut.

6. Sharon Sprung recently unveiled a portrait of a young man, *Andrew*, 20x24", oil on panel. Sharon said she enjoyed this commission, and it touched her heart.

7. Vicki Sullivan was commissioned to paint a posthumous portrait of John Flynn, founder of the Royal Flying Doctor Service of Australia. The Royal Flying Doctor Service was the first air ambulance in the world.

8. Christine Swann's portrait was just shown at the Butler Museum of Art in Youngstown, OH as part of a selected show of works from the Pastel Society of America's "Enduring Brilliance" International Exhibition where she won the Southeastern Pastel Societies Award. Pictured: *Peacock*, pastel, 36 x 24"

9. Nicole Troup's painting *Red Daffodil* was entered into a juried exhibit "The FCAA Annual Show" in Chambersburg, PA.

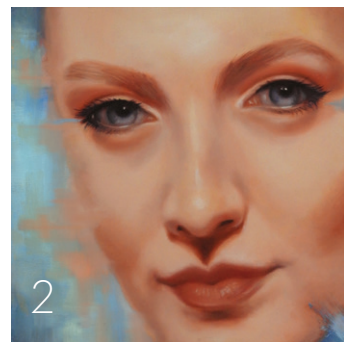


exhibitions

1. Marshall Bouldin's (1923-2012) exhibition of early artwork produced between 1950 and 1956 is on display now through August 6, 2024 at the Walter Anderson Museum of Art in Ocean Springs, MS. Visit walterandersonmuseum.org for more information.

2. Andrea Steinbauer's painting was chosen to become part of the MEAM Hall exhibition, on view at the Museu Europeu d'Art Modern (MEAM) Museum in Barcelona, Spain (August 2024-January 2025). Learn more at www.meam.es.

3. Mary Whyte's "WE THE PEOPLE: Portraits of Veterans in America" is on exhibit at the Booth Western Art Museum in Cartersville, GA from July 6 through November 15, 2024. Don't miss seeing this collection of 50 large-scale watercolors by Mary Whyte depicting one veteran from every state. Visit www.boothmuseum.org for more information.



workshops

4. Romel de la Torre will be teaching "Portraits in Costume" in the Kinstler Studio, October 8-11, 2024. For more information, contact pkinstler@mac.com.

5. Crystal Despain is teaching a workshop in Windsor, CO on October 3-5, 2024. Email crystal@crystaldespain.com for more information.

6. Ricky Mujica is teaching a Living Portraits: Bringing People to Life workshop August 28-31, 2024 at Whidbey Island Fine Art Studio. Register now at www.whidbeyislandfas.com.

7. Dawn Whitelaw is teaching "Tools for Creating Poetic and Power Paintings" workshop at the Kinstler Studio, September 12-15, 2024. Visit dawnwhitelaw.com/workshops for more information and to register.

8. Ernest Vincent Wood III is teaching two workshops this fall. The first is "Oils Unveiled: Demystifying the Medium" at The Woodlands Art League in Spring, TX, September 26-28, 2024. Reserve your spot at wal.wildapricot.org. The second is "Equine Elegance: An Oil Painting Workshop on Horse and Animal Portraits" at On Track Studios in Franklin, TN, November 12-14, 2024. Reserve your spot by email: brenda@on-track-studios.com.



RENEWING MEMBERS

A special THANK YOU to our renewing members in March, April, May

MARCH

Patron

Barbara Tyler Ahlfield, MD
Richard Balash, TX
Michael F. Barrett, CT
Don Battles, IN
Lynda Brill, IN
Cathery Cadieux, CA
Andrina Carey, FL
Mihwa Cha, KS
Raj Chaudhuri, CO
Helen Ciraulo, NJ
Momir Cirovic, IL
Judith A. Clark, RI
Tracey A. Ellis-Haynes, OH
Laurie Ferreira, CA
Eddie Filer, Jr., TX
Toy Fowler, VA
Julie M. Frank, AZ
Christy McSwiggan
Freeman, GA
Jeffrey P. Gareri, TN
Anne E. Hall, GA
Larry Hall, GA
Nicole Hansen, WA
James (Jim) Howe, VA
Deborah D. Kepes, GA
Donella Lay, TX
Paige Maddox, TX
Suzy Mellott, FL
Jeffrey O'Boyle, WA
Mary Reilly, VA
James Tennison, WA
Mike Torma, LA
James W. Truitt, MD
Joseph C. Walker, MS
Margaret Tcheng Ware, CA
Archelle Wolst, WI
Scott Woyak, PA
Li Yue, NJ
Paula Zeller, MD
Mary Jane Zimarowski, MA
Len A. DeAngelis, RI

Faculty Patron Member

Leslie Adams, OH
Jason Bouldin, MS
Sam Knecht, MI
Robert Liberace, VA
Jamie Lee McMahan, TN
Alexandra Tyng, PA

General

Miriam Baranov, OH
Maria Battista, CO
Ellen Bazzoli, OH
Suzann Beck, MN
Sherron Belk, MS
JoJean Beller, AK
Helen Curry Benet, FL
Carol Berning, TN
Julia Bezgacheva, VA
Martha Bradshaw, CT
Cathy Buck, IL

Mary Buckman, CA
Betty Bullen, TN
Leonard Buscemi, TX
Monica Carmona, CA
Jane Glickman Cavala, CA
Kamen Chalakov, NV
Mary Ann Cherry, ID
Sherry Clark, TX
Henry Clemons, IN
Connie Clutter, PA
John Cole, TX
Chris Crotty, SC
Joseph A. Czarnota, NY
Danielle Day Damson, AL
Kathy Daniel, NJ
J. Adam Davis, GA
Nora Dempsey, TX
Fran Di Giacomo, TX
Boz Droca, TX
Helen Elder, NH
Douglas Elliott, AZ
Carlene Newell Elmore, MO
Joni Emily, CO
Erin Farnsworth, UT
Felicia Feldman, CT
Carol Fors, LA
Jan Fritsen, CA
Clydetta Fulmer, AL
Christine Gahagan, FL
Linda (Mike) Gantt, NC
Margaret Ann Garrett, GA
Beverly Gleason, TN
Gary Godbee, NJ
Linda Groene, FL
Olga Hegner, UT
Alla Hiser, VT
Lynn Hock-Napoli, CA
Emma Holland, FL
Jean Kalin, MO
Mark Kandutsch, ME
Sally Baker Keller, IL
Kathy Kitzmiller, GA
Alana M. Knuff, NC
Vonnice Kohn, TX
Dan Kraus, SC
Kris Krava, GA
Heather Larsen, MD
Deborah Leber, NJ
Jamie Lindholm, CO
Matilda Luk, NJ
Nancy Lunsford, TN
Nicole Maloy, PA
Hal A. Martin, TX
Pamela McCain, FL
Jacqueline Medeiros, GA
Holly Morgan, VA
Sharon A. Morley, MA
Lee Nabors, AL
Lynn Newhouse, NC
Barbara Noll, TX
Soko Okada, IL
Gayle Patterson, OK
Karen Perez, TX
Cynthia Peterson, AZ
Jennifer Polnaszek, TX
Dottie Poniatowski, VA
Panji Pope, OH
Pam Powell, CA
Bethany Richard, VA
Lena Wolf Rothman, MN

Elizabeth Rouland, CO
Ed Routon, TN
Tatiana Rugers, FL
Edgar Saldana, MN
Elizabeth Salim, VA
Ginger Sanaie, VA
Rebekah Saxanoff, NC
Robert Scudder, MI
Suzanne Shaff, MN
Pamela Shumway, IL
Kaysha Siemens, NC
Elinor Howard Smith, IN
Kenneth W. Smith, OH
Sharon Ann Smith, NJ
Sandy Smith, PA
Judith D. Specht, MD
Denise Stoker, WI
Peggy Sullens, GA
Annette Sykes, MA
Makeda Sylvester, GA
Wende Szyperski, VA
Janice Tackett, FL
Robert Taraschi, DC
Alice Taylor, GA
Jennifer Taylor, TN
Nicholas Thorp, NC
Catherine Trezek, IL
Andree Tullier, MD
Eric Von Berg, CA
Chiachen Wang, CA
Jeffrey R. Watts, CA
Robin Wellner, NC
Elaine Western, AL
Susan Wilcox, MA
Karen Bradley Wilharm, GA
Barbara M. Williams, CA
Debbie Williams, UT
Denise Woods, FL
Daniel Wornicow, TN
Shaoxiong Wu, GA
Wei Xu, CA

International

Min Chen, China
Anne Crisell, Canada
Rosanna Gaddoni, Netherlands
Lianne Gulka, Canada
Chippie Kennedy, Canada
Heather LaRue, Canada
Tai Meng Lim, Malaysia
Sihua Liu, China
Bruce Lum, Canada
Anne Reboul, France
Sally Ryan, Australia
Keming Shen, Australia
Anetta Stylianou, Cyprus
Morag Webster, Canada
Anne Ziegenfuss, Austria
Natalie Zuchetti, Australia

APRIL

Patron

Joseph Alexander, MN
Adam Bauder, VA
Linda Mount Cappelluzzo, AL
Jose Cardenas, CA
William Dixon, GA

Connie Erickson, KY
Steve Farrar, VT
Linda Garden, FL
James Gill, TX
Varda Vidal Goldstein, NY
Virginia Hickey, VA
Cantey T. Kelleher, NC
Guy Kiernan, PA
Christopher Lang, ME
Joanna A. McKethan, NC
Kenneth L. Miller, PA
Lorraine Mocco, NJ
Carol K. Mullen, VA
Zack Murray, TX
Cornelia Sidley Parker, MN
Carol M. Platt, FL
Donna Quesada, MD
Sharif Sadiq, NY
Sandra Ward, TN
Faculty Patron Member ,

Faculty Patron Member

Jennifer R. Welty, CA

General

Wendy Adams, GA
John Amato, NY
Livia Ayal, OH
Sherry Barber, TX
Renee Bates, TN
Christiane Bouret, IL
JoAnn Bugg, AL
Mary Jane Bugh, OH
Mary Carew, NY
David Chang, FL
Alison Curley, MD
Mia Darshan, OR
Tiffani Emerick, ME
Dr. Allen M. Fellows, FL
Carolyn Lesinski Gabbe, ME
Gene Garratt, FL
Christine Gasser, NC
Deborah Gill, ID
Lori Garavuso Goldsmith, NJ
Melanie Handy, GA
Jane Haverty, FL
Daniel Hayduke, NY
Heidi Hoffer, NC
Judy Holt, GA

Merry C. Hudson, MD
Jeanne Hyland, NM
Jeffrey Janoff, CA
Frankie Johnson, IL
Sue Heil Kibbe, ME
Julia Koutroulis, TX
Lisa Kovvuri, NH
Julianna Lazio, CA
Patricia Mathes, AZ
James McComas, CO
Thomas Mewborn, VA
Kathy Morris, GA
Ted Nuttall, AZ
Dale Owen, GA
Victor A. Pisini, MA
Richard T. Reminger, FL
Wendy Rogers, GA
Leo Rucker, NC
Sharron Rudowski, AL
Almerinda P. Silva, MA

Kathleen Simmons, IA
Shelley Simon, OR
Tara Smith, CA
Catherine Sullivan, FL
Grace Tang, TX
Stacey Ann Taylor, TN
Katharine Taylor, MI
Patrick A. Tupa, ND
Rosalie T. Vaccaro, AZ
Wendy Wagner, FL

International

James Armstrong, Trinidad & Tobago
Klara Dolezalova, Czech Republic
Diane Firth, United Kingdom
Jaq Grantford, Australia
Penelope R. Graydon, Canada
Karen Larson, France
Jia Liu, Canada
Athina Soultani, Greece
Laura Venhuizen, Canada

MAY

Patron

Michelle Andrews, OH
Timothy Beacham, GA
Gordon Bell, MD
Nathan Bertling, SC
Kulwant Bhullar, Canada
Travis Biller, TN
Lisa Busby, MS
Linda H. Champanier, NY
Scott Cooper, TX
Nina Fritz, FL
Debby Goodman, FL
Sara Hadley, MI
Marjorie S. Hicks, TN
Michael A. Hoskins, CA
Patrice Hudson, WI
Janet Kingan, FL
Kathleen Ann Lusby, FL
Eric Marts, WA
Palmyra McAllan, NJ
Michael Murphy, MA
Mary Peterson, TX
Kathryn Powell, DC
Gretchen Pravaz, FL
James Fraser Purdie, Scotland
Tom Quaid, LA
Colleen Regan, VA
Emilie Rhys, LA
Gillian Sargeant, CO
Annie Nelson Sweat, TX
Judy Takács, OH
Margaret Taylor, Canada
Yvonne Todd, KY
Wendy Wiebel, FL

Faculty Patron Member

Mardie Rees, WA

Faculty Member

Nancy Guzik, NH
Johanna Harmon, AZ
Alicia Ponzio, CA

General

Julie Allen, CA
Areej AlQaysi, VA
Tony Armendariz, IL
Richard Arnemann, TN
Nancy N. Barber, CA
John Barrows, CA
Cheryl Ann Bearss, VA
Alan Bell, ID
Cynthia Blair, RI
Mike Brewer, VA
Jesse Britten, FL
Priscilla Budik, MN
James A. Burrell, IL
Marco Campos, FL
Charles A. Carnahan, WV
Catherine M. Carney, PA
Lindsay Carroll, NC
Mary Casey, OR
Shere Chamness, CO
Carolyn Cheney, MI
Muriel Christensen, IL
Chris Clamp, NC
Wendy Crooks, RI
Steve Cusano, PA
Will Dargie, MA
Jenny Davis, VA
Debra Destoppeleire, IL
Anita Dewitt, KY
Cynthia Dill, NY
Kathleen Dunphy, CA
Suzanne Edwards, NC
Nicholette Fetsch, CA
Antonia Franck, IL
Tracy Frein, IL
Patricia Fritz, NJ
Stuart Fullerton, IL
Chela Gambetta, IN
Karen Garnett, CA
Peter Gillespie, IL
Michael Hall, UT
Lee Hardman, CA
Kristine Hargreaves, MN
Edd Tokarz Harnas, HI
Julian Hartzog, FL
Hiroshi Hayakawa, OH
Aaron F. Henderson, GA
Dan House, FL
Wei Hsueh, IL
Carol Hungerford, CA
Margaret Hunt, SC
Jae J. Hwang, CA
Joseph Jackson, TX
Virginia Price Johnson, VA
Ann Joubert, LA
Tricia Kaman, OH
Katie Karram, NY
Debra Keirce, VA
Laura Kemmerling, NY
Betty King, GA
Steve Ko, TX
Julie Korsmeyer, AK
Marybeth Kou, IL
Laura Lawson, TX
Robert Liles, LA
Michal Liske, GA
Marquita Macon, MS
Michael Martonick, WA
Ruby Mason, GA
Amanda Mattison, FL

Mahua Mazumdar, VA
Kathleen McKenna, OH
Arleen Merrill, AZ
Jessica Michaelson, UT
Stacy Minch, UT
Carol J. Mullen, CO
Laura Murphey, GA
Connie Hargitt Nobbe, IN
Stan O'Dell, MS
Joy S. Olney, WA
Diane Olsson, FL
Sandi H. Prentis, NC
Debra Reid Jenkins, MI
Jan Richardson, WI
Karen Rudnick, NY
Antonia Ruppert, IL
Denise Sagan, AR
Donald R. Sayles, MI
Katherine Schuber, GA
Beverly Schupp, AK
Mami Shimomura, WA
Anita Simes, IL
Shamim Sisson, VA
Andrew Sjodin, MN
Hodges Soileau, FL
Jan Stommes, WI
Mary Stovall, NM
Sue B. Thomas, TN
Joanne Townsend, NJ
Dan Tucker, PA
Michael Van Zeyl, IL
Jean Wagner, WA
Kungyun Wang, GA
Pamela Wilde, MD
Larry Witham, MD

International

Desiree Crossing, Australia
Joy Gales, Canada
Pamela Leiper, Canada
Sergey Malina, Canada
Ann Morton-Campbell, Australia
Martine Norman, United Kingdom
Dr. Guenter Schwarz, Austria
Carol Stewart, Australia

NEW MEMBERS

A WARM WELCOME to our new members that joined in March, April, May

MARCH

Patron

Maggie Hoback, GA
Fernand Poulin, NC

General

Kendra Adamson, NV
Cathy Berry, MI
Howard Bolter, MN
Andrew Brazier, CA
Jinlin Brendel, CA
Kate Brockman, PA
Gary Byrd, NM
Carmen Chami, IL
Janet Cooke, NY

Mark Dickinson, CA
Michael DiSante, CO
Todd Groesbeck, MD
Beck Lane, FL
Robin MacKillop, TN
Navya Mallepeddi, CO
Maya McDonald, SC
Robert Papp, PA
Mario Rinaudo, MD
Susan Sutherland, TX
Elizabeth Taylor, GA
Tally Trimble, VA
Anna Walter, PA
Kate Walters, GA

International

Juan Gomez, Canada
James Hutten, Canada
Shijie Ma, China
Chantal van den Brink, Netherlands

APRIL

Patron

Beatrice Barkin, NY
Teri Howard, AZ
Monica Ibarra, NJ
Mark Novak, CA
Mina Schultes, FL
Terrie Whitehurst, MS
Eric Wilson, GA

General

Amanda Bonner Adamson, TN
William Arnott, IV, SC
Leanora Marion Colletti, SC
Susan Edelheit, WA
Kari A. Gustafson, MN
Janie Haskins, FL
Brian Howell, VA
Toni James, AZ
Gregory Kellogg, NY
Lisa Newman, CA
Carolyn O'Donnell, NY
Lorna Perkins, NH
Ellen Rich, FL
Julie Rumsey, ID
Jeanette Sablock, ME
Charles Sands, CT
Ming Sun, NY
Marcus Valdes, GA
Ning Wang, WA
Daniel Willis, GA

International

Phoebe-Louise Stewart
Carter, United Kingdom

MAY

Patron

Suzanne Clark, VA
Claudia Boyce, SC
Daria Shugaieva, FL

General

Sue Blodgett, MT
Thomas Bowles, SC
Shannon Burch, IL

Andres Cabanos, CA
Bruce Dempsey, TX
Teresa DeSeva, PA
Katherine DiMartino, CA
Sheila Duncan, SC
Stephanie Gaffney, LA
Laurie Gibson, CO
Claudia Goertz, CA
Catalina Harman, CA
Laura Hausler, TN
David Hosler, FL
Beth Hyatt, AZ
Hillary Inkaya, TX
Laurie Johnson, WV
Jessamyn Kaback, CA
Henry Kuerer, TX
Elizabeth Lambert, MA
Jill Leiporandt, IL
Barbara McClure, IL
Kathy Briggs Mere, LA
Rebecca Miller, IL
Carmela Moreno de Shahani, TX
Crystal Nichols, GA
Nishith Pandya, DC
Willian B. Rembert, GA
Christopher Schade, IL
Warren Stevens, WA
Meagan Thomas, GA
Karen White, DC
Kathleen Wildman, IL
Jackson Wrede, MI
Jose Zendejas, IL

International

Chris Plewes, Canada
Elizabeth Ralph-Smith, New Zealand
Svetlana Semenova, United Kingdom

Corporate

Heidi Emery, WI

Student

Olivia Kathleen Christensen, ID
Audrey Mundell, VT

PORTRAIT SOCIETY OF AMERICA UPCOMING EVENTS & PROGRAMS

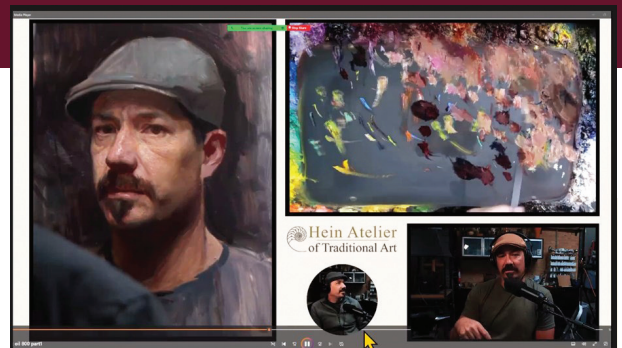
The Portrait Society of America has several upcoming events and competitions. We invite you to participate either by attending an event or sharing your work.



MEMBERS ONLY COMPETITION

Entry Deadline: November 4, 2024

Recognizing Portrait Society members' artworks in five categories: Commissioned Portrait, Non-Commissioned Portrait, Outside the Box, Still Life and Animals as the Subject.



MONTHLY WEDNESDAY WEBINARS

Online monthly educational content offered live by faculty artists with question-and-answer sessions at the end of the evening.



SIGNATURE STATUS

Entry Deadline: September 1, 2024

Signature Status recognizes those practicing and accomplished artists who are dedicated to the educational mission and high aesthetic standards of the Portrait Society of America.



27TH ANNUAL THE ART OF THE PORTRAIT CONFERENCE

The annual portrait and figurative artists' celebration in Washington, DC from May 8-11, 2025.



INTERNATIONAL PORTRAIT COMPETITION

Entry Deadline: February 17, 2025

Showcasing the very best in fine art portraiture and figurative work.