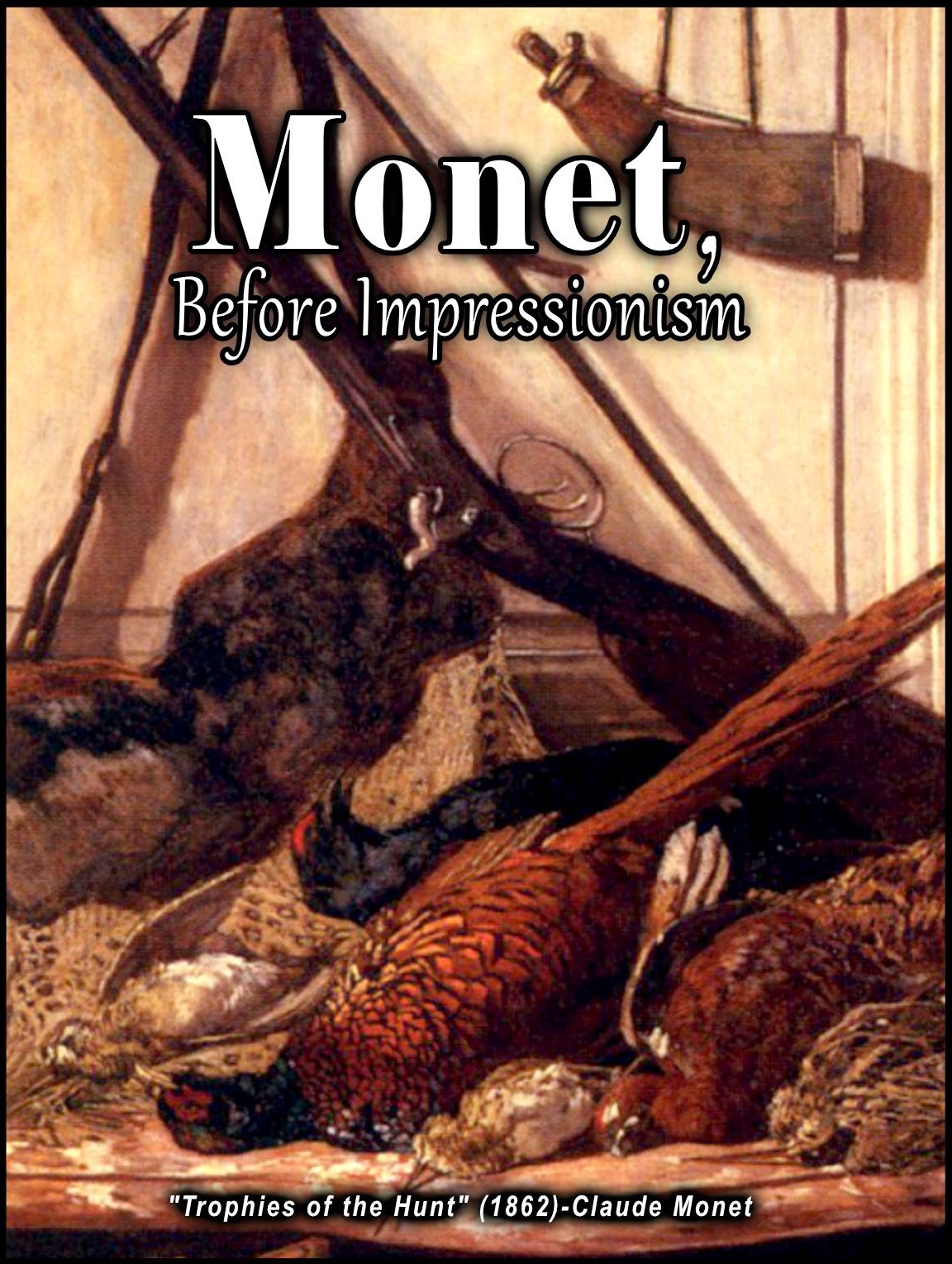
Volume 3 Issue 5

the artGallery e-magazine

Showcasing Artists from around the World!



Monet, Before Impressionism

"Trophies of the Hunt" (1862)-Claude Monet

In this issue:

- INTERNATIONAL 7 ARTISTS
- Monet, Before Impressionism
- Oil Pastels - Tips & Techniques
- May Sources for Art Competitions
- Fascinating Art Stories

Check us out on: YouTube





In the Studio... ...with the Editor!

GERALD WALL

The last two years have been a tremendous growth for the magazine having reached a global market with artists from over 40 countries. We went from an online digital magazine to a downloadable PDF, and an online Flipbook reader and now an Amazon eBook.

We have tried to make the magazine readable in multiple formats and the next goal is to get an on-demand print version available by the end of the year. We think many artists and readers would like to have a physical copy.

Both my brother and I worked in the printing business for years and knew that when starting out, printing the magazine would be cost prohibited. Having a global market would make it even harder because of distribution costs. However, with the new On-Demand printing technology and newer distribution options we may achieve this goal. But it still requires more money than is coming in.

So starting in July, we will after 2 years, be charging both a small subscription cost and a reasonable artist placement fee. More on this will be announced in the next issue. We will grandfather in all subscribers and artists up to the July/August issue. So if you have friends who are artists or enjoy art, encourage them to subscribe now. If you are an artist and still want to get in for free, go to our website and submit your art for June's issue.

Also, our YouTube channel has grown tremendously with over 20 international artists being featured so far. If you have been in the magazine and want to submit 40 works of art for a YouTube video gallery, now is the time to do so free because that also will be changing in July.

My brother and I being retired, have still not taken a salary and plan to utilize the money for the growth of the magazine for another year and will see if the Lord blesses this endeavor, but we greatly appreciate our supporters and all our contributing artists. Enjoy!

Please address all comments to editor@theartgallerymag.com

T.A.G.
THE ART GALLERY
E-magazine

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ABOUT THE ART GALLERY E-MAG

The Art Gallery e-magazine is a monthly free 32 page digital publication. Its purpose is to showcase artists from around the world and their work.

We are excited to gather both upcoming as well as seasoned artists from many states and countries to display their art in this publication. Each month we will exhibit new artists and their works in this digital gallery to help promote their art and inspire other artists. We will also offer articles on tips, techniques and trends in the art world. This is a monthly Free online digital e-magazine that is both viewable and downloadable **to our subscribers.** If you enjoy this publication share it with others.



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The Art Gallery e-magazine is an interactive publication.

The Flip book version and downloadable PDF is interactive. All URLs, including **artists' websites and social media links** are clickable links. They will open up a browser and take you directly to their website. Likewise, all email links will open up your email program to send an email. I have also made the **Table of Contents** interactive. By clicking on an artist's **name or image** you can **go directly to the artists page.** Click on the **header** at the top of the page and you will return to the **Contents page.**

Let us Hear from You!

We would love to hear what you think of this publication, its contents, suggestions for articles, artist recommendations and anything you would like to share with us. Please address all comments to editor@theartgallerymag.com



About the Cover



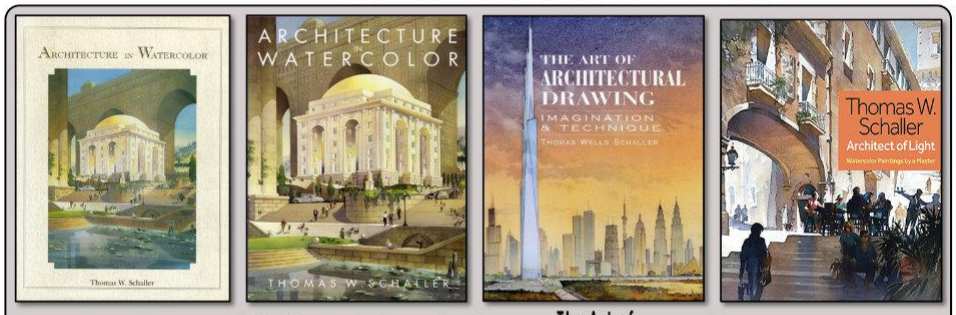
I love impresionism and Monet's impressionism in particular. It is not too often that a painter trained in tradtional art veers off course and discovers his own path and causes a new and unique shift in the direction of art. It was rumored that because Monet had cateracts, this caused him to see diferently and thus he painted differently. However, not only did he paint impressionism before he developed cateracts, but his style did not change after he had cateract surgery. Monet simply did what a lot of painters do and he went through various stages of painting trying to find his artistic niche and voice. But I have always been fascinated in the early styles of artists like Picasso before cubism, Van Gogh before Impressionism and Expressionism and Salvador Dali before surealism. Monet spent five decades painting expressionism but his first 10 years he was simply an excellent traditional oil painter. If you saw these works you would never guess that they were by Monet. So in this article on page 8 we share the early works of Claude Monet before becoming the father of Impressionism. Enjoy! *Gerald Wall -Editor*



BOOKS AND VIDEOS

THOMAS W. SCHALLER

Master Watercolor Painter



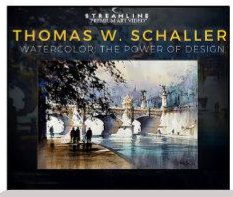
Architecture in Watercolor 1st Edition | Architecture in Watercolor 2nd Edition | The Art of Architecture Drawing Imagination & Technique | Thomas W. Schaller Architect of Light

Available on Amazon (Click Photo to go to Link).

Thomas Schaller is a multi-award-winning artist, architect, and author based in New York City. He has been a premier watercolorist for decades and travels nationally and internationally to give lectures and classes to teach his watercolor techniques. He also has instructional and teaching videos on his YouTube channel.

https://www.youtube.com/@thomaswschaller

www.thomaswschaller.com



Watercolor:The Power of Design · DVD

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the artGallery e-magazine

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Non-Discrimination Policy

We at the **Art Gallery e-magazine** do not discriminate against Race, Gender or Nationality! Being an ***international publication*** means we deal with artists from around the world. This unfortunately means that we sometimes have artists from nations that take offense with using other artists from opposing or warring nations.

We believe art is universal in both origin and appreciation and that art breaks political barriers as long as it does not purposely promote social concerns or division. We have had many artists in our magazines whose nations may be in conflict, but we do not look at them as soldiers but as artists. It would be wrong to remove an Ukrainian artist because a Russian artist is offended or an Israeli artist because a Muslim artist is offended, and visa versa. Both groups have people that would rather use a paintbrush and canvas then a gun. This is not a political publication but an art publication. And regardless of one's race, gender or nationality we are to appreciate their work regardless of their background! The focus of this publication is Art and not politics, gender preference, race or nationalities.

The world can be an ugly place and art can help us focus on the beauty around us and take us away from the horrors that are often around us. We are very selective in who we allow in the magazine and it's based upon the artist expression not the political or social message. Let's leave that to social media. Art should unify people and not divide us. Art should focus on nature and people apart from social issues without being discriminatory, preferential, divisive or exclusive. Let's appreciate the creativity of the individual and avoid shortcomings of select groups, and just continue to show the beauty of nature and artistic expression so that we can enjoy art for the sake of art alone.

Thank you for your understanding and respect of other.

Sincerely,

Gerald Wall

Editor/Publisher



ARTISTS
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ARTISTS

Table



Russia
12 Boris Indrikov



New York, USA
14 Vladimir Zlotskiy



Utah, USA
16 Richard K. Jolley



Kentucky
22 Nick Stevens



Canada
24 Olivia De Rossi



ENCORE ARTIST Ukraine
26 Yaroslav Khanko



ENCORE North Carolina
28 Laura Pollak

e of

ARTICLES



Art History

8 Monet before Impressionism



Technique

18 Oil Pastels - Tips and techniques



Resource

20 Sources for Art Competitions



Trivia

21 Fascinating Art Stories Part 11

This PDF is **interactive**. All URLs, including artists' websites and social media links are **clickable links**. They will open up a browser and take you directly to the website. Likewise, all **email links** will open up your email program to send an email.

CLICK on the artist's **name** or the **IMAGE** below to go to the ARTIST PAGE

CLICK on the **Art Gallery header** to return to the Table of Contents.



the artGallery e-magazine

2025

Monet, Before Impressionism



It is estimated that Claude Monet produced nearly 2,000 paintings throughout his prolific career which spanned over six decades. Most of his paintings were of the impressionist style, however for the first decade Claude Monet was trained in classical realism and produced many great paintings that you might not recognize as a Monet. Yet even in his early days you can see the roots and beginning shifts into the impressionist style he became known for as he slowly transitioned from strict realism to a more looser style. Monet went through some early stages where his style was more traditional and aligned with the **academic** and **realist** approaches of the time. So lets delve into his early roots.

His Early Development (1840s–1860s)

Childhood and Sketching (1840s–50s)

Claude Monet was born in 1840 in Le Havre, Normandy. As a teenager, he was already selling **caricatures** and portraits—sharp, expressive, almost cartoonish. That playful observation of personality never really left his work. His early caricature work is pretty surprising—think bold lines and humor, not soft Impressionist tones.

Early Career (1850s–1860s)

Monet began actually studying art around 1857. He took lessons in traditional techniques and drew inspiration from the **Barbizon School** and realist painters like **Gustave Courbet** and **Eugène Boudin.** Boudin especially encouraged him to paint outdoors (en plein air) to understand nature and natural light.

Monet painted realistic landscapes, seascapes and portraits. His early works were marked by more detailed and controlled brushwork than his later, looser Impressionist style. Realism was his first painting style.

Mentorship from Eugène Boudin

Around 1856–1857, he met **Boudin**, a landscape painter known for **plein air (outdoor)** painting. Boudin convinced him to go outside and **paint directly from nature**—a game-changer for Monet. *This was the spark that started moving him toward what would become Impressionism.*

Pre-Impressionist Landscape Work (1860s)

Military Service and Shift to Art

Monet briefly served in the military in Algeria (1861–62), which exposed him to vibrant light and color—he later said the light in North Africa affected his sense of color. He left early due to illness and began serious art training in Paris.

Studying in Paris

Studied at the **Académie Suisse** and under **Charles Gleyre**, where he met **Renoir**, **Bazille**, and **Sisley**—future Impressionist friends.

Realist Influences

His early landscapes were more aligned with the **Barbizon School**—artists like **Théodore Rousseau** and **Jean-Baptiste-Camille Corot**—who emphasized natural, detailed, moody landscapes. Also influenced by **Courbet**, especially in the solid, earthy realism of his early paintings.

A Few Examples of Pre-Impressionist Monet Works

1858 - *View from Rouelles-* Traditional landscape, dark greens and browns, realistic detail. This was a more subdued, naturalistic landscape and one of his earliest known works.

1864–65 - *The Pointe de la Hève at Low Tide-* Still focused on nature, but with clearer structure and less atmospheric looseness than later works. Monet painted this when he was only 23 and still an art student. The subject-matter was traditional - a fisherman, peasants gathering seaweed.

1865 - *Mouth of the Seine at Honfleur-* Transitional natural light is becoming more important.

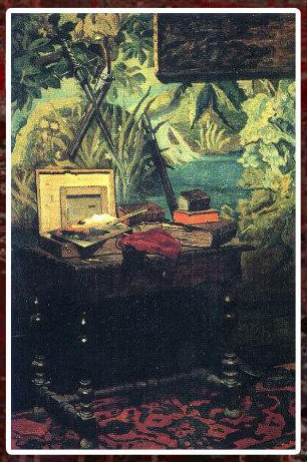
1866 - *Camille (The Woman in the Green Dress)* Highly finished, academic-style portrait, a success at the

Monet, Before Impressionism

"The richness I achieve comes from nature, the source of my inspiration." -- Claude Monet



View at Rouelles (1858)



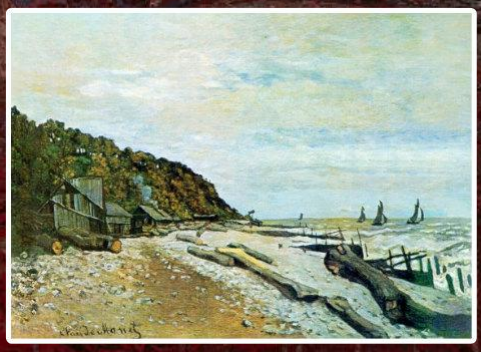
A Corner of the Studio (1861)



Still Life With Bottles (1862-1863)



A Farmyard in Normandy (1863)



Boatyard near Honfleur (1864)



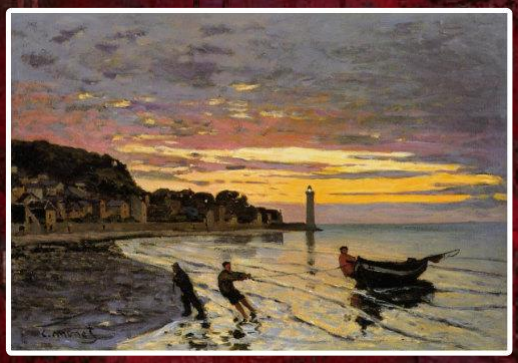
By the Sea (1864)



Spring Flowers (1864)



Farm near Honfleur (1864)



Hauling a Boat Ashore, Honfleur (1864)



Road in a Forest Fontainebleau (1864)



Street of the Bavolle Honfleur (1864)



The Chapel Notre-Dame de Grace at Honfleur (1864)

Salon. This portrait was very different from his later, more abstract takes on people and light.

1867 - *Women in the Garden*-Painted en plein air with a large canvas, but still tightly rendered. Not yet loose like his later work.

Signs of What's Coming

Even in these early pieces, you start to see an obsession with light and shadow. He had a desire to capture changing conditions in nature. He also started experiments with painting outdoors, directly from life.

He just hadn't let go of **tight detail and traditional composition** yet.

Monet didn't just wake up one day and invent Impressionism. His path into it was a mix of **personal experiences, artistic influences, rebellion against academic tradition**, and a **genuine obsession with light and nature**. Here's the story of how Monet got pulled (and pulled others) into what became Impressionism:

Early Love for Nature

Thanks to growing up in **Le Havre**, a coastal town, Monet was constantly surrounded by skies, seas, and shifting weather.

His mentor **Eugène Boudin** introduced him to **plein air painting** (painting outdoors), which was revolutionary at the time. Boudin told him: *"You must learn to look."* And Monet did—obsessively.

Frustration with the Academy

In Paris, Monet trained at traditional schools like the **Académie Suisse** and studied with **Charles Gleyre**, where he met future Impressionist buddies: **Renoir, Sisley, and Bazille**.

The Salon, or officially the Salon de Paris, was an annual exhibition of French artists' work that took place in Paris. Monet's painting *"Camille"* (1866) was accepted by the Salon, but he was frustrated with the whole system. He wanted freedom—to paint **what he saw**, not what the Academy wanted.

In 1886, the Salon's organizers rejected a painting by Claude Monet, and this act is often seen as the final straw for the artist and his fellow Impressionists. They were all **fed up** with the rigid, polished, historical and mythological paintings the official **Salon** expected.

Obsessed with Light and Color

He was fascinated by how light changes everything—how a landscape, a cathedral, or even a haystack could look **completely different** at different times of day.

He started working with **short, broken brushstrokes**, **vibrant colors**, and **optical mixing** (letting the eye blend the colors), rather than blending everything on the palette.

The Franco-Prussian War (1870–71)

War broke out and Monet fled to **London**, where he discovered **Turner** and **Constable**—British artists who were all about atmosphere and light.

Turner's foggy, glowing landscapes especially stuck with him. This broadened Monet's sense of what painting could be.

Transition to Impressionism (1872)

The Breakthrough: "Impression, Sunrise"

By the late 1860s, Monet started experimenting more with light, color, and loose brushwork, leading to ***"Impression, Sunrise"* (1872)**—the painting that named the movement. His evolution was gradual, not an overnight shift.

Painted in Le Havre, ***"Impression, Sunrise",*** showed a **loose, almost sketchy** view of the harbor at sunrise. When it was shown at the **1874 independent exhibition**, a critic mocked it by saying it looked like a mere "impression" rather than a finished painting. The name stuck, and the group **owned it**—thus, *Impressionism* was born.

The Group Spirit

Monet didn't do it alone—he was part of a **rebellious crew** that included Renoir, Degas, Pissarro, Morisot, Sisley, and Caillebotte.

They rejected the Salon and exhibited independently to create space for their style, even though it was risky and often ridiculed.

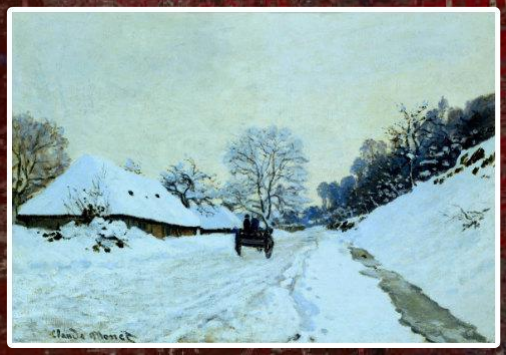
Five directives that moved Claude Monet to becoming the father of Impressionism

1. *A deep love for **nature and light**.*
2. *Rebellion against **academic norms**.*
3. *Influence from **Boudin**, **Turner**, and **plein air painting**.*
4. *Friendship and collaboration with **like-minded artists**.*
5. *The courage to take **creative risks**, even when the public didn't get it—yet.*

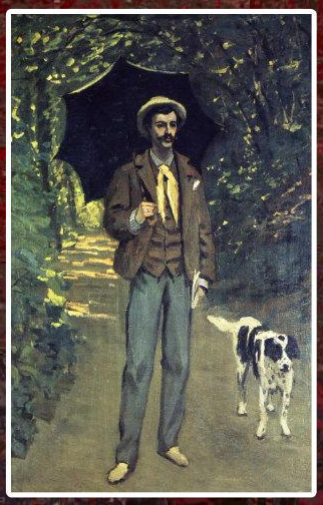
No doubt Claude Monet was an exceptional realistic painter long before he invented the impressionist style. The Roots of realism and the observation of light and color through outdoor painting helped him integrate the principles he learned into a later looser style of short strokes and less blending which slowly helped him to develop the impressionistic style that he became known for.

Monet was not afraid to experiment and became innovative in his development of not only an art style but a movement that would change the world of art forever!

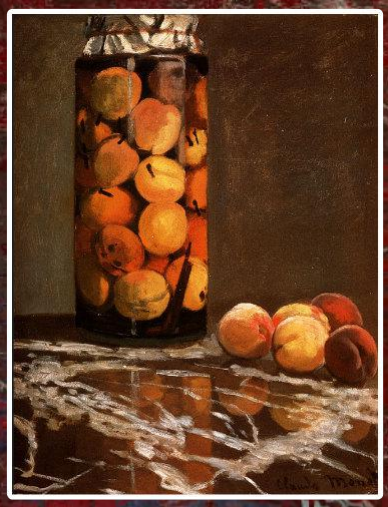
Monet, Before Impressionism



Cart on the Snow Covered Road with Saint-Simeon Farm (1865)



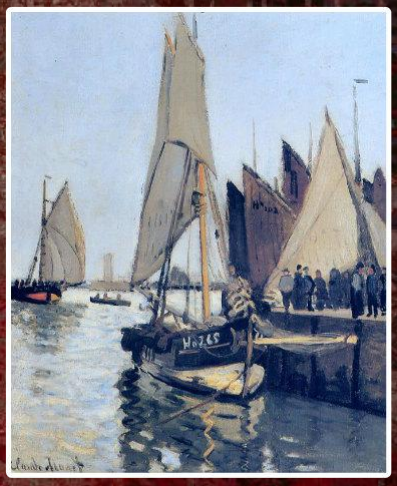
Victor Jacquemont Holding a Parasol (1865)



Jar Of Peaches (1866)



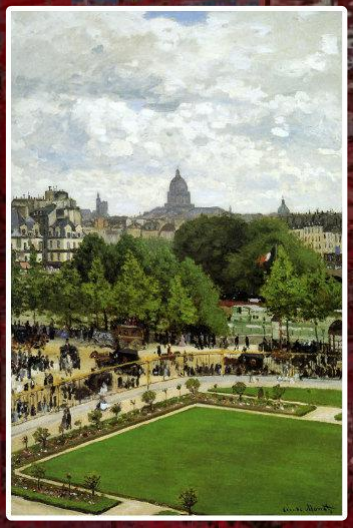
Camille-also-known-as-the-woman-in-a-green-dress-1866



Sailing Boats at Honfleur (1866)



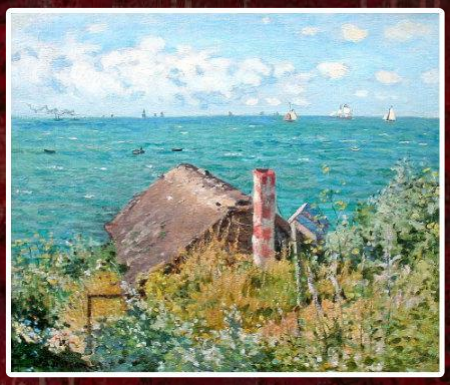
Adolphe Monet Reading in the Garden (1866)



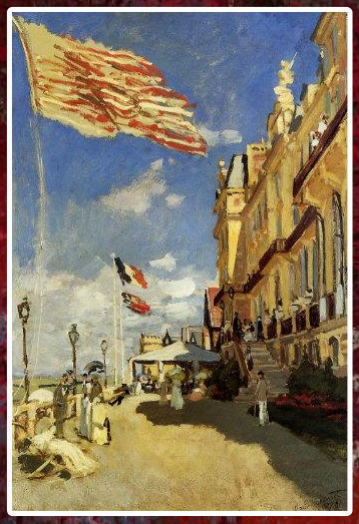
The Garden of the Princess (1867)



Garden at Sainte-Adresse (1867)



The Cabin at Saint-Adresse (1867)



The Hotel des Roches Noires at Trouville (1870)



The Dinner (1869)



Impression, sunrise (1872)

Artist Showcase

Russia

Boris Indrikov



Being creative for Boris Indrikov is always wondering who he is. Born in Leningrad in 1967, Boris was presented to art at a very young age. At first, he oriented himself towards engineering and studied at the National University of Science and Technology (MISiS). Simultaneously, he designed for books and started to work as an illustrator for the popular science magazine Chemistry and Life.

"*An artist is a Creator of the parallel Universes. A language of art is the language in which we talk to God.*" — Boris Indrikov

His passion for what he does enables Indrikov to create art pieces that have captivated many art lovers and followers. Boris has been a member of the Creative Union of Artists of Russia and the UNESCO International Federation of Artists since 1998. His work is influenced by Renaissance paintings, Art Nouveau, Asian art, contemporary science fiction and fantasy, beautifully interlaced into his exceptional style.

Indrikov portrays mainly fantastic realism. He couriers a primarily realistic view of the real world but at the same time filled with futuristic and imaginary elements.



"Violina" - oil

His works are exhibited in galleries, such as the D'Vasko, Horizon, and private collections in Russia, Italy, Germany, France, Japan, and the United States.

"*I attended art courses at different studios taught by professional artists. But my main teachers are the masters of the European Renaissance, XIV-XVII centuries.*" — Boris Indrikov

Currently, Boris' studio is based in Moscow where he continues to work in painting—his collection includes numerous oil paintings, graphic design, and lately sculpting and fabric design."

Boris Indrikov

Oil- Surrealism

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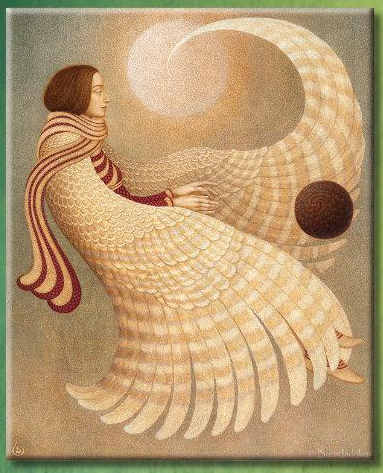
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Boris Indrikov Gallery



"Angel" - oil

"An artist is a creator of the parallel universes. A language of art is the language in which we talk to God." Boris Indrikov



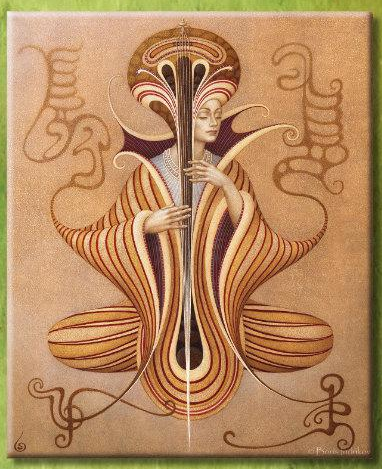
"Universum" - oil



"UTO" - oil



"Eola" - oil



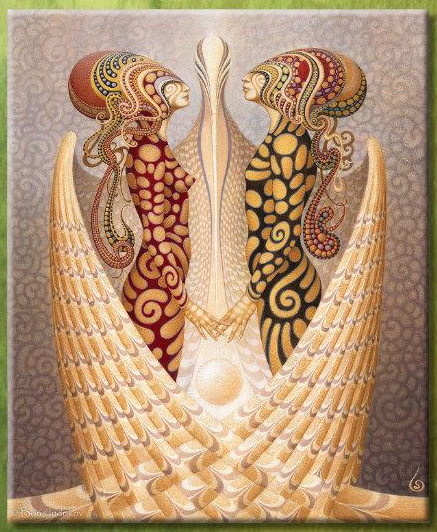
"Sarasvati Dreams" - oil



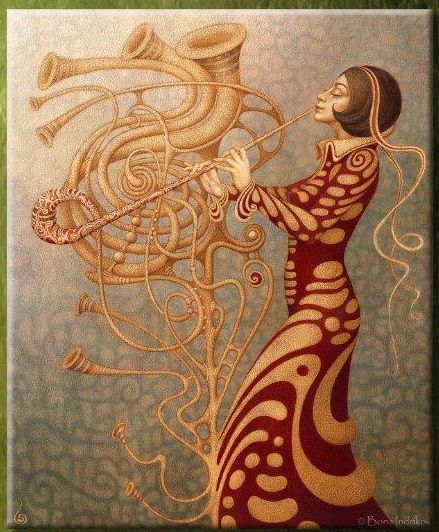
"Rape of Europa" - oil



"Dragonafox" - oil



"Deus 1.0" - oil



"Elphonium" - oil

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Artist Showcase

New York, USA

Vladimir Zlotskiy

Pastel / Charcoal



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Portraitist of the Soul



I am an artist, focusing on portrait drawing and painting. My goal is to capture the human soul and character in my art, something that will make it timeless.

Nicolai Fechin is one of my favorite portrait artists. Drawing from life holds a special meaning to me. The dance of the hand movements holding a pencil, the magic of the present moment taking roots on paper gives me an incredible joy and sense of harmony.

I'm always searching and navigating to reach the moment when the portrait starts to breathe,coming to life on the paper. I feel that every stage of the artwork has to carry some beauty and be alive as a whole, so if you were to stop drawing before finishing, the work would still have some shine and liveliness in it. I want to create art and engage the viewer, not compete with a photograph.

I grew up in Feodosia - a small town in Crimea with a rich 2,500-year-old history. I went to a children's art school. I did not consider art seriously at the time and chose to go to an engineering college. Being, for the most part, a self-taught draftsman and despite choosing an engineering career, I nevertheless always felt the desire to draw portraits. There was even a period in my life between jobs, when I worked as a street portrait artist. I took a break from art after moving to America, while trying to build my life here. I returned back to art after a 25-year hiatus.

I have been awarded in multiple art competitions. My works have been exhibited in Butler Museum of American Art, Salmagundi gallery. I am a Signature member of the Portrait Society of America and a Signature member of the Pastel Society of America.



Vladimir Zlotskiy Gallery



"Crystal " **-** charcoal



"Undeterred " **-** pastel



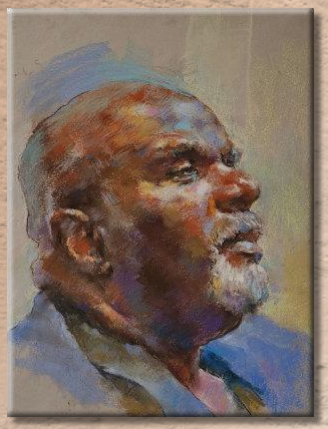
"Tuning Out" **-** pastel



"To the One I Love" **-** pastel



"All the Young Dudes" **-** graphite



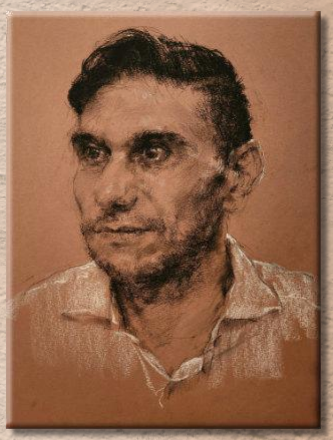
"Eddie" **-** pastel



"Luminous" **-** pastel



"Mother's Love" **-** pastel



"I am Sicilian, not Italian " **-** charcoal



"Sheba" **-** pastel



"Music of Time" **-** pastel



"Walk Down Memory Lane" **-** pastel



"Something is Brewing" **-** pastel

Artist Showcase

Utah, USA

Richard K. Jolley

R.K. Jolley graduated from Utah State University with a Bachelor of Arts Degree in Fine Art, and has been painting professionally for 39 years.

He has a strong attraction to rich, tonal color, expressed in a variety of styles, particularly, realism, tonalism, and impressionism.

Working mainly in oils, he likes to paint a wide range of subjects including, landscape, figurative, wildlife, birds, and an occasional non-representative work.

His paintings can be found in collections throughout the United States and abroad. ■



"Heart to Heart " **-** oil



"On the Move " **-** oil

"I believe I am mainly influenced by tonalism and impressionism. For the most part, what concerns me the most when creating a work of art is, good color, believable light quality and making interesting proportions of the value masses. I apply these principles to all my subjects, whether they are realistic portrayals or non-representative works."

the artGallery e-magazine

Richard K. Jolley
Digital



Contact information

Website
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Richard K. Jolley Gallery



"Elk Ridge" **- oil**



"Sunday Stroll" **- oil**



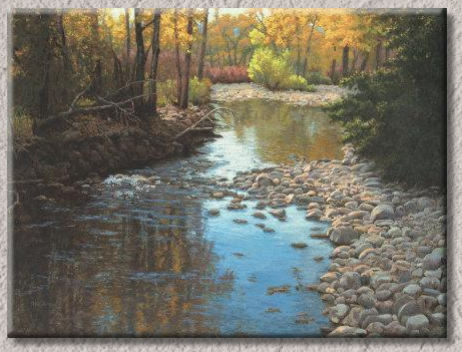
"Candlelight" **- oil**



"Meditation" **- oil**



"Pensive Moment" **- oil**



"Afternoon of Whispers" **- oil**



"Avian Sonata" **- oil**



"Snowy Country Road" **- oil**



"The Red Boat" **- oil**



"Taking the Old Road Home" **- oil**



"Late Afternoon" **- oil**



Oil Pastels - Tips & Techniques









Oil Pastels meld the world of both drawing and painting, Created as a bridge between both worlds you can get both a sketch or oil painting effect with the advantage of being portable for quick en plein air work.

WHAT IS OIL PASTEL?

Oil pastels are a vibrant, versatile medium used in art, combining the color intensity of oil paint with the convenience of crayons. Unlike soft pastels (which are chalky), oil pastels are made with pigment, wax, and non-drying oil, giving them a creamy, rich texture that can be easily blended and layered. Oil Pastels are best used on textured paper, canvas, or boards that can "grab" the pastel. The finish, can range from matte to glossy, depending on pressure and blending.

UNDERSTANDING THE BEHAVIOR OF OIL PASTEL

Oil pastels are **unique** because they don't fully dry like acrylic or oil paint. Instead, they stay workable almost indefinitely, which is both a blessing and a challenge.

Blendable for a long time: You can come back hours or days later and still smudge or blend.

No brush cleanup: You can draw like you would with a pencil or crayon.

Bold pigment: The colors are very saturated and vibrant right out of the stick.

OIL PASTEL TECHNIQUES

Blending

***Finger blending*:** Use your fingers to smudge and mix colors (messy but satisfying!).

Tortillon/stump or Q-Tip Great for precision or soft blending.

***Solvent blending*:** Use baby oil, mineral spirits, or turpentine on a brush or cotton swab for painterly effects.

Layering

Build up color gradually—start light, go darker.

Because oil pastels don't dry, layering has a limit before the surface gets too slick.

Sgraffito (Scratch Art)

Apply a thick layer of one color, then a darker one on top.

Use a sharp tool (like a toothpick or palette knife) to scratch into the top layer and reveal the color underneath.

Scumbling

Use quick, light strokes to create a textured, broken color effect.

Great for foliage, clouds, or textured surfaces.

Impressionistic Strokes

Use short, choppy marks or dabs (like Van Gogh) to give energy and movement.

Pointillism

Dot the pastels in close proximity, letting the eye blend them at a distance.

Impasto

Apply pastels thickly to mimic oil painting texture.

Under Painting

Start with a watercolor or acrylic wash, then apply oil pastel on top for contrast and dimension.

ADVANCED TECHNIQUES & IDEAS

Blending with Solvents

Solvent blending gives you a super smooth, painterly finish.

Materials: Use odorless mineral spirits, baby oil, or turpentine.

Tools: Soft brush, Q-tip, or a sponge.

How: Draw your base layer with oil pastel, then apply solvent to dissolve and spread the pigment like paint.

Creating Textures

You can create really cool effects by working over or into textured surfaces.

Sandpaper: Gritty paper grabs more pigment.

Gessoed surfaces: Try painting gesso on a board or canvas and using the tooth it creates.

Collage base: Glue paper scraps, fabric, or textured material down and draw on top for a mixed media piece.

Heat Techniques

You can soften oil pastels slightly using a hairdryer for smoother blending or melting.

Warm drawing surface: Apply heat *gently* to the paper, and the pastels will glide more smoothly.

Melting for dripping effects: Not super common, but can create abstract, expressive effects.

COMPOSITION TIPS

Start Light to Dark

Oil pastels are opaque, so you can layer dark over light, but you risk muddiness. Laying down your lights first gives you more control.

Work Background to Foreground

Get your big shapes and colors down first. Then add details later with smaller strokes or sgraffito.

Use Contrast

Oil pastels shine with contrast—pair bold, bright areas with deep shadows or dark outlines for punch.

FINISHING OIL PASTELS

Fixatives: Optional. Some use workable fixative to lightly set layers, but oil pastels never fully dry.

Protection: Use glassine or wax paper between drawings to prevent smudging.

Storage: Store flat, away from heat.

SUGGESTED TOOLS & BRANDS

Paper:

Canson Mi-Teintes, Strathmore pastel paper, or even canvas boards.

Popular Brands:

Sennelier: High-end, buttery, very blendable.

Pentel or Cray-Pas: Affordable and great for beginners.

Mungyo Gallery: Mid-range with good pigment load.

PROJECT IDEAS

- A moody landscape with heavy blending and scratch details.
- A portrait with a bold color palette, using thick impasto strokes.
- An abstract piece using layering, texture, and solvent blending.
- Mixed media with magazine cutouts, ink, and pastel overlays

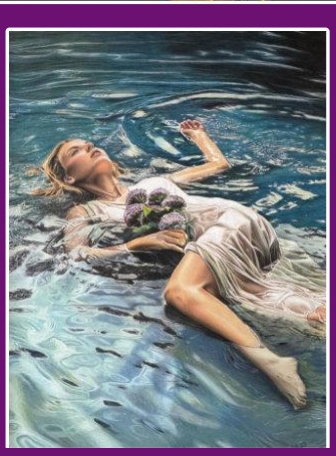
The effects of Oil Pastels is amazing. From striking abstracts to amazing realism pastels can create a wide range of styles with vivid colors and diverse effects. Try oil pastels today and you will be amazed at the seldom used media.











SOURCES FOR ART COMPETITIONS

International Art Competitions

There are many art compositions coming up in May. I encourage you to enter into some of these with a few of your best works. It will not only look good on your resume, but it may boost your confidence and give you more of an exposure and perhaps. a few more bucks in your wallet. Below are just a few of the May International Art competitions and grants you can apply to. Good Luck!

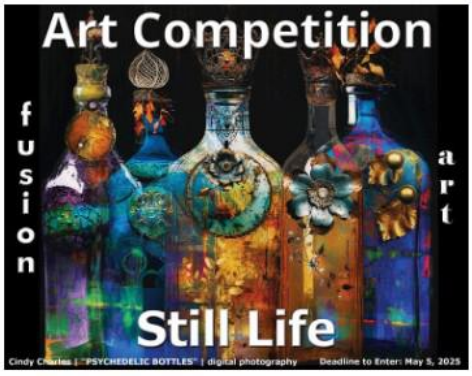
International Call for Artists — MAY 5



30th "Solo Art Series" - An Opportunity to Shine

Light Space & Time Online Art Gallery announces a call to artists for online solo art exhibitions, May 15, 2025 - August 15, 2025. Extensive worldwide publicity & promotion, hundreds of press releases for winning artists. Jurors: Chris and Valerie Hoffman. There is no theme for this solo art competition so any subject matter and any media are acceptable for consideration. Both 2D & 3D artists (including photography & digital arts) are invited to submit their best representational and/or abstract art. $26 entry fee. Deadline: May 5, 2025. More info. Contact: email or call 888-490-3530.

International Call for Artists — MAY 5



Still Life 2025 Art Competition

Fusion Art seeks entries for an online art exhibition, May 15 - August 14, 2025. Cash prizes for Best in Show winners. Complimentary one-year membership to Fusion Art's Members Gallery. Extensive promotion for winners. Jurors: Chris & Valerie Hoffman. For this art competition, 2D and 3D artists, worldwide, are encouraged to submit their best work depicting an arrangement of everyday inanimate objects. Subjects can range from a single object to a complex arrangement of objects. All artists, regardless of experience, are invited to submit their best representational and/or abstract art and photography. $25 for 1-2 images / $40 for up to 5 images. Deadline: May 5, 2025. More info. Contact: email

International Call for Artists — MAY 11



Flower Power Virtual Juried Competition

Camelback Gallery announces a call to artists. Cash award for Best in Show, social and art media promotion for all, virtual award exhibition and award certificates. The selection of artwork will be juried by 2-3 art industry professionals. For this competition we are accepting entries for artwork of flowers, plant blooms and botanicals. Mediums allowed: All drawing and painting mediums, digital art, sculpture, photography, fiber. No AI. $20 for 1-2 images. Deadline: May 11, 2025. More info.

International Call for Artists — MAY 13



Artist Grants

The Hopper Prize is accepting entries for Spring 2025 artist grants. We are offering 6 grants totaling $11,000 USD. 2 artists will each receive $3,500 and 4 artists will each receive $1,000. This is an international open call. All media is eligible. Our open call provides you with a direct path to get your work in front of an international community of curators, artists, gallerists, and arts administrators. In addition to grants, 30 artists will be selected for a shortlist. Additional exposure is available via our online Journal as well as our Instagram feed, currently reaching an audience over 145k. $40 for 10 artworks. Deadline: May 13, 2025. More info.

International Call for Artists — MAY 27



15th Annual "Landscapes" Online Art Competition

Light Space & Time Online Art Gallery announces a call to artists for an online art exhibition, June 1-30, 2025. Best in Show winner will receive a cash prize. Winners receive extensive worldwide publicity and promotion. Jurors: Chris and Valerie Hoffman. The "Landscapes" theme will be the artist's interpretation and depiction of the natural world, outdoor scenery, geographical environments, scenic vistas and related landscape subjects. $18 for 1 to 2 entries / $26 for 3 to 5 entries. Deadline: May 27, 2025. More info. Contact: email or call 888-490-3530.

Fascinating Art Stories

Part 11

Judging "The Last Judgment"

Michelangelo's The Last Judgment in the Sistine Chapel was a groundbreaking depiction of the Second Coming. It was commissioned for the Sistine Chapel by Pope Clement VII just a few days before his death. Michelangelo hadn't even finished the fresco before controversy erupted. Christ is depicted as a youthful, muscular figure, surrounded by nearly 300 figures in a dramatic, chaotic composition. However, most of the figures were completely nude. Nudity in a sacred space shocked almost everyone … except Michelangelo.

Critics, including Biagio da Cesena, the papal master of ceremonies, derided the fresco as more suitable for a brothel than a chapel. In defiance, Michelangelo included Biagio's likeness in the scene of the damned, with donkey ears and a serpent coiled around his genitals. The Church commissioned Daniele da Volterra to cover the offending nudity. Volterra added drapery and loincloths to many figures, earning the nickname "Il Braghettone" or "the breeches-maker." Restorations in the 1980s aimed to restore Michelangelo's original vision. But Volterra's overpainting proved difficult to fully remove, so some of the underpants are still there.



Rembrandt's 5 Senses



Rembrandt painted a series called the five senses when he was only 18. Each painting is the same size and depicts three people. They are all allegories of Dutch idioms. The five paintings were:

1. "A Peddler selling Spectacles" (Sight), "Selling glasses means to deceive somebody."
2. Three Singers" (Hearing), One singer is young and two are old referring to a Dutch proverb contrasting the strong voice of youth with the weak voice of the elderly.
3. "Unconscious Patient" (Smell) shows a man being revived by smelling salts.
4. "Stone Operation" (Touch)
5. "Unknown" (Taste).

These were some of the oldest paintings of Rembrandt being painted in 1624 and up into the 1970s only 3 survived . A fourth one was discovered when a man found it in his basement and not knowing what it was put it up for auction for $500 to $800. However, art dealers recognized what it was and it ended up selling for $870,000. The last one, unknown, but depicting "Taste" is still lost to this day"

Go check your basement!

The Ghost of a Flea!

John Varley, an astrologist commissioned poet and painter **William Blake** to paint a ghost during one of his seances. Blake had claimed to see angels and visions since a small child and thus sat in to sketch what he saw.

According to Varley, the imagery of a Flea came to Blake during an 1819 séance. He quickly drew a portrait of the head of a man that he said was the head of a flea and then later painted the full body. Blake said that often invisible sitters like angels, Voltaire and Moses sat with him while he drew. They told him that *"Fleas were inhabited by the souls of such men as were by nature blood thirsty to excess."*

The flea supposedly told Blake what had transpired during creation. The human form he painted was massive with a tongue drinking blood from a bowl. On the back of the panel, he titled it: ***"The Vision of the Spirit that inhabits the body of a Flea!***

Whether a parlor trick or not, Varney was convinced in what Blake saw. Funny how today this flea makes some of us scratch our heads!



Artist Showcase

Kentucky

Nick Stevens



Nick Stevens is a talented artist known for his work in the realms of horror and fantasy illustration.

His unique style combines intricate details with dark and eerie themes, creating captivating and haunting imagery. As the creator of Art from the Crypt, Nick has gained a following for his chilling and fantastical artwork that transports viewers to otherworldly realms filled with monsters, ghosts, and other supernatural beings.

In addition to his work as an illustrator, Nick Stevens is also a published author, further showcasing his creativity and storytelling abilities. His art and writing often intertwine, creating a cohesive and immersive experience for his audience. With a passion for all things macabre and mysterious.



"A Renaissance Tale" - Acrylic



"The Butterfly Effect" - Acrylic

the artGallery e-magazine

Nick Stevens

Illustrator

Contact information

Website -Canva

Nick Stevens drawings from the crypt

Website

Nick Stevens — Bio Site

Facebook

https://www.facebook.com/profile.php?id=100061192171322

Instagram

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Deviant Art

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Nick Stevens Gallery



"The Perfect Lady Special D" - Acrylic



"The Watcher" - Acrylic



"The Masquerade" - Acrylic



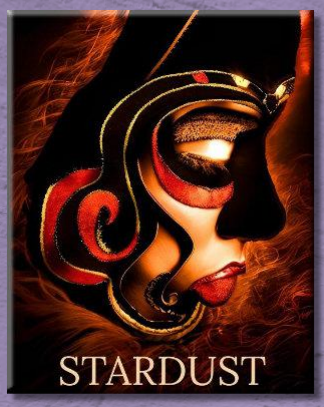
"Cupid for Love or Money" - Acrylic



"Eros" - Acrylic



"Nature's Revenge" - Acrylic



"Stardust" - Acrylic



"Gothika" - Acrylic



"Redemption" - Acrylic



"Venice" - Acrylic



"Steampunk the Edge of Reality" - Acrylic



"The Bird's Eye View" - Acrylic



"Melancholy" - Acrylic



"The King's Portrait" - Acrylic

Artist Showcase

Olivia De Rossi

Oil on Canvas



Contact information

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Canada

Olivia De Rossi

Olivia de Rossi: Olivia de Rossi, a Russian - born fine artist now residing in Canada, has cultivated a lifelong passion for painting. With over 30 years of professional experience, she began creating art in early childhood and has since participated in numerous solo and group exhibitions across Europe, Middle East and the United States.

Olivia de Rossi: Her artistic style is deeply influenced by masters such as Klimt, Turner, and Van Gogh, evident in the emotive depth and richness of her works. A passionate traveler, Olivia finds inspiration in painting en plain air, capturing the essence of her surroundings with vibrant expression.

Olivia de Rossi: The artist is also in constant search of new ideas and solutions, using new technologies with which she studies the interaction of nature and the artist, the influence of paintings on the human psyche. Having lived for many years in the Holy Land, its spiritual nature, coupled with the serene beauty of Canada's landscapes, profoundly informs her art. Olivia's works embody a sense of harmony and tranquility, reflecting her deep connection to the world's natural and spiritual wonders .



"Yellow Submarine" - oil



"Relictum" - oil

Olivia De Rossi Gallery



"Sunset" - oil



"Italian Twilight" - oil



"After the Rain" - oil



"Cardinal" - oil



"Darkness" - oil



"A Valley of Rains" - oil



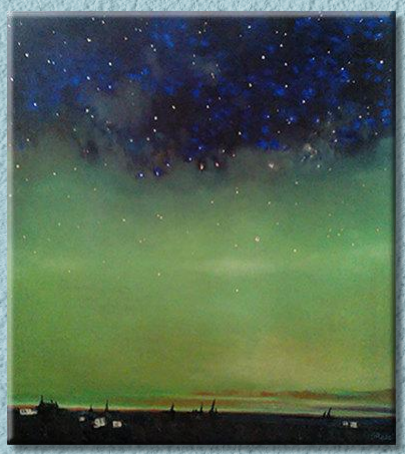
"In the Wilderness" - oil



"Time of Black Moon" - oil



"Red" - oil



"Under the Stars" - oil



"A Storm Cloud" - oil



"Thunderstorm" - oil

Encore* Artist Showcase

Ukraine

Yaroslav Khanko



My name is Yaroslav Khanko. I'm from Odessa, Ukraine. I graduated at the College of Arts in 1989. Since then, l have been traveling in European and South American countries and painting cityscapes and landscapes. My favorite medium is watercolor. l participated in exhibitions in Poland, Bulgaria, Argentina, Ukraine and Macau. My work's are in private collections in many countries around the world.



"Early Spring in Odessa_" - watercolor



"Evening in Primorsky Boulevard" - watercolor

the artGallery e-magazine

Yaroslav Khanko

Watercolor

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** Yaroslav was featured in our January 2024 issue.*

Yaroslav Khanko Gallery



"Night Rain" - watercolor



"Autumn Sun - Odessa" - watercolor



"Summer in Moldavanka Odessa" - watercolor



"Grand Canal in Venice" - watercolor



"Cloudy Day at the Sea" - watercolor



"Last stop-Tierra del Fuego.Argentina" - watercolor



"Flight to the South_" - watercolor



"Horse Trip in Vienna" - watercolor



"Port View in Antalya" - watercolor



"The Lighthouse" - watercolor



"Twilight in Marina Antalya" - watercolor



"San Marco square in Venice" - watercolor



"Summer Odessa's Evening" - watercolor

Encore Artist Showcase

North Carolina, USA

Laura Pollak



Laura Pollak

Pastel

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Laura Pollak is an award winning artist exhibiting in International Shows, Museums, Galleries and publications such as *Strokes of Genius* and several times in *Pastel 100*. She has attained Master Circle Status with the *International Association of Pastel Societies* as well as Signature Status of the *Pastel Society of America, Pastel Society of the West Coast, Pastel Society of North Carolina and Southeastern Pastel Society.*

Born in Detroit Michigan, Laura loves the arts; studying ballet, piano, ceramics and painting. She now splits her time between Greensboro, NC and Naples Florida. Pollak has a Master of Arts in Graphic Design from MSU. She worked in advertising on clients as Sears, Nortel, Kraft, Kodak and GM and started her own successful ad agency in NC with clients around the State and Northeast.

Laura is now a full time professional artist as well as workshop teacher. She was President of the *Pastel Society of North Carolina* for 2 years.'My favorite accomplishment was creating a FB group for professional Pastel Artists who teach to help us all learn how to use Zoom to teach online during COVID. We went from 3 artists to 100 worldwide!'

"My art is a continual search for my place in the universe. Forces of nature excite me! I paint both landscapes and abstracts, as one informs the other. From the earth beneath my feet, the mountains in front of me, to the magic dust of the constellations where life began. My goal is to connect the two."

Laura has been published many times and is an associate editor of the Pastel Society of the West Coast's magazine and has appeared in the *Pastel Journal*. Laura is often requested to do Demos and teach Workshops for Pastel Societies around the country. Her Online teaching brings students from around the world including Australia, Europe, New Zealand, Hawaii and Taiwan. She is a sought after mentor helping individual artists achieve their artistic goals.

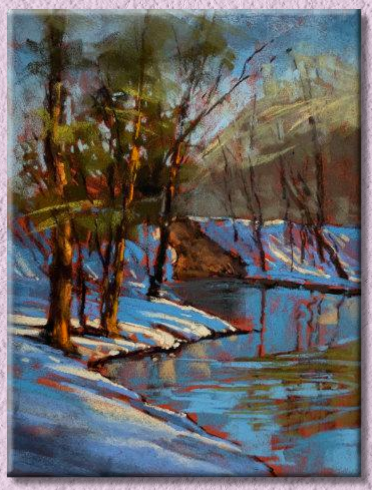
Laura Pollak Gallery



"The Quiet Sounds of Falling Water" - pastel



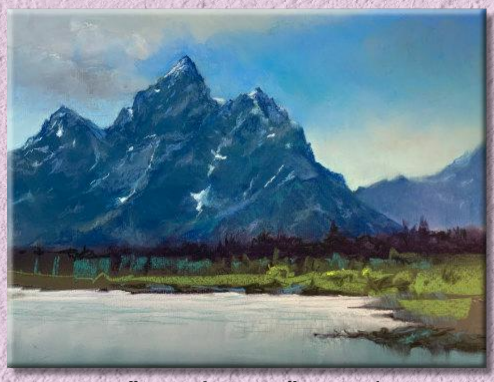
"Pink Sky" - pastel



"Winter Lake" - pastel



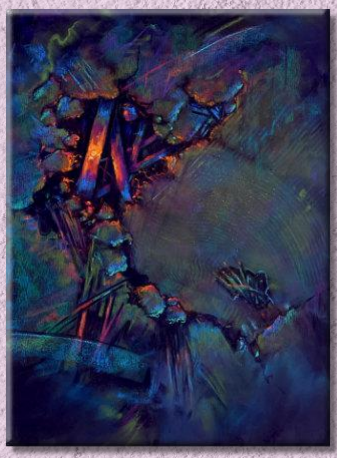
"Outside The Boundaries" - pastel



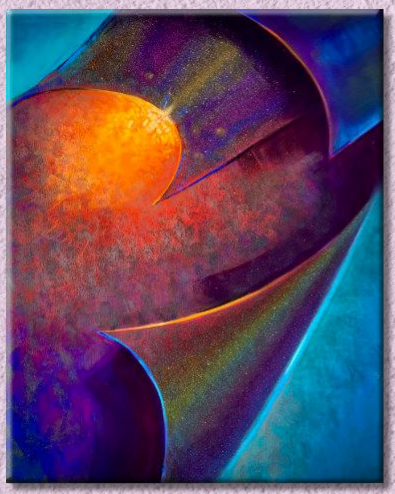
"Grand Tetons" - pastel



"Fitting Together" - pastel



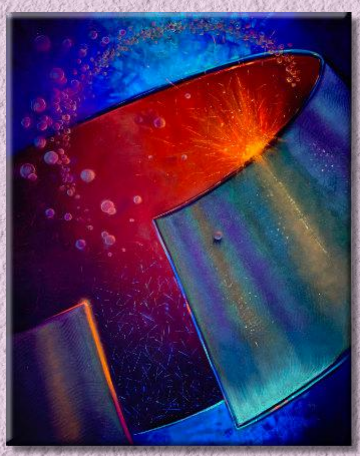
"Deep Dark Secrets" - pastel



"Internal Combustion" - pastel



"Spiral Glow" - pastel



"Embracing the Light" - pastel



"Releasing Energy" - pastel

Artist's Reviews

I believe your contribution to promoting my work has had a great effect. My followers jumped to over 210. Likes up as well. More people are checking out my work. And commenting favorably. It has inspired me as well to paint more, experiment and try new colors and effects in my painting.
-Rick Rotante

"It's an honour to have my work showcased alongside so many talented artists. Grab a free copy of the magazine, find a cozy spot, and indulge in the diverse and captivating world of art that fills its pages." ***-Tatiana***

"I just downloaded it and it's an excellent set of artists' work beautifully edited. Cheers for your work!!"
-Angeles

"Thank you so much, Gerald-san. I'm glad to see new issue of e-magazine with my works in it!"
-Kohei Yoshihara

"I've been featured in the art gallery e-magazine! This is the coolest thing to me…seeing myself and my work on a 2-page spread. Subscribe to this magazine." ***-Willow Barnes***

"Perfect! You have a wonderful publication. It really looks good you are a fast worker to get this magazine ready like this. I think it's a huge plus for the art community!" ***-Jennifer Goodhue***

"Thank you so much. It looks amazing. I love it!"***-Ian Yallop***

"Thank you so much for bringing cheer in my life. You are making me feel like a celebrity!"
-Sumita Bose

"Very beautiful design! Cool! Thank you!" ***-Valeriy Novikov***

"Looks awesome! Great layout! Thanks."***- K.Q.***

"Everything looks really great, thank you very much.I appreciate all the work you have put into this."
-Mirree Bayliss

"I want to thank you very much for publishing me in the august edition of the artgallery magazine. It looks great. I realy appreciate your work for that!"
-Karina Slik



CALLING ALL ARTISTS

Each month we try to focus on various artists and different kinds of art media from around the world. Our purpose is to help promote artists and their work in a digital gallery format! With this publication we are dedicated to supporting the art community. Being an artist myself, I understand the hardships and struggles an artist has to endure to not only work to create inspiring works of art but also marketing and selling that work. Although we do not sell art, we do try to promote artists so they might be seen and perhaps sales or commisions will follow.

WE ARE OFFERING A 2-PAGE SPREAD TO SELECTED ARTISTS FOR FREE!

You can showcase your work with a 2-page spread in the next issue of "The Art Gallery e-magazine". You can take advantage of this opportunity by filling out a submission form that tells us about yourself and where we can view your work. If you are selected, you will be contacted and information will be sent on how you can upload your files and photos. If you know of any artists that may be interested, share this e-magazine with them and refer the link below.

Artist Submission

For more information, you can go to the website and see more about our digital magazine.

https://theartgallerymag.com/

Surprisingly, the biggest drawback to many artist submissions is skepticism! Many think we are scamming them because we ofer this for free. But we never ask for money or any private non-public information and we have a legitimate and tangible product. We do ask for donations but that is stricly optional. If you would like to donate to this work you can do so below.

https://theartgallerymag.com/donation

Check out our new YouTube video!



The Art Gallery e-magazine *is now on YouTube! We posted a few helpful videos like "***How to upload your Files***", "***How to View and Download your Issues***"and more. We also started a video series called* **"Gallery Spotlight"** *where we focus on expanded works of artists from our magazine. This unique* ***video gallery*** *shows nearly 40 works of an artists in 5 minutes with video backgrounds and music. We also will be starting soon, a new* **"Famous Artists"** *series on YouTube so you can enjoy the works of the masters without going to national museums. We at T.A.G. Are all about displaying art for enjoyment and inspiration. Check out our YouTube channel at:* https://www.youtube.com/channel/UCffSw8CmcP4yDm-lxZTVyqgQ



the artGallery e-magazine

VISIT OUR ONLINE STORE!



Quote Frames

Every month we put an art related quote on the last page of the magazine. Now we have made these 5X7 framed quotes available for your shelf or wall.

T.A.G. Mug

Support this work and enjoy your coffee or tea with our new The Art Gallery e-magazine "I Love to Paint" ceramic mug.



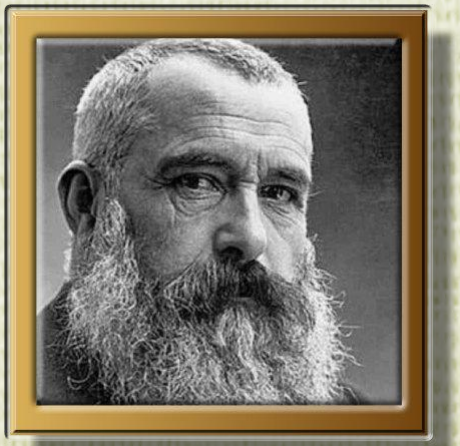


Artist's Mug

This special mug is for our showcased artists. It is customised with your picture and issue cover from the magazine! Promote us as we promote you!

LINK TO WEBSTORE!

https://theartgallerymag.com/online-store



"Everyone discusses my art and pretends to understand, as if it were necessary to understand, when it is simply necessary to love."

Claude Monet

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