

# the artGallery

Volume 3 • Issue 2

e-magazine



Showcasing Artists from around the World!

In this issue:

INTERNATIONAL  
7 ARTISTS

Andrew Wyeth

*An Icon of  
Americana Art*

*Toned Paper and  
Painting*

**YouTube Vids  
for Artists!**

*Fascinating  
Art Stories*

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*An Icon of  
Americana Art*

**Andrew  
Wyeth**



"Maidenhair" - 1974





One thing I love about this job is discovering different artists with unique styles and good hearts. We get submissions from artists from around the world and it delights me to see both new struggling artists humbly plowing away at their craft as well as successful, seasoned artists teaching and sharing their knowledge and skills with others.

One of our artists lives in a very poor country, could not afford to go to art school and worked in a warehouse all his life. When he retired, he started painting again and was so driven, he made over 200 paintings in 5 years. I have had to probe him for his technique in making his unique paintings and we have had great conversations about his unusual methodology. Yet he cannot even afford to make prints of his work which is so unique and different. So, we will try to help him by making available prints of his work on our website.

Another artist is an illustrator that has years of experience and has been quite successful and yet he devotes himself to teaching others and sharing both techniques and the philosophy of art to others. As busy as he is, he has always taken the time to engage in long conversations with me via email about his work and art in general. He also has written excellent articles on art and I have included one such article in this issue.

One painter is loose, expressionistic, a Van Gough in the making, yet barely eking out an existence, and the other is polished and refined, well trained and successful yet gives back to help others with understanding and compassion.

Like Dicken's "Tale of Two Cities", this tale of two artists draws from the spectrum of many artists who whether struggling or succeeding, contribute not only the beauty of art but the heart of other artists.

These two artists like so many others represent what we endeavor to do with this magazine. We are not just trying to enrich ourselves, but seeking to enrich others through what we do! Our gifts are to serve others as well as ourselves! Go do the same!

Please address all comments to [editor@theartgallerymag.com](mailto:editor@theartgallerymag.com)

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

<https://theartgallerymag.com/>

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*The Art Gallery is a free monthly publication showcasing Artists and providing resources and information for the art community!*

*Please support  
The ARTS!*



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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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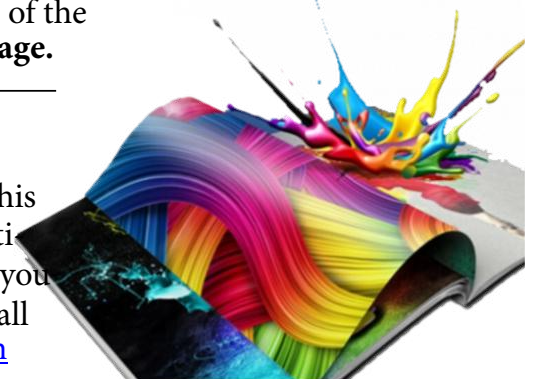
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### The Art Gallery e-magazine is an interactive publication.

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](mailto:editor@theartgallerymag.com)





## About the Cover

Andrew Wyeth is one of my favorite painters. His style is very unique. Unlike many other realism painters, he often combines simple composition with organic subject matters and highly detailed textures. Wyeth often uses clean, opened and uncrowded spaces with very little clutter; yet you can see every blade of grass in the field and the grain on wooden rails or the sheer transparency of a curtain blowing in an opened window.

Andrew Wyeth brought a uniqueness to the American art scene with his simple rural paintings. He uses muted colors and gives his realistic paintings a sketch feel. In the cover art "Maidenhair," he uses great perspective in the church pews yet draws the viewer to the front pew where the subject sits alone. Many of his paintings featured a singular isolated person perhaps to show focus or display loneliness or solitude. It is a stark contrast to much of the hustle and bustle of many of the other painters of his day. More about Andrew Wyeth and his art can be found on page 8-11. Enjoy!

■ *Gerald Wall* -Editor



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 than 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



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*Mirree Bayliss*

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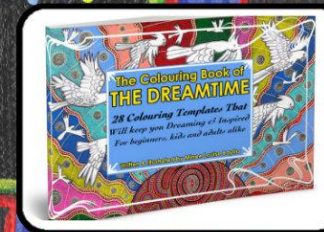


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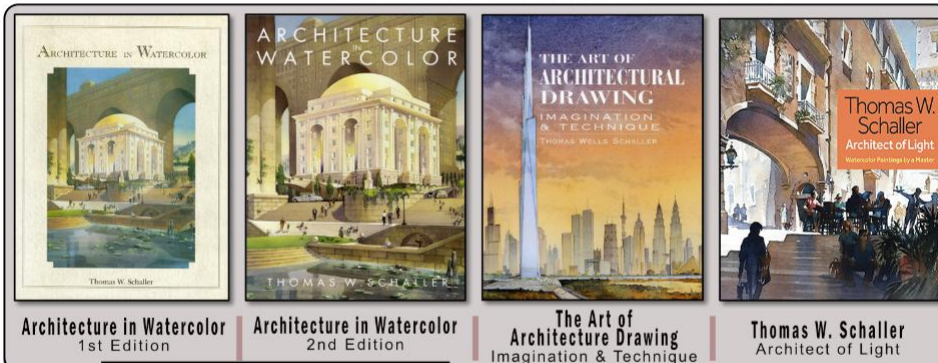


### Dreamtime Colouring Book

28 colouring pages for children and adults from the Dreamtime Series.



## BOOKS AND VIDEOS THOMAS W. SCHALLER Master Watercolor Painter



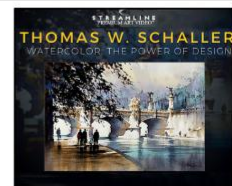
Available on Amazon

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



Watercolor: The Power of Design - DVD  
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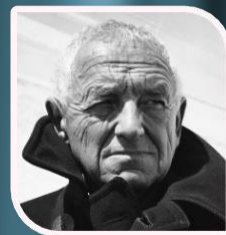
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CLICK on the artist's **name** or the **IMAGE** below to go to the ARTIST PAGE

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



2025





The Art Gallery e-mag

# ANDREW WYETH

## Art History

### An Icon of Americana Art

#### Early Life and Influences

Andrew Newell Wyeth, one of the most celebrated American artists of the 20th century, was born on July 12, 1917, in Chadds Ford, Pennsylvania. The youngest of five children, he grew up in an environment deeply immersed in art and creativity. His father, N.C. Wyeth, was a prominent illustrator whose dramatic and detailed paintings inspired Andrew's early artistic sensibilities. Due to frail health as a child, Wyeth was home schooled by his father, who also provided him with rigorous artistic training. This upbringing instilled in him a profound appreciation for storytelling and technical precision.

From an early age, Wyeth displayed a talent for drawing, and his father's guidance helped him refine his skills in watercolor and tempera. He developed an affinity for the rugged landscapes and quiet rural life surrounding his home in Pennsylvania and his family's summer retreat in Cushing, Maine. These settings would become central to his artistic vision.

#### Artistic Style and Themes

Wyeth is often associated with the realist tradition, yet his works transcend mere representation. His art is imbued with a poetic stillness, often reflecting themes of isolation, resilience, and the passage of time. He was deeply inspired by the landscapes and people of Chadds Ford and Cushing, producing intimate portraits of these places through a muted, earthy palette.

Wyeth's preferred medium was egg tempera, an ancient technique that allowed for precise detail and luminous textures. His mastery of this medium, combined with his ability to capture the essence of his subjects, lent his works a timeless quality. He also worked extensively with watercolors, showcasing his versatility and spontaneity.

#### "Christina's World" and Fame

In 1948, Wyeth created his most iconic painting, *Christina's World*. The work depicts a young woman, Christina Olson, crawling through a vast field toward a distant farmhouse. Its haunting composition and enigmatic narrative captivated audiences, cementing Wyeth's reputation as a leading figure in American art. The painting is now housed in the Museum of Modern Art in New York City.

Despite his popularity, Wyeth's work often divided critics. While many praised his technical skill and

emotional depth, others dismissed his art as overly sentimental or nostalgic. Wyeth himself was unfazed by such debates, focusing instead on his personal connection to his subjects.

#### Later Years and Legacy

Wyeth's career spanned over seven decades, during which he continued to explore themes of rural life and human resilience. Notable series like the "Helga Pictures," a collection of over 240 studies of his neighbor Helga Testorf, revealed his dedication to understanding and portraying the human form.

In 2007, Wyeth became the first artist to receive a Congressional Gold Medal for his contributions to American culture. He passed away on January 16, 2009, in Chadds Ford at the age of 91.

Andrew Newell Wyeth was born into a family steeped in creativity and storytelling. His father, N.C. Wyeth, was a leading illustrator of his time, known for his vivid and dramatic interpretations of literary classics like *Treasure Island* and *The Last of the Mohicans*. Andrew grew up immersed in this artistic environment, absorbing lessons about composition, storytelling, and the emotional power of art. His childhood home in Chadds Ford served as both a sanctuary and a classroom, where he explored the natural world that would later dominate his work.

Wyeth's health played a significant role in shaping his life and career. As a child, he suffered from chronic illnesses, including whooping cough, which kept him largely home bound. This isolation allowed him to focus intensively on drawing and painting. His father recognized his talent early and took a hands-on approach to his artistic education, ensuring that Andrew mastered the fundamentals of realism and the subtleties of mood and light.

Andrew Wyeth's professional breakthrough came in the early 1930s, when he began exhibiting his work. His first solo exhibition, held at the Macbeth Gallery in New York in 1937, was a critical and commercial success. Wyeth quickly gained recognition for his ability to infuse his rural subjects with profound emotional depth. His paintings often featured stark, almost desolate landscapes that resonated with viewers on a deeply personal level.

CONTINUE...



The Art Gallery e-mag

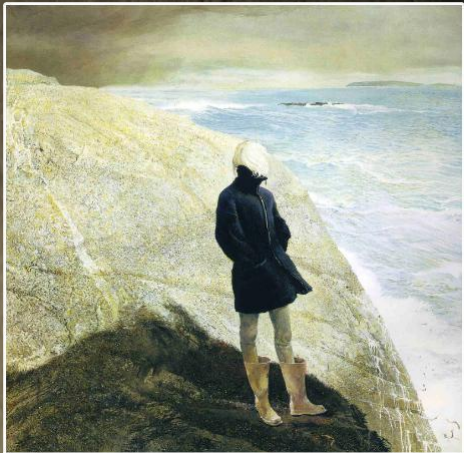
# ANDREW WYETH



"Charlie Ervine" (1937)



"Pine Baron"



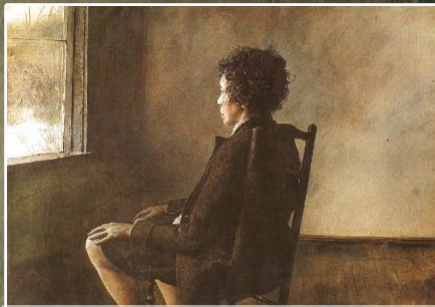
"On the Edge"



"Christina's World" (1948)



"Spring Beauty"



"Up in the Studio"



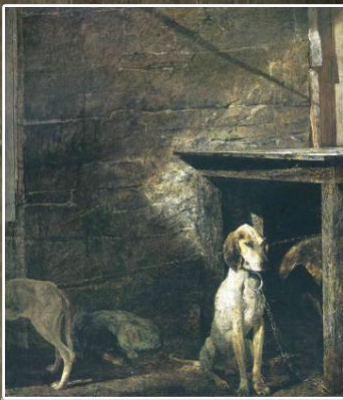
"Refuge"



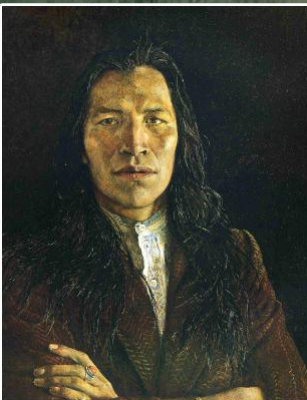
"Groundhog Day"



"The Drifter"



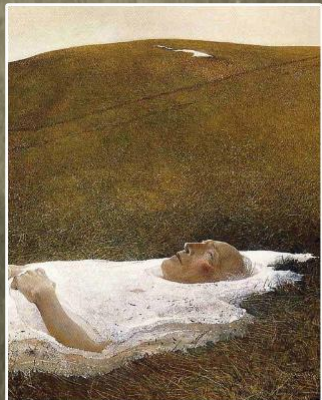
"Raccoon"



"Nogeeshik"



"Mi joven amiga"



"Spring" (detail), 1978



"Sea Dog"



# ANDREW WYETH

CONTINUED

The death of his father in a tragic car accident in 1945 marked a turning point in Wyeth's life and work. Devastated by the loss, he retreated even further into his art, producing some of his most introspective and celebrated pieces. During this period, he painted *Christina's World* (1948), arguably his most famous work. This painting, now housed at the Museum of Modern Art in New York, epitomizes Wyeth's ability to blend realism with a haunting, almost dreamlike quality.

Wyeth's life was intertwined with two places: Chadds Ford, Pennsylvania, and Cushing, Maine. Both regions provided endless inspiration, from the rolling hills and weathered barns of Pennsylvania to the rugged coastal landscapes of Maine. His subjects were often neighbors, friends, and family members, whose lives he captured with remarkable intimacy and respect. These relationships were central to his work, creating a body of art that feels deeply personal yet universally relatable.

The **"Helga Testorf"** series, which came to light in the mid-1980s, added another layer of complexity to Wyeth's career. The series, consisting of over 240 paintings and drawings of his neighbor Helga Testorf, was created over 15 years without the knowledge of his wife, Betsy, or the broader public. The collection sparked intense media attention, raising questions about the boundaries between artist and muse, and the role of secrecy in creative work. Despite the controversy, the series is widely regarded as a testament to Wyeth's mastery of portraiture and his ability to capture the nuances of human emotion.

Wyeth's contributions to American art were recognized throughout his life. He became the first painter since John Singer Sargent to be elected to the Academy of Arts and Letters. In addition to the Presidential Medal of Freedom, he received the Congressional Gold Medal in 1988 and was inducted into the French Académie des Beaux-Arts in 1977, one of the few Americans to receive such an honor.

While some critics dismissed his work as overly nostalgic or illustrative, Wyeth remained unapologetic in his commitment to realism and his exploration of the human condition. His paintings, rooted in a specific time and place, transcend their settings to address universal themes of longing, resilience, and connection.

Wyeth passed away on January 16, 2009, at the age of 91. He left behind a body of work that continues to captivate audiences and provoke dialogue about the

nature of art, tradition, and innovation. His legacy endures not only in his paintings but also in the way he inspired generations to find beauty in the quiet, often overlooked moments of life.

### Conclusion

Andrew Wyeth's art captures the quiet beauty of everyday life, resonating with audiences across generations. His ability to evoke emotion through restrained color and meticulous detail remains a hallmark of his work. Wyeth's legacy endures as a testament to the power of realism and the enduring relevance of the human experience.



"Self Portrait"



"Roasted Chestnuts"



"Above the Narrows" (1960)



"Public Sale"

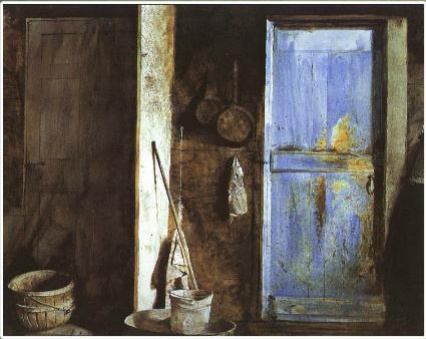


"Rest in Peace"

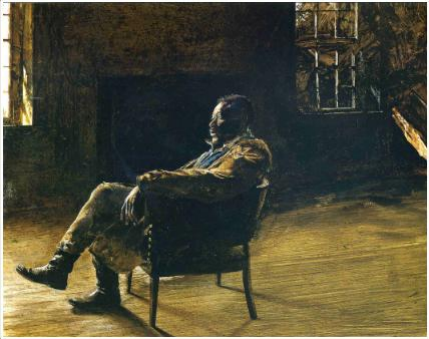


"Soaring"

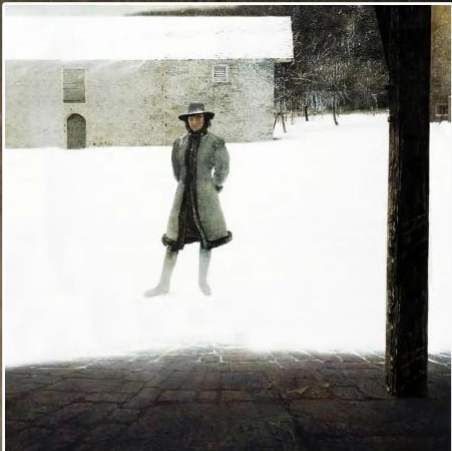
## An Icon of Americana Art



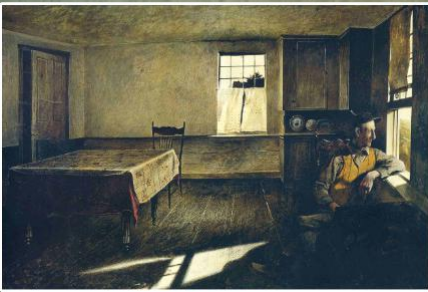
"Alvaro & Christina"



"Monologue"



"Outpost"



"Henry Teel"



"Faraway"



"The Big Oak"



"Christina Olson"- 1947



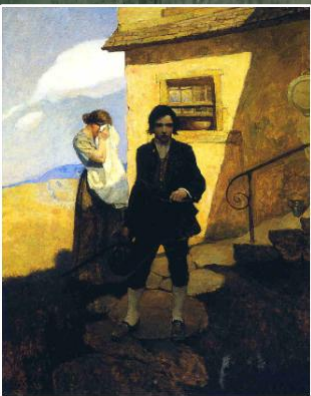
"Her Room"



Helga Testori in "Braids"



"Maga's Daughter"



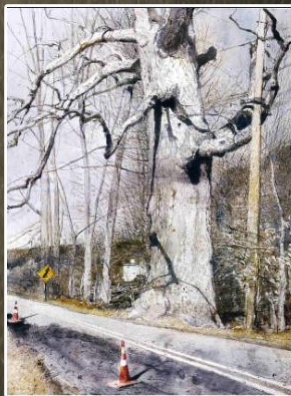
"Jim Hawkins Leaves Home"



"Distant Thunder"



"The Wood Stove"



"Walking Stick"



# Artist Showcase

Malaysia

*Kanageswaran  
Sanasee*

**M**y name is Kanageswaran. I am 50 years old and I am a devoted Hindu. My English name is Kenny. I am a computer tutor, a graphic designer and have been an abstract artist for about 8 years. I am from Malaysia, from a state called Perak, in the city of Ipoh. I grew up among a very strong and old culture and tradition; mixture of Hindu, Malay and Chinese. I have been a computer tutor for almost 28 years, teaching in private colleges and some governmental bodies. I started drawing simple art like portraits, shapes, nature and landscape. I tried to learn different methods to create the art, such as using pencil, pen, marker, charcoal. For the colour, I use colour pencils, and watercolour. I do experiments sometimes to see the outcome of the art. After 7-8 years, I am still learning and growing. Even though drawing and painting is a hobby to me, sometimes people do commission me to create art, and it gives me peace of mind. Recently I have been creating art using a liner marker 0.1 and 0.05 because it creates a fantastic layout and outline for me to work on. I usually end the art with coloured pencil or watercolour. ■



**"A Doggy Portrait"**  
- Liner Marker and Watercolour



Kanageswaran working on  
Jesus Christ

the  
artGallery  
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**Kanageswaran  
Sanasee**

**Various  
Mediums**

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**"Warrior at War"**  
- Liner and Watercolour



**"Man of Steel"**- White  
Charcoal on Black Paper



**"Santa Claus"**- Liner  
Marker and Watercolour



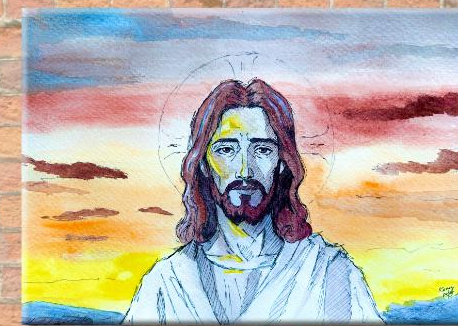
**"A Japanese Samurai"**  
- Black Red Watercolour



**"Mother Theresa"**  
- White Charcoal



**"Chinese Art - Temple by the  
Morning"**- Watercolour



**"Lord Jesus Christ"**- Liner Marker and  
Watercolour



**"Chinese Art - Lady by the Blossom"**  
- Watercolour



**"Lord Shiva"** - Watercolour



**"Fishing Village in Perak Malaysia"**  
- Liner and Watercolour



**"A Motherly Love is Eternal"**  
- White Charcoal



**"A Fishing Jetty in Malaysia"**  
- Liner Marker and Colour Pencil



**Lubomír  
Sloboda**  
Acrylic



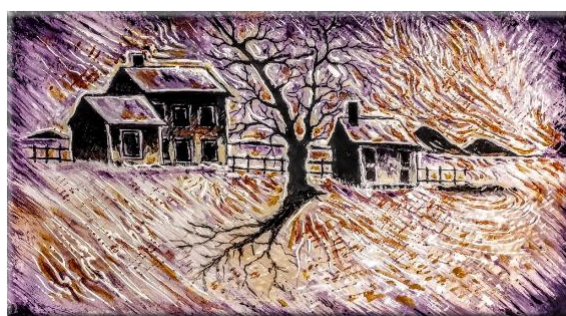
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**"Where do I Actually Live"** - acrylic



**"When Everyone Leaves"** - acrylic



**"Have a Nice Day"**  
- acrylic

# Artist Showcase

**Slovakia**

*Lubomír  
Sloboda*

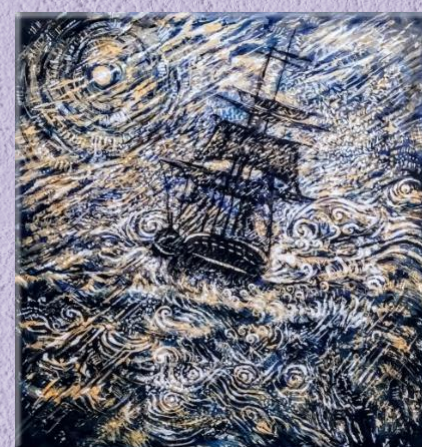
Hello, I am an amateur artist. I originally wanted to go to art school when I was young, but they didn't accept me. Painting remained a hobby for me. I worked as a warehouse worker. After retiring, I began to focus more on painting, including creating sculptures from cement. Over the past 5 years, I have painted about 200 paintings. I originally started with oil paints, but the drying time and smell led me to acrylic paints. I drew a lot of ideas from Pinterest. I never made copies, that wouldn't have inspired me. I still enjoy it. I also tried to do quick painting, but everything takes time. ■



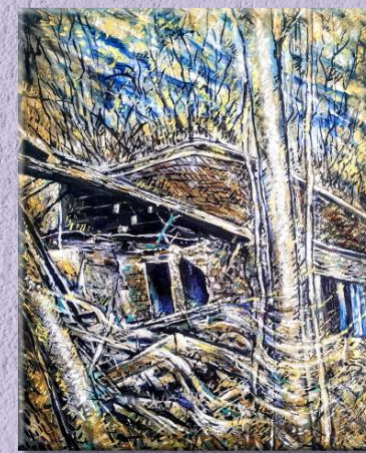
**"It's me, I guess yes, I look  
a bit alike..."** - acrylic



**"Memory of Spring"**  
- acrylic



**"Hope Dies Last..."** - acrylic



**"An Old Cottage Somewhere  
near Prašník"** acrylic



**"Good Evening, One  
Spring"** - acrylic



**"We live only Once, right  
here and right now"** - acrylic



**"On the Road"** - acrylic



**"They Live their Lives"**  
- acrylic



**"This Room House"** -  
acrylic



**"One Wedding"** - acrylic



**"Let us Forgive and Give  
Thanks,..."** - acrylic



**"A Memory of Summer"**  
- acrylic



# Artist Showcase

Germany

Paschalis  
Dougalis



"Lynx" - acrylics

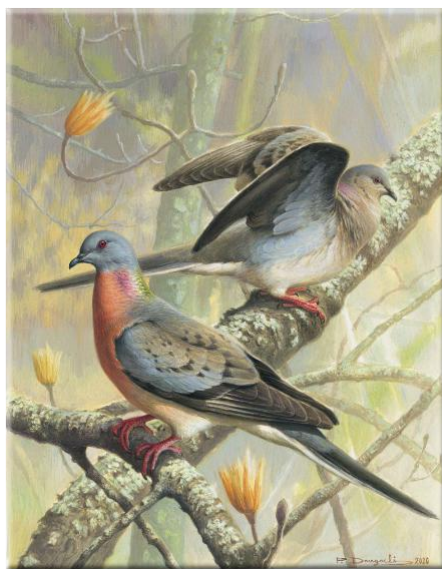
life ever since. From this moment on, nature's creatures and birds in particular dominated his artwork.

In 1995, he illustrated a series of books about endangered animal species in Greece, published in many editions, and established himself as an illustrator. In 1997 he moved to Munich where he still lives and works.

Meanwhile, he has illustrated more than forty books and his first "own" book is about to be published in 2025.

In his work he aims not just to portray an average sample of a species, but the individual character of the bird or animal.

Besides to his illustration work he teaches workshops in Zoo Munich (Hellabrunn) and adult evening Painting classes (VHS).



"Passenger Pigeons" - acrylics

Paschalis was born in 1970, in Kozani, Greece. When he was four, he showed an artistic ability for the first time, sketching a rooster. In the following years he made numerous studies of domestic animals and human portraits. In the countryside, where he grew up, he had many opportunities to observe and study nature at close quarters.

During his studies in theology at the University of Thessaloniki, Paschalis began to study and work as an icon painter. During this time he put great energy into trying to find a path of his own. The "discovery" of an English Bird Guide in 1992 was a revelation, and has influenced his

the  
artGallery  
e-magazine

Paschalis  
Dougalis

Acrylic, watercolor



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"Bonellis Eagle" - gouache



"Indian Rhino" - watercolor



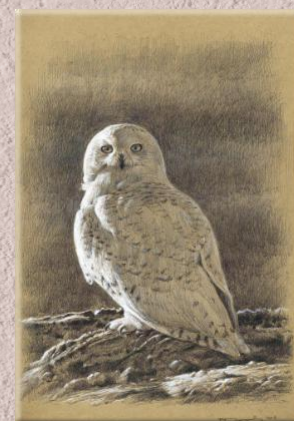
"Thylacine" - pens on toned paper



"Eagle owl" - watercolours



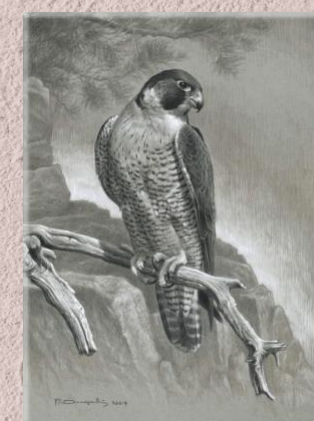
"Golden Eagle" - watercolours



"Snowy Owl" - pens on toned paper



"Siberian Tiger" - pens on toned paper



"Peregrine Falcon" - pens on toned paper



"Siberian Tiger 2" - pens on toned paper



"Long Eared Owl" - watercolours



"Tawny Owl" - watercolours



"Harpy Eagle" - acrylics



"Wolf" - watercolours  
February 2025 / 17





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MuddyColors

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# Artist Showcase

Massachusetts,  
USA

*Chris Beatrice*

I'm Chris Beatrice, an artist and video game creator living outside of Boston, U.S.A.

I've always thought of myself as an artist. I attended a technical high school, where I alternated between one week in the art studio and one week attending academic classes.

In art college I majored in... silversmithing. I was afraid to pursue my true passion: illustration. After graduating I worked as an art director in video games, eventually designing city-building games (Pharaoh, Zeus, Children of the Nile), and establishing my own game studio, Tilted Mill Entertainment.

Nevertheless, the illustration bug continued to bite, so at the age of 45 I decided to finally pursue an illustration career. I taught myself digital painting, built a portfolio, and got an agent. I then illustrated everything from beer labels to children's books; novel covers, tabletop games, you name it, for the "Big 5" publishers and other media companies. Message: it's never too late and you are never too old.

Eventually I began writing and illustrating my own book: a semi-autobiographical Middle-Grade Mystery Adventure novel called "Hudson Muddyworth Thinks of Something", applying all the skills and habits I'd built as a professional illustrator to my personal creation. And I began teaching informally, creating art tutorials and joining the contributor staff at MuddyColors.com.

Most recently I returned to video games as an Art Director for Resolute Games, where I now work on creating a VR MMO RPG. I also head up all of our development efforts as VP of Game Development.

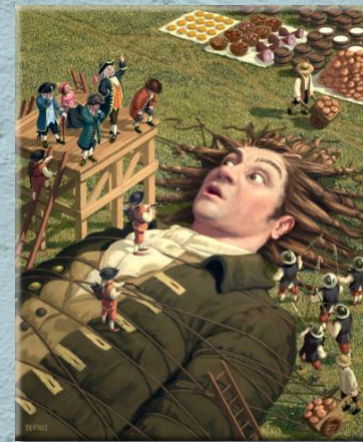
I also write articles about generative ai, which I believe is a wholly destructive force to the creative world, and which has nothing to offer artists in terms of finding their own, unique voice, and experiencing the joy of the creative flow state. ■



Chris's Digital Studio!



"Lorena" - Photoshop



"Gulliver in Lilliput" - Photoshop



"Angie" - Photoshop



"Rope Bridge" - Photoshop



"Fenton Flyflick" - Photoshop



"Freedom" - Photoshop



"Sycamore in Autumn" - Photoshop



"The Girl in the Iron Shoes" - Photoshop



"Sudds and Malone" - Photoshop



"Justice" - Photoshop



"Yan Wang" - Photoshop



"Demeter" - Photoshop



"The Giant Returns" - Photoshop

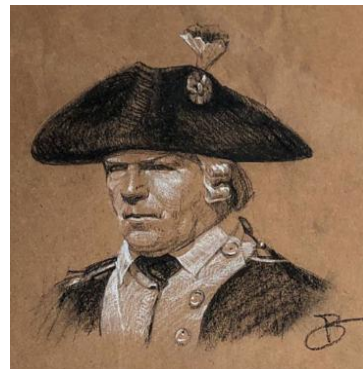


"Goldilocks" - Photoshop



"Dragonrealm" - Photoshop





CHRIS  
BEATRICE

Chris Beatrice is an artist in this issue and is a contributed writer. This article has been edited to fit into these pages. The unedited version can be found at: <https://www.muddycolors.com/2020/11/toned-paper-and-painting/>

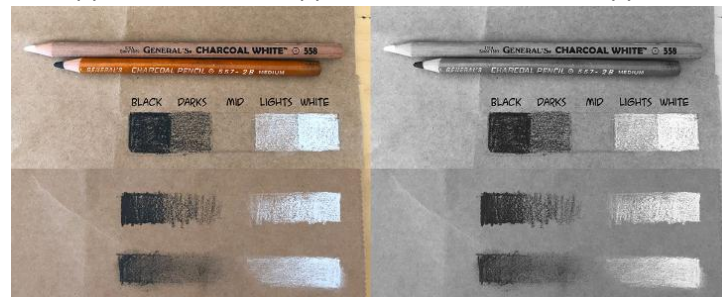
When I was in art school we were given an assignment to draw on sheets of brown paper using only white chalk and charcoal. I'm talking like cheap grocery bags, burned sticks of wood, and chunks of the Dover coast. I had no idea what the point was. Now I do.

The point is, this is a great time to get toned—so go to the grocery store and buy a bunch of vegetables, whole grains and lean proteins, then use the bags to explore the wonders of working on a toned ground.

#### ISOLATING THE MIDDLE VALUE

This exercise was intended to help us organize values (tones, light/darkness) by assigning a different material to each value range: *charcoal for the darks, white chalk for the lights, and the paper itself for the mids.* The black (charcoal) and white (chalk) are not allowed to mix. Most importantly: the middle value was thereby its own separate thing, its own dedicated medium. With toned paper blank=mid-tone, and as soon as you put a mark on it you move into the dark or the light value range.

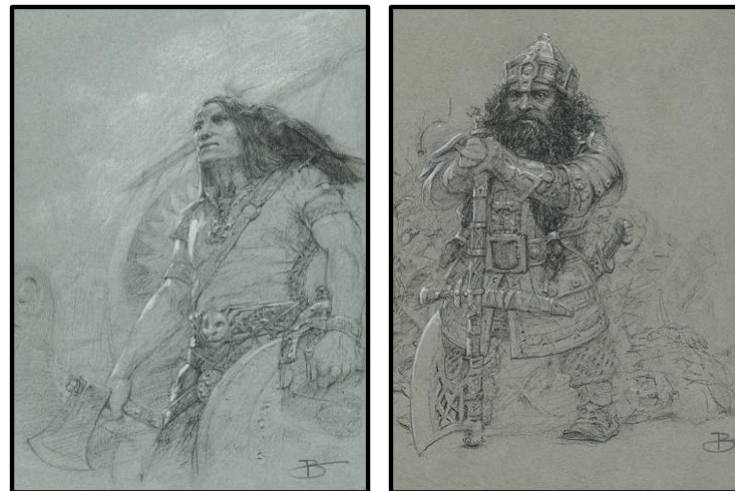
The middle value is a central and stable platform on which to build a value structure. Sort of a divide and conquer. This is the opposite of what happens with the standard approach of



making dark marks on white ground (e.g. pencil on paper), where the only solid anchor points are white and black, and the middle is impossible to nail down due to the relativity of value perception, and simultaneous contrast.

The toned ground doesn't need to be exactly 50% value—the important thing is that it stakes out a specific value somewhere in the mid-range, whatever is appropriate for the given picture, and then it is always there as a reference. Toned paper is like having a value scale baked into the medium.

# TONED PAPER AND PAINTING



These are two of my first toned paper drawings. I found myself having to use gouache to get the kind of control over the whites that I needed.

#### THINKING LIKE A PAINTER

In painting we must consider all values equally, and we often do away with line entirely. This can be a hard transition to make. Often, without line, our pictures fall apart, because the underlying value structure is not there. Similarly, often pictures look better in the drawing phase, and weaker by the addition of color (which simultaneously introduces value). Because, though drawing is the foundation of painting, good drawing skills do not automatically grant painting skills, as what typifies painting is value control and organization.

**Working with toned paper (or a toned digital ground) is a great bridge between drawing and painting,** because it retains the familiarity of drawing while encouraging you to think like a painter. Once you start composing in value shapes you are thinking like a painter, because that is what painting is. With a toned ground you erase not to remove dark marks, but to make middle value marks. This simple change of perspective will have you seeing and thinking more like a painter.

#### GETTING STARTED

To get started with toned paper I suggest doing most of the drawing with black (or something dark), then introducing white as needed. This alone will probably fundamentally



change how you see and what you produce.

A toned ground makes it more straightforward to control the key (overall lightness / darkness of the image) by distribution of lights vs. darks over the medium ground. This picture, for example, has more lights than darks, but, unlike if I'd sketched it on white paper, is still mostly mids. - And with toned paper it is very straightforward to create simple compositions using a few big value shapes. - This is not to say that you can't create a fully tonal drawing on white paper—you can, beautifully. It's just more work, because in a tonal drawing *most of the values are in the middle*, and it's not a great training tool for thinking in value, because with white paper you are working in a value vacuum.

After a few drawings like this your brain should start to make the mental shift where you think of value and value shapes separate from, but in parallel with line and drawing. You think of what value you want where, and how to create that value. Even if you return to mostly working black on white, you will hopefully have acquired a new superpower.

#### THE MAGIC OF THE MIDDLE

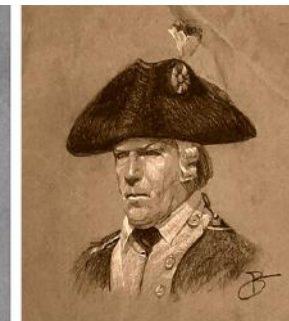


per with some white or black laid on. This is where value organization moves into the magic zone, where you can't tell what most of the values are in the absolute sense. Two values on opposite sides of the picture may look the same, but if measured turn out to be different, and vice versa. By creating a drawing in this way you always know where you are on the value scale because of the central toned paper anchor.

Blacks are always dark, and whites are always light, but the middle value can read as or represent either depending on context. The same middle value can be both the darks of the lights (the shadow areas in the shirt), and the lights of the darks (pants and tie). The closer to the middle a value is, the more capable it is of this doing this contextual double duty. As such, middle values have a special role in painting.

#### LIGHT

Value organization is critical for creating the illusion of light. We instinctively think light is about contrast, so if we turn up the contrast we get more light. In fact, the brightest light you will encounter in your life (the sun) creates very bright shad-



ows as it reflects and refracts its way into them. These shadows are mostly middle values, not darks.

So whether you're going for stark and dramatic light like Caravaggio, or airy light like an Impressionist, you

need to set up value relationships—and that is where toned paper can help a lot. By strictly separating the white from the black, via the intervening and connecting mids, and by anchoring the picture firmly in the middle, we gain a lot of insight and control, and can create something like a very simple painting with only these few tools.

This picture is a complete statement which holds together despite lacking in sharpness and detail. It is kind of inside out. It has no lines or clearly defined edges, yet it stands strong based on value relationships alone. If you have trouble with painting vs. drawing, if your paintings sometimes turn out disappointing relative to the drawings on which you started them, this type of approach will isolate the problem.

Creating something like this using a toned ground is very straightforward because the value scale is baked right into the medium. Using only black (on the toned paper) in the foreground keeps it within a specific value range. - Same with the background, using white almost exclusively. I might have been tempted to throw some white into the foreground, but if I had it would have asked for more and more, and before long I would have lost the value structure. - Now to include the line—which adds a lot, but is not necessary because the value structure is there on its own. - Neither the line nor the value is dependent on the other. The drawing, too, can stand on its own—but that is not the focus of this piece, as most artists find this much more achievable than solid value organization: - Separating them shows that each makes a very different contribution to the final picture. If I were to develop the painting aspect and gradually eliminate the line (which is actually how I work), the drawing would still be making its contribution, but in the absence of an explicit line.

Getting to the point where you don't need line is a big step. That's not to say you don't want to use line as a stylistic choice, but if you don't need it that means your values are able to stand up by themselves, and therefore using line is a decision and not a dependency.

#### COLOR

Working with toned paper is also a great way to get a handle on color, because color is very much about value. You can start by introducing a single color as a fourth value, for example. Here the yellow sits natively between the middle value paper and the white. - With toned paper you start to think of white as a color, not as the absence of color.



White becomes an equal composition element:



continued

# TONED PAPER AND PAINTING



## COMPOSING

Working with toned paper will change how you conceive pictorial ideas. You will start to think in terms of arranging value shapes. Toned paper is a powerful tool for doing quick value studies or painting-like drawings - Because a toned ground, black and white provide all the basic building blocks of a painting. When the whole of these combined elements is stronger than the drawing by itself, you know some magic is starting to happen with value relationships. - This "democratizing of value" brings us full circle to where, even when working on a white background, the white is a conscious choice, not simply the default. And, like every other color and value, it is an integral part of the picture, not some blankness upon which the actual picture sits. This, again, is thinking more like a painter.

## PAINTING

For me, starting with a middle value ground is standard operating procedure when roughing out a painting. I start with a middle gray, then I paint black and white over that. I stake out the middle and build to the ends, like a pyramid that extends in both directions. - And when I draw on white paper (which I do a lot) I am very aware of the middle value (range) as its own special thing, and white (the paper) is just one of the values available. Working on a toned ground may introduce such an abrupt change of perspective that feels very uncomfortable at first.

Confronting our biases and limitations which is always uncomfortable is how we grow. Even a little of this practice will inform your value and color work regardless of your preferred medium. - So if you want to improve your value-thinking, give toned paper (physical or digital) a try. I hear Strathmore makes a nice toned gray sketchbook that is at least slightly better quality than a shopping bag. Now let's go get toned!



## YOUTUBE VIDS FOR THE ARTIST



## A.I Art has RUINED My Life!

After Artist gets criticized by trolls you say AI could do better, he puts it to the test and does an AI to Art -off.

<https://www.youtube.com/watch?v=FlxQvEbHC04>



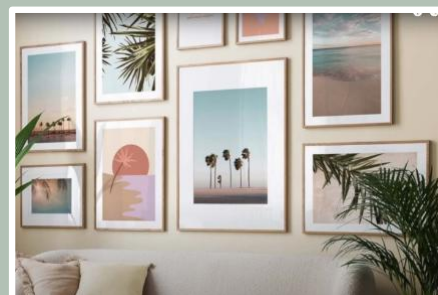
## The High-End Art Market is a Scam

The paintings that sell the most money and how it is mostly a scam!

<https://www.youtube.com/watch?v=ZZ3F3zWiEmc>

## Gallery Walls -The Do's and Don'ts

Building a Home Gallery Wall



<https://www.youtube.com/watch?v=xgXdbkChyl>



## DIY WaterColor Floating Frames

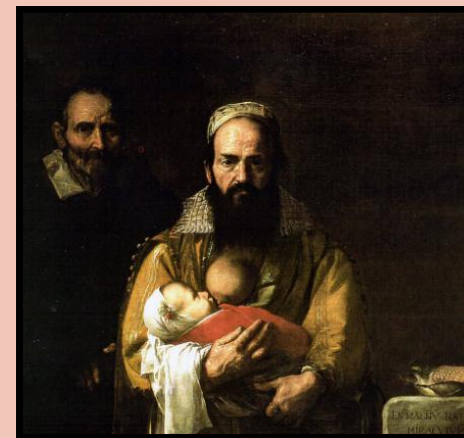
Make Framing Affordable With This Amazing DIY Hack

<https://www.youtube.com/watch?v=YljhJClt6Os>

# Fascinating Stories OF Art & Artists!

## Part 8

### The Strange Painting of Jusepi Ribera!



**Jusepe de Ribera** was a Spanish painter who created many history, Biblical and Greek mythology paintings. He was an accomplished painter in the Baroque style of Caravaggio. However, one of the strangest paintings he did was called "*Magdalena Ventura with Her Husband and Son*".

In 1631 he painted what looks like two men in the painting with one holding a baby. Is this a gay couple or is one a transvestite? At closer look, the man in front has his large breast out and is nursing the baby? The subtitle of the painting however gives it away: It is also called the "Bearded Lady".

Yes, the real woman, Magdalena Ventura an Italian woman was a bearded lady. She had lost 3 children and at 32 and went through a second puberty and grew a beard. She is 52 in the painting and has another child. She exposes her breast to declare that she is a woman. Further clues in the painting is a spool of thread (women's work) and snail shell (which are hermaphrodites). The stone tablets next to her tell more of the lady which was commissioned by *Fernando Afán de Ribera y Téllez-Girón*, the **Third Duke of Alcalá**, who reportedly enjoyed different types of subject matter in art that depicted oddities.

### Paintings with Scissors

It started with illness in youth and but really began with illness in old age. Henry got a sense of color from his mother who sold household paint and would advise customers on color schemes. Henry studied law but when Henry got appendicitis in 1889 his mom got him a paint set and easel to help him during the recovery. After that he was hooked and left law school to be an artist

He struggled for years sleeping on the floors of various rented studios but finally **Henry Matisse** achieved prominence among the French artists. When he was in his 70's he had intestinal surgery and was given three years to live.

He was now confined to a wheel chair but one day he saw a scuff on his bedroom wall and cut out a swallow from white paper and with a stick he pasted it to the wall. Then he added a fish, seabirds shells, sharks etc., until two walls were covered. Soon nearly every corner of his house was covered with fruit and foliage, acrobats. swimmers and divers.

He continued into his late 70's and 80's He called it "*Painting with Scissors*". Even Picasso



came to see his magical murals. He suffered from asthma and died in 1954 of a heart attack at the age of 84.

### Time Capsules and Cardboard Boxes

Many artists were eccentrics and **Andy Warhol** certainly was one of them. He was quite the collector but spent most of his life collecting junk. He often visited thrift stores, antique stores and flea markets looking to add to his collections.



Some of the things he collected were: museum flyers, junk mail, fan letters, LP records, business cards, postage stamps torn from envelopes, a "Do Not Disturb" sign from the Beverly Wilshire Hotel, Christmas wrapping paper, a greeting card from Mick Jagger and Clark Gables boots. He also had weird things like a lump of concrete, a mummified foot, toenail clippings, dead ants and used condoms.

Every month he would put them in a cardboard box, label and seal them and he call them his "Time Capsules". Was he a collector or just an organized Hoarder?

It is estimated that over the last 13 years of his life, he had collected a total of 610 boxes and over 300, 000 items for his "*Time capsules*".





# Artist Showcase

Washington, USA

*Kim Eshelman*

**K**im is an American contemporary artist working in pastel. She has been painting in a variety of mediums for over 30 years. Kim exhibits regularly around the globe and has won numerous awards. Her work is in public and private collections in eight countries, including the Pastel Museum in Saint-Auyale, France.

Her landscapes are inspired by the beautiful woods of Washington State where she lives. She plays with light filtering through trees, reflective ponds, and stunning skies. She also enjoys the occasional still life and wildlife painting.

She is a Master Circle member of the *International Association of Pastel Societies* and a Signature member of the *Northwest Pastel Society*. She is also a member of the *American Impressionist Society* and *Pastel Society of America*.

Kim has been featured in the prestigious *LandEscape Contemporary Art Review* magazine, as well as various other publications including *Bold Journey* and *American Art Collector*. ■



Kin in her Studio



"Exhaling Light" - pastel

the  
artGallery  
e-magazine

**Kim  
Eshelman**  
Pastel



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Kim Eshelmans Gallery



"Evening" - pastel



"In the Butterfly Garden" - pastel



"Suburban Dawn" - pastel



"Portrait of Summer" - pastel



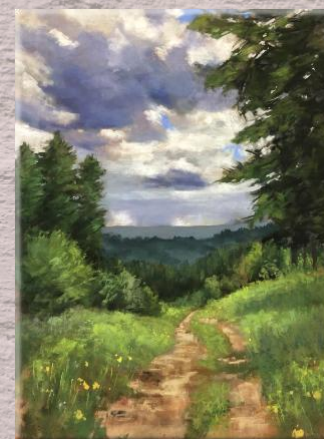
"Spring Light" - pastel



"Evening Pause" - pastel



"Portrait of a Tree" - pastel



"A Day Well Spent" - pastel



"Nightfall" - pastel



"Moonrise" - pastel



"One Spring Day" - pastel





## Chris Hopkins oil

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# Artist Showcase

Chris  
Hopkins

The career of Chris Hopkins spans over three decades, encompassing many genres, including high profile illustration for film, entertainment sports, publishing and the corporate world, including theme art for three Superbowls and marquee art for the film, Indiana Jones and the Temple of Doom. He has created work for the US government with works displayed in the White House during the Reagan and George H.W. Bush administrations and a commission from the Obama White House. As a civilian Air Force Artist, Hopkins has painted works for the Air Force from assignments to Afghanistan, Thailand and Central America, which are included in the permanent collection of the Pentagon.

Chris was privately commissioned to create a narrative series of the N.W. Coast First Nations People that has traveled to several venues in Washington, Canada and California. He has created narrative paintings that celebrate the strength of the human spirit of the Tuskegee Airmen that traveled across the U.S. Chris' current series of paintings delves into personal family history of the Japanese Americans incarcerated during WWII.

Hopkins graduated with honors from the Art Center College of Design in Pasadena CA and taught at the Art Center shortly after graduation. Chris was resident artist at the Masterpiece Christian Arts Foundation. He has been awarded with gold and silver medals from SILA and a Life Achievement Award from Air Brush Action Magazine. In 2022 Chris was invited to participate in "Meymey'em" an International Indigenous Artists Gathering where he broadened his experience and artistic knowledge working beside and learning from indigenous artists from around the globe. Chris has collaborated with his wife, Jan, on numerous projects. He has also worked in collaboration with Maori artist, Lyonel Grant and he has also teamed with Canadian First Nations artist, Brenda Crabtree producing portraits that celebrate significant Indigenous artists.



"Flight From The Shadows"-  
oil on panel



"Trumpet Player"- oil on canvas

## Chris Hopkins Gallery



"Zelda"- oil on canvas



"Serenade"  
- oil on panel



"Nina Simone"- oil on canvas



"Open Sea"- oil on panel



"George Nevler Portrait"  
- oil on panel



"Lower Yellowstone Falls"  
- oil on panel



"Songs from the Wood"  
- oil on panel



"Toy Kanegai" - Japanese  
American Internment Project  
- oil and gold leaf on panel



"Respite" - Japanese American  
Internment project  
- oil on panel



"Water Study" - oil on panel  
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"Butterflies"  
- oil on canvas



"Glow"- oil on panel



"Maria Jones Haida"- oil on canvas



# Artist Showcase

Kazakhstan

## Vladimir Khudyakov

Vladimir Khudyakov is a freelance artist-painter. He is a recognized international master of graphics and watercolorist who is a member of the "Union of Artist in Taraz Kazakhstan". He was born on November 28, 1967, in the city of Dzhambul (now Taraz), Kazakhstan.

*"My love for art since childhood was instilled in me by mother, Nadezhda Khudyakova, who herself was an excellent artist and sculptor."*

He graduated with honors from art School at the Dzhambul Pedagogical School named after Abay, Dzhambul. Vladimir worked with the technique of multi-layer glaze painting. He worked as a souvenir artist, sculptor-modeler and wood carver. In Ukraine he was as an advertising artist and in Russia a photographer. He has also been involved with interior design, small forms of architecture, landscape design and book illustration. Now he primarily works with watercolor.

Vladimir was a Participant of the international Literary Competition "Open Eurasia" 2015, 2016, 2017 and Finlis of the IV competition in London. In 2016, he was published in the literary almanac "Creative Commonwealth" British publishing house "Hertfordshire Press".

He is a regular participant in city events, local and international exhibitions. He has held two solo exhibitions.

The master is represented by his works. His are stored in the art gallery of Taraz, the National Museum of the Republic of Kazakhstan, and the Presidential Center of Republik of Kazakstan in Astana. ■



*"Still Life with Crayfish" - watercolor*



*"White Roses" - watercolor*

the  
artGallery  
e-magazine

**Vladimir  
Khudyakov**  
Watercolor



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*"Sands of Time" - watercolor*

Vladimir  
Khudyakov  
Gallery



*"In the Year of the Tiger" - watercolor*



*"For Two" - watercolor*



*"Food of the Gods" - watercolor*



*"Joys of Summer" -  
watercolor*



*"Bride" - watercolor*



*"Youth" - watercolor*



*"Play of Shadows" -  
watercolor*



*"Vika" - watercolor*



*"Lighting a Candle" -  
watercolor*



*"Sofia" - watercolor*



*"Life Lines" - watercolor*



*"Time of Happiness" -  
watercolor*



# Artist's Reviews

"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*

"It looks fantastic - thank you!" -*John Stadler*

"Wishing you continued success!" -*Wynn Yarrow*

"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*

"Thank you for the opportunity." -*Ismelda Garza*

"Looks great, thanks." -*Robert Corsetti*

"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 really 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 commissions 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

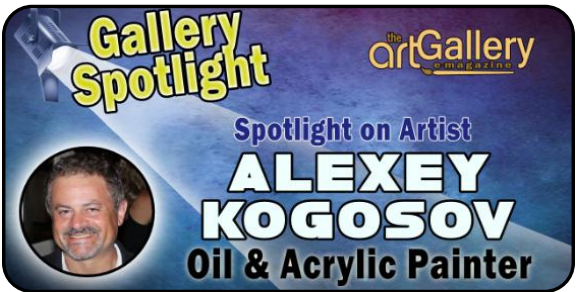
For more information, you can go to the website and see more about our digital magazine.

<https://theartgallerymag.com/>

Surprisingly, the biggest drawback to many artist submissions is skepticism! Many think we are scamming them because we offer 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 strictly 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 artist 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>

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the artGallery e-magazine

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### 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>

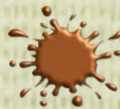




*“Creativity  
Takes  
Courage!”*

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**Henry Matisse**



**TAG-**