

YOGA FOR THE MIND

URBAN ARTIST

A MAGAZINE OF BALANCE & SELF EXPRESSION

Finding “Lulu”

ARTIST

LULU SHERMAN

JUST “CHILLIN” WITH NATURE

ARTIST KATHRYN HANSEN

THE LIGHT SHE DRAWS

ARTIST LINDA LUCAS HARDY

ART LENS

A Still Moment in a Loud World

K. Gonzales

Cover
The Light Within
Charcoal on Paper
28x24
Artist Lulu Sherman
(also on page 25)

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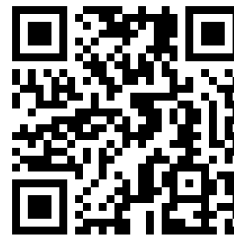
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The City of Santa Clarita is proud to present its newest art exhibition, “Hispanic Heritage Month,” on view now through Wednesday, October 15, 2025, in the First Floor Gallery at City Hall (23920 Valencia Boulevard).

This juried exhibition celebrates the rich cultural traditions, history, and vibrant contributions of the Hispanic and Latin American community. Opening ahead of Hispanic Heritage Month (September 15 – October 15), the show showcases a wide variety of mediums and artistic voices from deeply personal narratives to vivid celebrations of heritage.

Among the featured artists is Raymond Morua (@bad_hombre_art), whose painting *La Madre y Niño* pays tribute to the quiet power and sacred role of Latina mothers.



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From the Editor

“Love of art enticed me, observation inspired me, and curiosity motivated me, but I’ve mostly been a student of my mistakes”

-Artist Linda Lucas Hardy

There’s something deeply affecting about realism — the way it slows us down, quiets the noise, and asks us to see, not just look. In an era where life often feels rushed and digital, realism offers a quiet resistance — a way to reconnect with the tangible, the intimate, the real.

In this issue, we shine a light on three exceptional artists who are redefining what’s possible with traditional mediums like charcoal, graphite, colored pencil, and oil — each of them finding poetry in precision.

Lulu Sherman, a rising talent based in Ojai, has only been working in charcoal and graphite portraiture for two years — but you wouldn’t know it by looking at her work. Her portraits are rich with soul, each one capturing more than just a face; they reveal an emotional presence that lingers long after the viewer walks away. Visitors can see her process and meet her in person during the **Ojai Studio Artists Open Studios Tour**, held the second weekend of October — a must for any art lover.

Kathryn Hansen turns her attention to the natural world with stunning precision. Her portrayals of animals aren’t just lifelike — they’re deeply observant, full of respect and quiet wonder. Through the careful application of charcoal and colored pencil, she captures not only anatomy, but spirit. Hansen reminds us that nature, like art, thrives in the details.

Linda Lucas Hardy brings mastery to both colored pencil and oil painting, bridging technical excellence with emotional depth. A celebrated and multi-award-winning artist, Hardy continues to elevate her mediums, proving that colored pencil — often underestimated — can achieve breathtaking realism in the hands of someone who truly understands light, texture, and patience.

From the Editor - Cont.

Alongside their incredible work, I've shared a personal piece in ART LENS entitled **'A Still Moment in a Loud World.'** It recounts a recent trip to the [Rijksmuseum](#), where I encountered **Vermeer's 'The Milkmaid'** — and unexpectedly, found myself in tears. In that quiet domestic scene, rendered with Vermeer's delicate understanding of light and stillness, I felt something lift. It was a reminder of art's power to move us without explanation, to silence the noise of the world — if only for a moment.

This issue is an invitation to pause. To really look. Whether through Sherman's soulful portraits, Hansen's reverent animal studies, or Hardy's luminous compositions, may you find in these pages what I found in that museum room in Amsterdam — a still moment worth holding onto.

A special thank you to all the artists who agreed to be interviewed and share their creative process with me. Also, a very nice thank you to the [Rijksmuseum](#) in Amsterdam for providing me with the image of 'The Milkmaid', as my photo, which I took while there, did not come out as well as I had thought.

Warmly,
Kathy Gonzales
Editor/Writer

Finding “Lulu”

“My recent work has been a deep dive into themes of vulnerability, identity, and authenticity. With each piece, I hope to remind people that there is a quiet beauty in imperfection and immense strength and grace in finding your true voice.”

ARTIST Lulu Sherman

Interview by K.Gonzales

Awakening
Charcoal & Photography
Collage on Paper
20x22







An Artist's Inner Calling

Getting to know Artist

LULU

SHERMAN

A last-minute change in my usual route to Ojai, California, brought me to an unexpected encounter with artist Lulu Sherman, whose charcoal portraits were featured at an art reception inside a former Catholic church, now transformed into a museum. The building, once a place of ritual and reverence, seemed a fitting backdrop for the show entitled “Metamorphosis”, where I first saw Lulu's work. This portrait was delicate and steeped in sensuality with the soft power of femininity. Her transition into visual art comes after a career as an award-winning director/screenwriter. That narrative sensitivity lingers in her drawings—each face rendered with quiet intensity, emotional nuance, and a sense of story beneath the surface. Our meeting, much like her journey and the space that held it, seemed shaped entirely by change.

A few days after the reception, I met Lulu at her home in Ojai for a deeper conversation about her work. The house was exactly as I had imagined it would be—grounded, uncluttered, and quietly elegant, much like the artist herself.

We were greeted at her door by a hug and a smile, my first impression so far was on mark about Lulu. When I first met her at the art reception, I could tell she was a warm, intelligent, confident, and sensitive person with a sense of humor. After getting our coffee, she walked us out to her studio, a light-filled space tucked behind her home, where her charcoal portraits lined the walls.



The workspace was immaculate, calm, and deeply serene—the kind of room that invites stillness. We began our conversation not with portraits, but with landscapes, LuLu's newest artistic direction.

She showed me a recent piece: a small boat drifting across a quiet lake called 'A Place in Time'. I was immediately drawn in. The image carried a subtle haunting quality yet radiated peaceful solitude. I found myself lost in it, inventing a narrative as if it were a still frame from an unwritten film.

Lulu is exploring new ground, taking creative risks, but it's clear that whatever subject she chooses—portrait or landscape—she brings the same depth and quiet power. She wants to do a series of these small, contemplative works, and this one brings me such solitude.



"A Place in Time" 6x6 - charcoal on paper Lulu Sherman



"State of Mind"- charcoal on paper, image 6x6

**"This two-year journey has led me to where I am today:
an emerging hyper-realistic figurative artist,
striving to give each portrait a life of its own."**



Lulu Sherman working at her easel outside her studio. Each piece takes anywhere from 40-80 hours. This is why she uses a timer!

Right:
Here she is working on her first series of mini landscapes inspired by her trip to Cornwall Maine and Italy this past summer.



Lulu Sherman

As I do with every artist I interview for Urban Artist magazine, I asked Lulu a question that often reveals more than expected: **Is there anyone else in your family who shares your artistic passion?** It's a simple inquiry, but one that speaks to the heart of what my publication explores—how creatives stay connected to their work even when life throws its inevitable curveballs.

Lulu answered without hesitation, explaining that her roots trace back to a large Southern Catholic family with a network of 18 aunts and uncles and 52 cousins. Many of them gravitated toward medicine, but a few were pulled toward the arts. One in particular stood out—her great-grandfather, an esteemed portrait artist in New Orleans.

"It was a powerful validation," she told me, "almost as if I'd uncovered a missing piece of my creative lineage, helping to demystify where the drive comes from."

She went on to say,

*"For me, the visual language of storytelling has always been key, with cinema and photography being my primary inspirations. My choice to work in black and white is a tribute to the early films I grew up watching, as well as the timeless work of photographers like **Vivian Maier** and **Diane Arbus**, whose ability to capture the human*

condition in such a raw and honest way has always resonated with me. When I started working with my hands instead of just my head — moving from screenwriting to fine art—my work naturally developed a photorealistic quality. I became obsessed with the challenge of mimicking a camera lens, of trying to replicate the soulful, cinematic essence of a person in charcoal.

Nothing to me is more powerful than a photograph that captures something authentic and unseen in its subject. This two-year journey has led me to where I am today: an emerging hyper-realistic figurative artist, striving to give each portrait a life of its own."

That awareness now threads through her work—a quiet inheritance made visible in charcoal.



Drawing landscapes on the train

Urban Artist magazine beautifully explores the delicate balance artists maintain between their personal lives and their creative endeavors.

I'm eager to hear your thoughts on how you found your path and continue in that harmony.

"I've always believed that creativity isn't just about inspiration; it's about discipline. Getting up every day and doing the work, whatever that looks like. As a self-motivated creative, I've found that my best work comes from nurturing my whole self— not just my artistic drive, but my spiritual, emotional, and physical well-being, too."

What does a typical day look like for you?

"My day always begins with a meditation practice, I've relied on for years. It's how I clear my head, find my center, and open myself up to new ideas. After that, I dive into a focused work session that typically lasts four to five hours, pushing until my hand literally cramps up. It also helps to set an alarm so I'm not constantly worried about time, and I can enter a flow state more effortlessly."

When the alarm sounds, it's my signal to stop. Pencils down!

I usually have to peel myself away from the work, but I know that it's the best way to avoid burnout. At that point, I shift gears completely, getting on with the day and focusing on my family. This disciplined approach has become my way of life, and it's a system that has served me incredibly well."

Do you find that music enhances your art and creative process?

"I've learned that my creative process isn't about forcing ideas, but about making space for them. It's a direct link to spaciousness I find in meditation. I don't know exactly what comes in during that state of emptiness, but I've learned to trust that something is being absorbed and will surface later in my work. I also discovered early on that creating to please others is a direct path to conformity, and frankly, a futile task."

*That's why I've learned to insulate myself from the critical outside world and primarily listen to the subtle cues and voices coming from within. During my long work sessions, I listen to a mix of music and audiobooks, but lately, I've been drawn to playlists inspired by the artist **Bedouine**. Soulful voices of female singers create the perfect vibe for my studio, complementing the quiet, introspective nature of my work. I'm also a sucker for '60s singer-songwriters. Anything by **Leonard Cohen** usually hits the spot."*



“Summer Kiss” 18 x 14 charcoal on paper

What is next for you both in your art and writing?

"I've taken a break from writing to fully immerse myself in visual art, focusing primarily on my charcoal portraits and original work.

I'm just riding this wave of creativity while it's flowing, and it's been a truly rewarding experience. I've found a great rhythm, balancing my commissioned portraits and original work that explores my fascination with identity and transformation.

Recently, I've started experimenting with collage and mixed media, which has been an exciting way to add another layer—and potentially a splash of color—to my black-and-white drawings. (As in the drawing entitled 'Awakening', the cover of the article.)

*The journey has been incredible, especially after being selected as a finalist for the **YICCA International Contemporary Art Prize**, which led to an exhibition in Venice, Italy."*

That must have been exciting to be selected. Lulu's work, "Purpose" (appearing on page 21), is included in the book of all the YICCA finalists.

During my visit to Lulu's studio, I learned a few things about her. She told me that she has only been drawing for two years! It's clear to me that Lulu has been drawing, in her

mind and spirit; she has always been an artist.

She also told me her given birth name is Leslie.

"If you are wondering about the Leslie 'Lulu' thing, I was called 'Lulu' when I was a kid; it was my nickname, and all my family and friends called me that. Then I grew out of the nickname.

When I started this new path, "Lulu" just felt right. Actually, I was in meditation, and I was on this new path of drawing, and I was wondering if this is something to pour myself into. I asked my younger self, "If you could do anything, anything, what would you do? She said, 'I'd be an artist.' So to pay respect to that young child, I decided to go with Lulu. She's still part of me!"

Talking with Lulu was one of the most comfortable interviews I've had; she is fun, down-to-earth, and grounded. She is very friendly and loves fine arts and old-school stuff. She doesn't want to be cool, but really, she is. She rides the flow of life, the ups and downs, but still remains grounded. She knows what to ground herself in when life brings waves.

She has always been a creative soul, she said, *"But here's the truth I keep coming back to: the act of creating, which is already a kind of victory."*

“...This portrait delves into the profound resonance I feel with the natural world. The woman’s ethereal spirit, intertwined with the earth, is the living

embodiment of my own personal quest for connection to that which is both intangible and lasting. The portrait is a visual embrace of my unique artistic language through a deliberate return to the elemental, to the stark beauty of charcoal and organic poetry of paper.”

Lulu Sherman

Opposite page “Purpose” 28 x 22 charcoal on paper - Lulu Sherman was selected as one of the finalist for the YICCA International Contemporary Art Competition.





"What Remains"
Charcoal on Paper
6x6



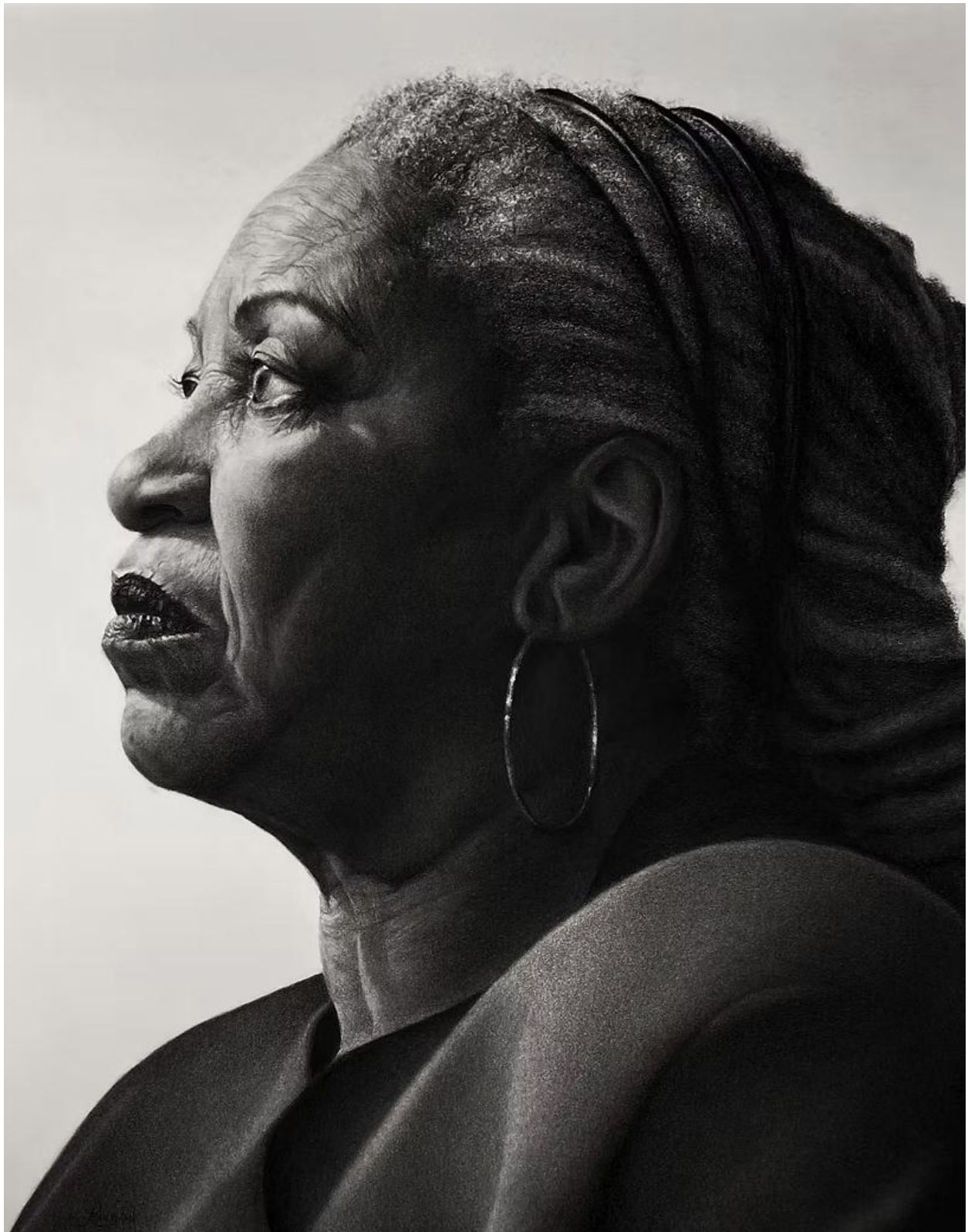
"The Other Side"
Charcoal on Paper
6x6



"Letting Go" 28 x 22 charcoal on paper



"The Light Within"
Charcoal on Paper
28 x24
Also on cover



"Toni Morrison"
Charcoal on Paper
26 x 24
on display at Godmother's in Summerland, CA



"Jane Goodall," "Joan Didion", "Toni Morrison"

Charcoal on Paper

26 x 24

All on display at Godmothers in Summerland, CA

Keep an eye out for Lulu Sherman; we will be seeing more from her in the art world. I'm looking forward to seeing her again at the **Ojai Studio Artist Annual** Three-Day Event, which happens on the second weekend in October. If you live in the area near Ojai, visit the 60+ open studios. Stop by Lulu's studio and meet her for yourself.
<https://www.ojaistudioartists.org/>

Her work is also currently on view at Ojai Valley Museum and Godmothers bookstore in Summerland, California.

Also visit Lulu's website at: <https://www.lulusherman.com/works>





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- Lila Glascoe Francese, President of CGB Foundation & The Ojai Institute



Yolanda Bergman - mosaic

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[MORE INFO](#)



“Celebrating
Nature: Paintings
by Allied Artists of
the Santa Monica
Mountains and
Seashore”

On view now thru
November 9

[MORE INFO](#)



From the
Collection:
Photographs by
Horace Bristol

On view now thru
November 9

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Admission to the museum is Adults \$4.00 // Seniors \$3.00 // Students of all ages Free // SPAM Members Free // The first Sunday of the every month is free for all visitors. Please note that the price of admission to special events and the cost of classes vary.

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JUST CHILLIN’



WITH NATURE

ARTIST KATHRYN HANSEN

Interview by K.Gonzales

Left:

Winner of the 33rd CPSA International Exhibition Awards
2025

Legion Paper Award for Outstanding Achievement
“Serial Chiller”

Colored Pencil on Grafix Film 9x12





FOR THE LOVE OF NATURE

One of the most rewarding aspects of my magazine work is the opportunity to connect with my fellow artists on a personal level. Whether I know them personally or not, my studies of their art have given me a deep understanding and appreciation for their work, creating a sense of shared experience within the art community.

Art shines a light onto the artist; it's like reading a poem and capturing the inner soul. I have been a member of the Los Angeles Chapter of the Colored Pencil Society of America for about three years now. Although I have not displayed my work, (I chose to do this magazine instead because I wanted to share the stories and art of many of the artists I admire.)



Kathryn Hansen, a celebrated artist, is one of those whose journey I find truly inspiring. Her work, which I've admired on the CPSA Los Angeles site, is a testament to her deep connection with nature and her ability to capture its beauty. When I decided to feature women artists this month, Kathryn came to mind. I am honored to share the story of a woman who not only celebrates nature but also captures its essence in her art.

Above: Artist Kathryn Hansen holding her CPSA Chippy Award 2023

*Left: "Shortie"
Colored pencil on Wood Panel 8x 8 1/2*

Kathryn Hansen

Could you tell me about yourself, Kathryn?

"I grew up about 30 minutes north of Milwaukee, Wisconsin, and earned a BFA in Studio Arts from the University of Wisconsin-Stevens Point, with a focus on painting and printmaking. After that, I was accepted into the Milwaukee Institute of Art and Design, attended classes at the Associates of Art in Sherman Oaks, California, and had the privilege of studying painting under Margot Lennartz."

Kathryn has been working as a professional artist on and off since college. She took time off to start a family and returned to her practice in 2007, once her children were older. She made me laugh when she said, "Lucky for me, they were two smart cookies, so I could get back to my art", as they no longer needed her help with homework.

Indeed, lucky for all of us!

What has driven you to this profession, and how do you maintain the balance?

"Since mid-2023, I've felt a powerful calling, both creatively and spiritually, to expand and explore."

Kathryn came across an artist's course on Instagram, it was completely different than her usual style, but as she puts it, *"It was speaking to me so*

loudly that I couldn't ignore it. I bought the course and all the supplies, ready to dive in, and right about that time, a house came up for sale near my sister's, just down the road from us, and I was prepping for a two-week family safari in Kenya. When we returned, I jumped straight into packing and moving, which ended up taking three months. By then, I was buried in commissions and never found the time to return to that course."

Did you ever take that course?

"Well, at the beginning of this year, that creative pull came back even stronger, this time urging me to paint again. But instead, I followed a different spark when I saw a colored pencil workshop from an incredible artist, teaching a technique I hadn't tried before. I was so inspired that I revisited some old photos of my dog, Indie, and applied what I'd learned. To my surprise, the resulting piece went on to win a few awards!"

I took another of her workshops, which inspired a new piece I'm now close to finishing. The most significant shift for me occurred in April, when I purchased an extensive gouache course from the fantastic artist Lena Rivo. I had plans to start it shortly after a trip to Scotland with my sisters, but just a week after returning, I suffered an unexpected fall and broke my kneecap."

Oh no, now that's dealing with life's balances for sure!

"Recovery has been long and painful, and I haven't been able to sit in a chair yet. When I'm feeling up to it, I draw in bed. It's far from ideal, but it allows me to keep creating. I finished an owl drawing for an upcoming show and began a landscape piece from a trip I took years ago with close friends. I'm still hopeful and determined to start that gouache course soon. I refuse to let the calling to paint go unanswered again like I did in 2023, and deep down, I know I won't."

Are there any other media you wish to explore?

"In addition to colored pencil, I also enjoy working with graphite and watercolor. Most of the watercolor pet portraits I've done have been gifts for friends, family, and donations to help raise funds for a local animal shelter. However, I rarely share them on social media—and as mentioned earlier, I use gouache. I'm really looking forward to that."

I'm curious about your creative process. Tell me about how you start your painting from thought to paper. Do you spend more time in the thought process before it goes on paper?

"When I find a potential image that I might want to draw, I start by creating

*a dedicated folder for it on my laptop. From there, I work on both the format and composition, usually trying out about five different variations. Then I step away from it for a while. When I return one of those versions, it almost always stands out immediately - the one I move forward with. If it's not an animal portrait, I often rely on the **rule of thirds** to guide my compositions. I also use thumbnail sketches to decide what elements to remove or include to direct the viewer's eye. Sometimes, I work with an image off and on for months-or even years-before I actually put pencil to paper."*

The Rule of Thirds:

The rule of thirds is a compositional guideline that suggests an image should be imagined as divided into nine equal parts by two horizontal and two vertical lines, with the subject matter placed along these lines or at their intersections points. This creates a more balanced and dynamic composition, leading the viewers's eye through the image rather than focusing it on the static, central subject.

Kathryn Hansen

"A great example of this is "Serial Chiller". That piece was made from a handful of images I had saved in a folder years ago. I only returned to it after taking the one-day workshop I mentioned earlier- suddenly, my dog's image came to mind, and I realized I now had the techniques to bring some of those textures to life.

Interestingly, I've come to realize that some of my most successful pieces are the ones that sat untouched for years before I started them. That waiting period gives me time to think, reflect, and refine my vision of it.

Typically, my colored pencil drawings range from 14x18 to 16x20 inches and take around two and a half months to complete, while also working a full-time day job. "Serial Chiller", however, only took about two weeks to finish because it was smaller than my usual work, and I was on a tight deadline. As a reference, my 8x10 commissioned portraits usually take over two weeks to complete."



**"Serial Chiller" Legion Paper Award for Outstanding Achievement in
the 33rd CPSA International Exhibition Awards**

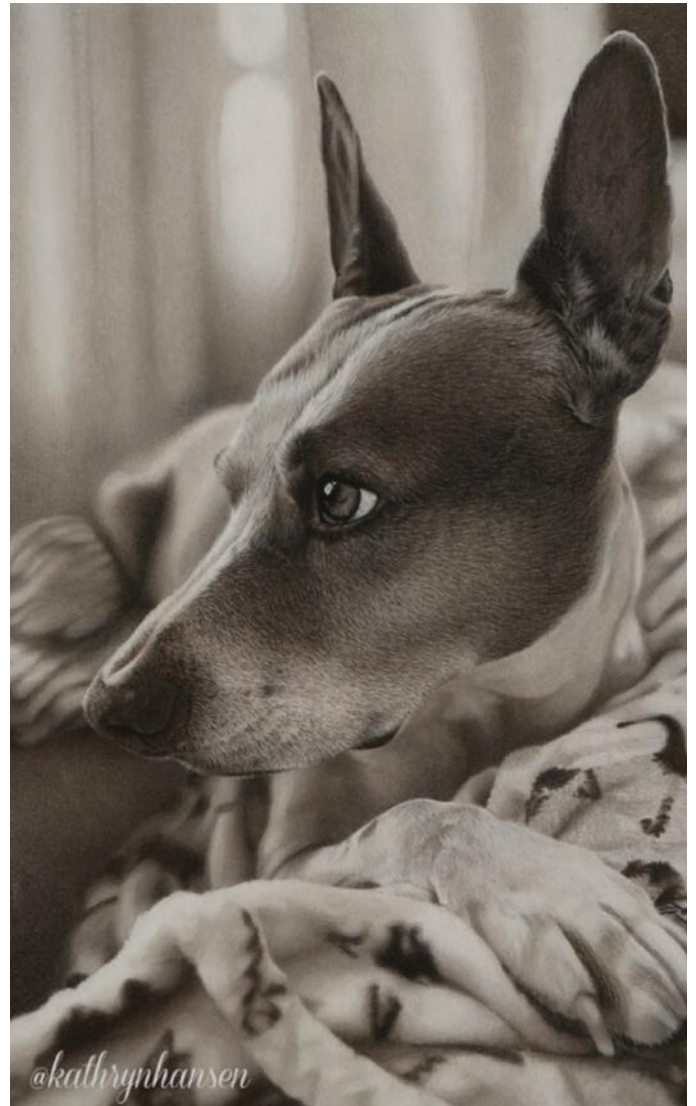
Congratulations on your CPSA Winner "Serial Chiller". How did you come up with the name for this piece?

*"If I'm ever stuck, I'll narrow it down to a couple of options and let my youngest daughter pick her favorite. I believe she picked "Serial Chiller," it's a fun nod to both my dog's habit of chilling out in odd places around the house and the true crime podcasts I often listen to while working. I created "Serial Chiller" after a workshop on creating textures on Graftix Film with **Barbara Dahlstedt**."*

Because Kathryn was on a tight deadline, she created a few quick thumbnail sketches, composed and formatted several versions, and chose the one that felt strongest. She likes to sit with her sketches for a few days, but because of her deadline, she had to get to work.

She says that "...my breakthrough came when I figured out how to replicate the stucco wall texture- I ended up doing a rubbing of the cement stairs outside my home. I also used my home's wood siding as one of the textures, but I had to build on those textures more extensively. From there, it was just a matter of pushing through and staying focused to get it finished in time."

Well, it paid off, given that it was the winner in the 33rd CPSA International Exhibition Awards this year - Legion Paper. Award for Outstanding Achievement



**"The Snuggle is Real" 14 x 9.75
Colored Pencil -Paper Private
Collection**

Kathryn Hansen

Who are you influenced by and why?

"Three artists who have had the most significant influence on me are **Robert Bateman, Andrew Wyeth, and Terry Miller**. That said, I look at so much art every day and listen to countless art podcasts; I'm influenced by a wide range of artists, both past and present."

I keep numerous Pinterest folders filled with my favorite artworks and creators. I like to study what draws me to a particular piece-whether it's composition, atmosphere, or subject matter. I will incorporate those elements into my own work in a way that feels authentic to me. I also take many photos from my trips, and some come from friends whom I always ask for permission to use. If I use a friend's image, I thank them by sending them a print of the finished piece. It's important to me to honor both their generosity and their role in the creative process.

*My current piece is inspired by several sources, including the work of **Ron Kingswood** and his unique placement of wildlife within a frame. My environment, the deer in my backyard, and a place I might go can bring inspiration to a piece."*

"It's all about matching the right materials to the right ideas-and sometimes that means stepping outside my comfort zone to try something new."

Kathryn Hansen



“Egrets, I’ve Had a Few”
13.5 x 20 Colored Pencil on Paper



“Feather in his Cap”
9.5 x 14 Colored Pencil on Paper

Kathryn Hansen

What are some of the challenges of drawing on Grafix film?

"One of the biggest challenges of working on the Grafix film is that it doesn't allow for many layers. If I draw very lightly, I usually get about four or five layers at most. For darker values, I often flip the form over and draw on the back to deepen the tones. There is definitely a learning curve, especially if you are used to working on traditional papers where you can build up 8, 9, or even 10 layers. At first, that limitation was a little frustrating, but over time, I've really come to enjoy the unique qualities of the surface.

What makes it especially fun is the range of tools I use, many of which I never touch when working on surfaces like Pastelmat or Canson Mi-Teintes Velvet.

I regularly use three different types of erasers, a Slice tool, a fiberglass scratch brush, a Magic Eraser, and tortillions. Blending on Grafix Film is minimal; tortillions only help slightly, so most of my blending is done through very lightly controlled layering. A regular brush wouldn't do anything on this surface. I've used both oil- and wax-based colored pencils on Grafix film and found that they perform pretty similarly, though Prismacolor might have a slight

edge in terms of softness and blendability. I work on Grafix Drafting Film, matte, double-sided, .005 thickness."

Kathryn has two favorite surfaces to work on: Grafix Drafting Film and Canson Mi-Teintes Velvet.

She likes to experiment with new papers, and says each one has its strengths and limitations, so when she is considering a new piece, she really takes time to consider which is the best to use based on the subject, mood, and textures she is trying to create.

She says, *"It's all about matching the right material to the right ideas-and sometimes that means stepping outside my comfort zone to try something new."*



"A Tweetable Moment"
15 x 20 Colored Pencil on Paper



What advice do you have for those just getting started with colored pencils?

*"Check out artists on Patreon or enroll in workshops and online courses. Back in 2014, I didn't do any of that, and I'll admit, the learning curve was steep. I had naively assumed colored pencils would behave similarly to graphite, but it's an entirely different medium with its own techniques and challenges. There are so many resources out there now. **Ann Kullberg** offers a wide range of tutorials, classes, and workshops, and YouTube is full of talented artists sharing valuable instruction. It's well worth the investment to learn from someone with experience, as it can save you years of trial and error."*

Image Above:

"Purr-suit of Sleep" Colored Pencil - Grafix Film 6x14

Image in Right:

"Tease" - Colored Pencil - Paper 10x8



Image Right:
"Rest your Head
Close to my Heart
Never to Part,
Baby of Mine"
Graphite Pencil
16.25 x 10.5



Kathryn Hansen

What art moves you?

"There are two pieces of art that I've carried with me through the years, ones I always find myself returning to. The first is "Master Bedroom" by Andrew Wyeth. At first glance, it feels like such a quiet, simple scene, but there's something that lingers, like an undercurrent of mystery and a touch of melancholy that always pulls me in.

The other is "Ghost of the North" by Robert Bateman. It gives me the same feeling: quiet, haunting, and powerful. Restrictive color palettes in both are what make them feel so mysterious. I'm deeply drawn to that sense of stillness with depth beneath the surface, and these pieces remind me why art has always spoken to me on such an emotional level."

My conversation with Artist Kathryn Hansen has sparked a lot of thought about the process and challenges that artists face, as well as the devotion of time required to create their art. Her work is intense and thoughtful of the environment we live in; she brings a voice to what we are in danger of losing today. She is one of the voices for the creatures who inhabit our world. She draws for the love of nature.

For more images by Kathryn Hansen

Visit her website:

[Kathryn Hansen Drawings](#)

Or her Instagram





"Professional Napper" - 8 x 8.75 Colored pencil on Graphix Film

THE LIGHT



SHE DRAWS



"Love of art enticed me,
observation inspired me,
and curiosity motivated
me, but I've mostly been a
student of my mistakes."

Artist Linda Lucas Hardy

Interview by K.Gonzales

Left - Winner of the 33rd CPSA International
Exhibition Awards 2025
Prismacolor Award for Outstanding Achievement

"When the Sun, the Moon, and the Stars Came
Together"

Colored Pencil on 800-grain UArt Sandpaper

INSIDE THE VISIONARY WORLD OF LINDA LUCAS HARDY

WHERE COLORED PENCILS ILLUMINATE EMOTION AND STORY

By K. Gonzales



Artist Linda Lucas Hardy holding her drawing of “Reflections of the Heart” winner of Judges Merit Award RepreSensational 2025 Heartland Art Club National Juried Exhibition



“So Happy Together” - Linda Lucas Hardy

When I asked her about where she came from and how she found her way to art, she shared the following:

“I was born in Texarkana, Texas, but spent part of my childhood on an Air Force base in Fort Worth, where my dad was stationed. We moved back to Texarkana when I was 11, and that’s where I did most of my growing up. These days, I live in a small East Texas town, where my husband and I raised our seven children.

Art has been part of my life for as long as I can remember, but my path hasn’t been traditional. I’ve taken a few workshops over the years and spent several years at a local community college, but most of what I’ve learned has come from simply doing the work.

As I often say, Love of art enticed me, observation inspired me and curiosity motivated me, but I’ve mostly been a student of my mistakes.

I started out with colored pencils and eventually moved to oil painting. I didn’t always know what I was doing, but I kept pushing forward—learning by trial and error and letting the process itself teach me.”

Her background is both extensive and impressive.

She has become not only an award-winning artist but also a respected instructor, having taught colored pencil and oil painting to hundreds of students across 15 U.S. states and two countries.

Linda Lucas Hardy

A 15-year merit award recipient of the **Colored Pencil Society of America (CPSA)**, she was most recently honored with the Award for Outstanding Achievement at the 33rd CPSA International Exhibition for her captivating piece, *"When the Sun, the Moon, and All the Stars Come Together."*

Other recent accolades include a Judge's Merit Award at **RepreSensational 2025 Heartland Art Club National Juried Exhibition** for *"Reflections of the Heart,"* and a Finalist in **Strokes of Genius 17: The Best of Drawing** art competition for *"Softly, Softly Whispered the Wind."*

Top Cat Winner in the Artist Magazines, 4th Annual Best of Show | Pets Art Competition for *"Surreptitious Gaze"*!, and last so far for 2025 Jury's Fave 15% in the January 2025 BoldBrush Painting competition for *"What it Means to Thrive"*. With over 100 awards throughout her career, she refers to herself as an *"entertainer of visual arts,"* inviting viewers to experience not only her technique but also the drama and emotion embedded in each piece.



"What it Means to Thrive"

How long have you been a professional artist?

"I made a decision in 2005 to refer to myself as a professional artist even though it felt awkward. Slowly but surely, national and international notoriety came from entering competitions. Over time, confidence grew, so much so that after a while I began to believe what I was saying."

How do you get through your creative blocks?

"If I get stuck, which rarely happens, I feel lost. To prevent that, I always have another piece ready to go."

I'm eager to hear your thoughts on how you find that harmony...

"There's really not much difference between my creative endeavors and my personal life. My whole life, thoughts, actions, pretty much everything, revolve around art."

What other media do you explore?

"I work in colored pencil and oil, but would love to explore watercolor."

What draws you to your current favorite media?

"Without a doubt, the subject matter! Since I work from photos, some of them say to me, 'I would be perfect for colored pencil,' while others say, 'I need to be done in oil.' I just follow their lead."

Is there a specific environment or material that holds special significance in your work?

"First and foremost, I consider myself to be a colored pencil artist who also does oil. I prefer to work in my studio with both mediums so, anything outside my studio has no appeal."

As for a special significant material:

"I am loving colored pencil on drafting film."

I'm curious about your creative process. How did you start your painting from thought to paper?

"Everything begins with a photo. Once on my computer, the images are fair game. The first thing I do is crop for composition, next I manipulate the contrast. I may increase or decrease the saturation, soften, sharpen or alter the temperature. I will do whatever I feel would make a dynamic, dramatic, image."

Do you spend more time in the thought process before it goes on paper?

"Absolutely! I spend a lot of time studying my photos, before and after they've been altered. My reference material is everything, so it has to be suitable for my next project."

Who are you influenced by?

*"Ah, **Johannes Vermeer** comes to mind; it's the lighting in his work that impresses. I love **Bouguereau**. There is also many contemporary artists I greatly admire."*

Linda Lucas Hardy

Let's talk a bit about how you created "When the Sun, the Moon, and All the Stars Came Together."

"It all began with a somewhat mediocre photo that I manipulated on my computer. And yes, I did take the picture. Once I increased the contrast and added a little saturation, I had 'the one'! Actually, I have several."

How did you come up with the title for this piece?

"The title came from the piece itself. Over and over again, I kept thinking how much the water drops looked like stars. Then I realized the glow above the pears could represent moonlight; naturally, it followed that the pears could be interpreted as the sun. That's when it came to me."

Do you write poetry?

"Not with words, with renderings and paintings. I say that only because I have a friend who is a writer. In the last few weeks, she's been sending me some of her stories and poems. After reading the last one, I paused momentarily and happened to glance at one of my paintings. In that split second, I clearly saw how we are doing the same thing; she paints pictures with words, and I paint pictures with mediums."

What are the challenges of using Prismacolor Premier on drafting film?

"It's totally different than working on paper."

For your piece "The Sun..." was that done on drafting film, or black paper?

"My drawing was done with colored pencil on Uart 800-grain sanded pastel paper. I prefer not to work on a black surface because I believe it compromises the lights and makes them dull."

I wondered how you did the background, and I thought it was drafting paper.

"I wouldn't attempt to do it on drafting film because of the large, dark background. Prismacolor streaks because of the wax that is used as a binder. It can get tacky when pigment is applied heavily. That is why I choose to work on sandpaper with Prismacolors. Other brands that use oil as a binder may not streak or streak as badly; my experience is with Prismacolor. I'm able to get a smooth blend on sandpaper, and I do that with a dry brush. Dry brush blending does not work on drafting film, in fact nothing seems to move the waxy pigment. Drafting film has a mind of its own."

"The wax in the pencil however, blends perfectly on paper and sandpaper, as long as the surface is 80% to 90% saturated with colored pencil pigment and the brush is somewhat stiff."

Is there a specific type of drafting film that you used?

"Yes, .005 drafting film by Grafix."



“When the Sun the Moon and All the Stars Come Together”

Linda Lucas Hardy

Do you like working with graphite or colored pencils more?

"Let me say, I am a pencil artist first, but rarely work in graphite; I prefer colored pencils, but I also work in oil."

What advice do you have for newcomers to this media?

"The greatest skill you can develop is the ability to figure it out; ultimately, that means you are your own teacher, so slow down, pay attention, and let your mistakes show you how it should or should not be done."

What's next on your agenda?

"Getting as much work done as I can! There's so much I want to do and so little time."

In every pencil stroke, Linda Lucas Hardy brings light to life—capturing not just what the eye sees, but what the heart feels. Her story is not merely one of artistic success but of enduring curiosity, fearless experimentation, and a deep love for the act of creating. Through her richly layered works, she continues to invite us into a world where stars can shimmer in water droplets, and emotions are rendered in color. Whether teaching a new generation of artists or pushing the boundaries of her own techniques, Hardy proves that the most powerful masterpieces are born not just from talent but from devotion, vision, and the courage to follow where the light leads.

Please take a look at Linda's work on the following few pages, and if you would like to see more of Linda's work, go to her :

Website: [Linda Lucas Hardy](#)



"The Stardust of Tomorrow"



"Reflections of the Heart"



"Somewhere Between Light and the Sky"

Art Lens

A Still Moment in a Loud World

“I’d sleep under a Vermeer.” - Actor John Lithgow



“The Milkmaid” Artist Johannes Vermeer
Courtesy of Rijksmuseum, Amsterdam

It's hard to describe the precise moment when a work of art moves you — not just impresses you, not just pleases the eye or the intellect — but truly moves you. It sneaks up quietly, the way real emotion always does, and suddenly you're there, standing in front of a painting with a lump in your throat and tears welling in your eyes.

That happened to me recently at the **Rijksmuseum** in Amsterdam. I've been fortunate enough to see many significant works of art in renowned museums across different countries. I've stood in front of masterpieces that many would count among the greatest ever created. But none of them struck me quite like **Vermeer's "The Milkmaid."**

Vermeer has long been one of my favorite artists — which, I know, is a bit like trying to name your favorite song. Still, there has always been something quietly magnetic about his work. But I wasn't prepared for how I would feel when I walked into that gallery and saw "The Milkmaid" in person. Something about the soft light, the stillness, the sheer ordinariness of the scene — it overwhelmed me.

I entered the gallery, turned a corner — and there she was. A woman pouring milk from a jug. Just that. No grand drama, no mythology. Just light falling on a wall, bread on a table, and the focused grace of a woman working. My eyes welled with tears, and I felt that odd, exposed feeling — that self-consciousness that comes from being

emotionally vulnerable in public. I was embarrassed. I kept blinking, hoping no one would notice

What was it that affected me so? I've asked myself that question more than once.

But here's the thing: that moment had been years in the making. Sometime last year, I made a statement to a few friends — half a dream, half a challenge. I said that, since I was writing my own magazine, I wanted to make an effort to go and see the world's great art in person. It would be my version of a bucket list: to travel, experience these works firsthand, and write about them. An art travel journey. A pilgrimage of sorts.

At the time, I wasn't even sure I meant it. That kind of trip takes time. Money. Planning. And life tends to get in the way. Still, I pictured it: starting with places closer to home — San Francisco, then New York, then other major U.S. museums — and eventually, if I could swing it, crossing the ocean to see the Rijksmuseum in Amsterdam.

Fast forward to this past April. I was standing at my window, looking out at my backyard, thinking about all the things I had to do before I left for Amsterdam. And it hit me: I'm actually going. I had made it happen — step by step, without quite realizing it. What had once felt like a lofty idea had become real.

Art Lens

I had somehow manifested this journey.

And that, too, was a kind of art.

It reminded me that creativity isn't always about grand gestures. Sometimes it's a quiet commitment. A slow build. A choice to say yes — even when it feels improbable.

Maybe that's part of why *The Milkmaid* struck me so deeply. Life today feels anything but quiet. I live in the United States, and like many people, I feel the tension and anger that seem to hang in the air. The division. The exhaustion. As an artist and writer, it's hard not to let it seep in. It affects how we think, how we feel, and how we create.

But in that moment, standing in front of Vermeer's painting, all of that fell away. For a few minutes, I wasn't worried about the state of the world. I was simply there — with him, with her, in a scene so ordinary it became extraordinary. A moment of stillness in a loud, distracted world.

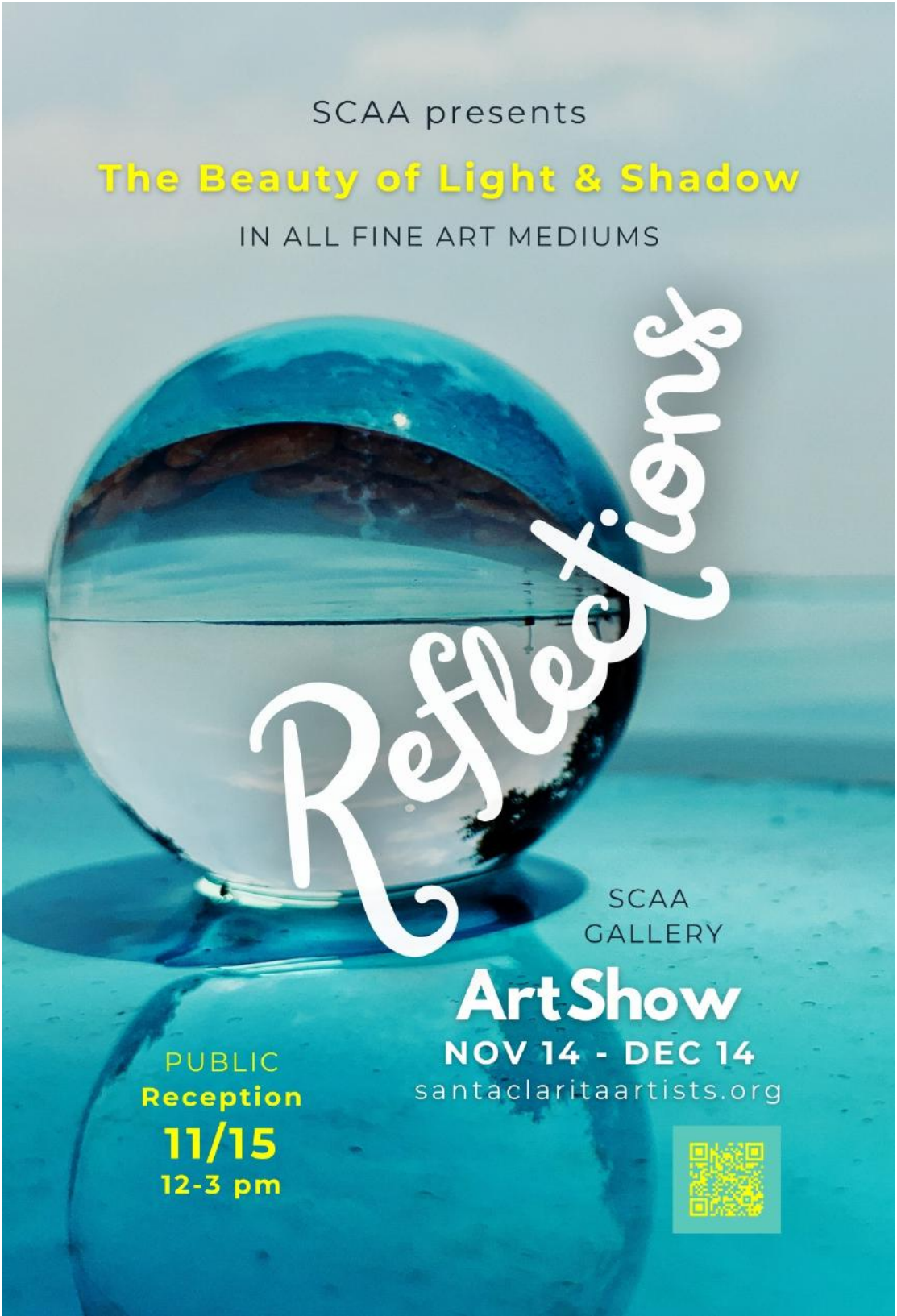
It reminded me why we make art. Not to shout over the noise, but to find the moments that matter. The ones that endure. The ones that remind us we're still human.

Because life was never simple — not in Vermeer's time, not in ours. He painted in obscurity. He died in debt. He was not famous in his lifetime. But he gave

us this image. A woman, pouring milk. Quiet. Focused. Timeless.

And standing there, with tears in my eyes, I felt him reaching out across the centuries — not with words, but with brushstrokes and light — saying something that I needed to hear: This, too, is worth seeing.

*"The Milkmaid" by Johannes Vermeer,
Courtesy of the Rijksmuseum
Amsterdam.*



SCAA presents

The Beauty of Light & Shadow

IN ALL FINE ART MEDIUMS

Reflections

SCAA
GALLERY

Art Show
NOV 14 - DEC 14
santaclaritaartists.org

PUBLIC
Reception
11/15
12-3 pm





The poster features a teal background with a pattern of overlapping circles. The text is arranged in a clear, hierarchical layout. At the top right is the Santa Clarita Artists Association logo. The main title 'Reflections' is in a large, white, cursive font, with 'ART SHOW' in a smaller, white, sans-serif font to its right. Below this, the dates '11/14-12/14' and the deadline 'Deadline Oct 26' are prominently displayed. The central call to action 'Call to Artists' is in a large, white, sans-serif font. Below it, a paragraph describes the exhibit and a bold statement encourages submissions. The bottom section is divided into two columns for members and non-members, with a QR code on the right. Social media handles and the gallery location are listed at the bottom, along with a small logo for the LA County Arts & Culture Department.

 **Reflections** **ART SHOW**
11/14-12/14
Deadline Oct 26

Call to Artists

This fine art exhibit will showcase mirrored perspectives and the interplay of light and shadow.
Submit up to 4 works - all mediums welcome!

MEMBERS

ENTER NOW!
Check our current guidelines online



NON MEMBERS

JOIN SCAA!
ENJOY THE BENEFITS OF SANTA CLARITA ARTISTS ASSOCIATION
Become part of a thriving arts community!
Explore creativity, get inspired, meet new friends, & show your work in our gallery!

NONPROFIT LOCAL ARTS | santaclaritaartists.org

@artgallery.scaa  

SCAA GALLERY 22508 6th Street, Old Town Newhall

 Commissioned by Solar Optimum through the LA County Department of Arts and Culture Public Art in Private Development program.

Artist Bob Hernandez Celebrating Life



September 17, 2025 – November 19, 2025

The MAIN, 24266 Main St, Santa Clarita, CA 91321

The City of Santa Clarita is proud to announce its latest art exhibition, Celebrating Life, by Bob Hernandez on view at The MAIN (24266 Main Street) now through November 19, 2025.

UA Magazine Selected Exhibitions

Los Angeles

The Getty

1200 Getty Center Drive
Los Angeles, CA 90049

Learning to Draw

Oct 21 - Jan 25, 2026

How to Be a Guerrilla Girl

Nov 18 - April 12, 2026

Beginnings: The Story of Creation in the Middle Ages

Jan 27 - April 2026

Photography and the Black Arts Movement, 1955-1985

Feb 24 - Jun 14, 2026

Virtue and Vice

Mar 3 - Jun 7, 2026

Coming soon:

"Every minute is history": Five Views of Los Angeles

Sep 1 - Jan 3 2027

Instante/revelación: Moments in Mexican Photography

Sep 1 - Jan 3, 2027

LACMA

5905 Wilshire Blvd., Los Angeles, CA 90035

Coming:

Collecting Impressionism at LACMA Opening Dec 21, 2025

LACMA Cont.

Coming

Deep Cuts: Block Printing Across Cultures

Nov. 9, 2025 - Sept. 13, 2026

Santa Clarita

Santa Clarita Art Gallery

22508 6th Street
Newhall, CA

Open Fri 5-8, Sat 11-8, Sun 11-5

HIGH WIRE

OCTOBER 3 - NOVEMBER 2, 2025

Pasadena

Norton Simon Museum

411 West Colorado Boulevard
Pasadena, CA 91105

UNDER GOING WORK,
GARDENS ARE CLOSED TILL
FALL NO NEW EXHIBITIONS

Santa Barbara

Santa Barbara Museum of ART

1130 State Street
Santa Barbara, CA 93101

The Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art

October 5, 2025 - January 25, 2026

Encore: 19-Century French Art at the Santa Barbara Museum of Art

October 5, 2025 - January 25, 2026

UA Magazine Selected Exhibitions

Sullivan Goss

An American Gallery
11 East Anapamu Street
Santa Barbara, CA 93101

THE MURALISTS

AUG 29 - OCT 27 2025

