

# the ArtGallery

e-magazine

Volume 2 • Issue 10



**Showcasing Artists from around the World!**

**In this issue!**

**INTERNATIONAL**

**7 ARTISTS**

**Spooky and  
Scary Art**

**Mixing  
Shadow  
Colors**

**Composition  
Lesson**

**Fascinating Stories  
of Famous Artists**

**We Are Now on  
YouTube**







# the artGallery

e-magazine



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

GERALD WALL

I was a self-taught drummer for many years. I learned to play by ear by listening to the Beatles and Rock groups of the Sixties and Seventies. I played with many bands and was praised by many for my sensitivity and dynamics which comes by listening and practicing. But years later I knew something was missing. I was pretty good but I lacked technical skills. Not taking lessons meant I could not count tempo or read music or understand the technical side of drumming. I realized this when I did some studio work and was asked to play in 5/8ths time. I had no idea what that meant. So after decades of playing I took some lessons. I learned about time signatures, and how to read music. I eventually went on to teach professional drummers who, like me, could play well but lacked technical skills. So ironically, for years I ended up teaching drummers how to read music and count off time.

The same is true with art. A lot of artists drew or painted when they were young and just had the ability to draw what they saw, and many are very good at it. But sooner or later you will realize that you can benefit from actual art lessons no matter how good you are.

I often see beautiful art but think it is a nice painting but they don't know about composition because it is off balance. Or I will see a nice composition but the painting is flat because they were never taught the importance of light and shadow or color contrast or perspective, etc.

Art is not just about drawing or painting well, but it is also about learning new skills and then developing what you learn, This can make the biggest difference in your art.

Someone once told me "You have to make your weaknesses your strengths, but first you have to know your weakness." I encourage you to take some lessons, learn new skills and always seek to improve! ■

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

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

<https://theartgallerymag.com/>

#### myriad

Publisher/Editor/Creative Director

[geraldwall@theartgallerymag.com](mailto:geraldwall@theartgallerymag.com)

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

#### Steve Wall

Executive Editor/Marketing

[stevekimwall@gmail.com](mailto:stevekimwall@gmail.com)

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

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## ABOUT THE ART GALLERY E-MAG

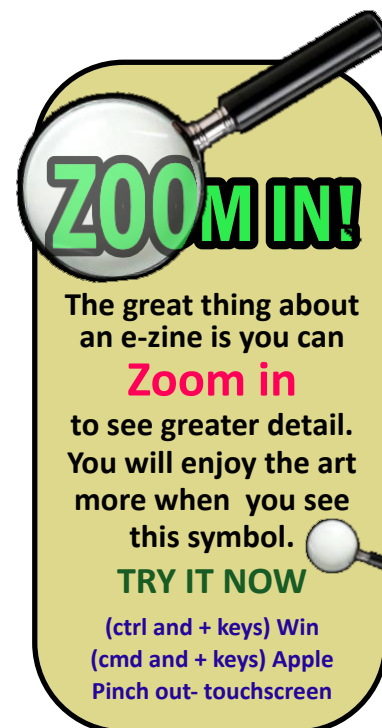
The Art Gallery e-magazine is a monthly free 32 page digital publication. Its purpose is to showcase artists from around the world and their work.

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

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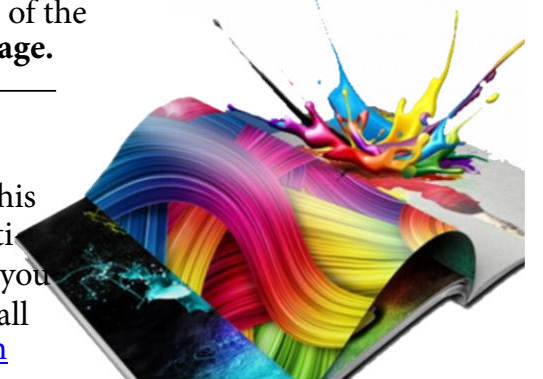


### The Art Gallery e-magazine is an interactive publication.

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

### Let us Hear from You!

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

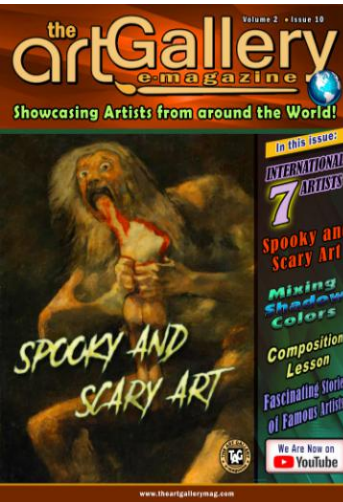




## About the Cover

I don't celebrate Halloween and don't care for horror films, but for October, I thought it would be appropriate to at least do an article on "Spooky and Scary Art". I find that even though sometimes the content of a painting is not very appealing, the artwork can still be much appreciated.

When I was a kid I used to read gory pulp magazines like "Strange Tales", "Tales from the Crypt", "Eerie Comics", and "Adventures into the Unknown". These often had scary content even severed limbs and heads. But I found that the artwork was done so well, and it started me drawing from these pages. I often see a painting and say to myself *"I would never hang that on my wall but the artwork is fantastic."* So sometimes what is lacking in subject matter makes up for it in style and skill. Some fantasy artists create strange and even repulsive creatures, monsters and characters in amazing ways and you can not but respect them for their artistic talent. Other artists paint dark subjects because of emotional trauma, depression or even mental illness. So check out in this issue the article "Spooky and Scary Art" and let us know what you think!



 **Gerald Wall** -Editor

## the artGallery e-magazine

The Art Gallery is a free subscription e-magazine. All money comes from donations and ads. If you want to donate you can click on the button below.



If you are an artist and would like to know how to have your art displayed in our magazine, click below:

### Artist Information

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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

## Dreamtime Products

by Aboriginal Artist  
**Mirree Bayliss**

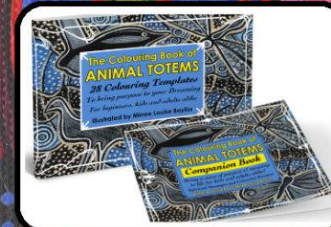
From her Dreamtime Series Mirree Bayliss has created this activity series based on her Australian aboriginal art. Her products are for both children and adults and convey the beauty of unique artwork.



Her animal series is a wonder from down under! Order today!

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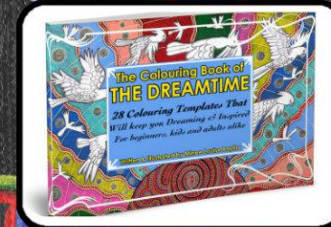


### Animal Totem Colouring Books

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### Dreamtime Cards

36 beautiful glossy cards with gold-gilded edges of the Dreamtime Animal Series.



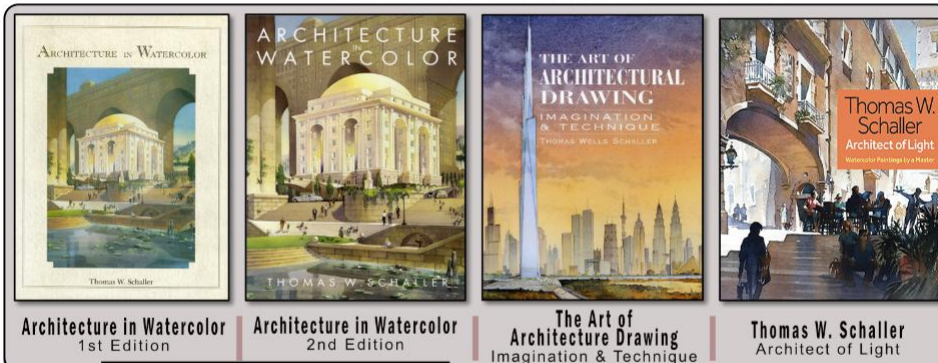
### Dreamtime Colouring Book

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

## BOOKS AND VIDEOS

### THOMAS W. SCHALLER

Master Watercolor Painter



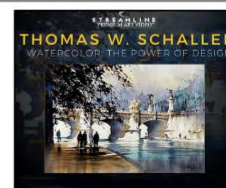
Available on Amazon

(Click Photo to go to Link).

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

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

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



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

CLICK on the artist's **name** or the **IMAGE** below to go to the ARTIST PAGE  
CLICK on the **Art Gallery header** to return to the Table of Contents.



**Ildiko Fajd**

Cambridge, UK.....page 12



**Rodica Florea**

Romania.....page 14



ENCORE ARTIST

**Robert Ficker**

Florida.....page 16



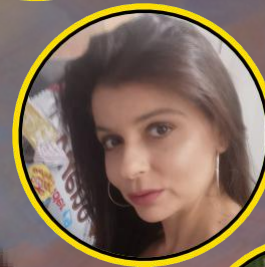
**Laura Livetskiy**

South Africa.....page 18



**Cristina Stangaciu**

Romania.....page 22



**Ani Ehiyan**

Bulgaria.....page 24



**Julie Bowman Williams**

Florida.....page 26

# CONTENT

**ARTIST  
SHOWCASE**

**ARTICLES**

**Spooky and  
Scary Art**

Feature ARTicle....pages 8-11

**Mixing Shadow Colors**

Technique ARTicle.....page 20-21

**Composition Lesson**

.....page 28

**Fascinating Stories  
of Famous Artists**

Part 4.....page 29



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# SPOOKY AND SCARY ART!

Art can be beautiful, pleasing and inspiring, but it can also be disturbing, shocking and macabre. Artists often paint wonderful landscapes and striking portraits, but they have also often depicted the images of the savages of war and the depravity of man. Throughout history painters have used their creativity to paint not only their imaginations, but also the unimaginable. Some artists like to reflect in their paintings, their own anguish or mental state while others want to paint their own visions of pain and horror. Many paintings are disturbing while others are shocking and scary. In this article we have put a collection of some of the scariest art by famous artists. So either enjoy or look away!



"Guillotined Heads" - Gericault



"Anatomic Pieces" - Gericault

**Théodore Géricault** (1791–1824) was a French painter known for his dramatic compositions and emotional works. He was heavily influenced by the Romantic movement, and thus was dedicated to realism and his undertaking of extensive studies of anatomy. He often visited the morgue at night to paint body parts and guillotined heads to use in his paintings. He also visited the insane asylum to paint faces for his paintings to show the depiction of the human condition. These works aimed to convey the inner turmoil and suffering of individuals with mental illness. This obsession with reality was particularly evident in his portrayal of the drowned and the mad, reflecting the realism of the visage of the suffering. His work not only challenged the artistic norms of his era but also revealed the darker sides of human existence, making Géricault a crucial figure in the transition to modern art.



"Medusa" - Caravaggio

**Peter Paul Rubens** - The great Flemish Baroque painter was known for dynamic work depicting historical, mythological, and religious subjects, yet in his arsenal of saintly and mythical works there is one that stands out as very unusual compared to his normally works of beauty. The painting "Medusa's head" is a ghastly painting of a severed head of snakes writhing on a table.

In the Greek myth, the hero Perseus killed her with the help of the Gods when he received a mirrored shield from Athena, sandals with gold wings from Hermes, a sword from Hephaestus and Hades's helm of invisibility. Perseus was able to slay her by looking at the reflection from the mirrored shield. He was probably inspired by Caravaggio's "Medusa".



"Head of Medusa" - Peter Paul Rubens



"The Witches Sabbath" - Goya

**Francisco Goya** - Francisco Goya's painting "The Witches' Sabbath," is a striking work that explores themes of superstition and the supernatural. It depicts a gathering of witches around a goat, symbolizing the devil, who is often associated with pagan rituals. The painting is characterized by its dark palette and eerie atmosphere. Goya captures the grotesque and unsettling aspects of the scene, with witches portrayed in various poses—some appear to be offering children as a sacrifice including children strung up on a pole and one witch offering a child that is a hooded skeleton. The central figure, the goat, is a powerful symbol of evil and chaos. This work reflects Goya's interest in the folkloric beliefs of his time,



"Saturn Devouring His Son" - Goya

**H.R. Giger** - a Swiss surrealist painter, known for his distinctive style that combines elements of the organic and the mechanical often blended a dark work by combining the biological with the technical. He helped design the creatures for the movies "Alien" and "Species". He is a concept artist that has inspired the sci-fi horror genre in movies.



**Zdzisław Beksiński** was best known for his surreal and dystopian artworks. He developed a distinctive style that blends dark, fantastical imagery with haunting landscapes.



Zdzislaw Beksinski - 01



Zdzislaw Beksinski - 02

Beksiński's work is characterized by its eerie and often grotesque themes, exploring the human condition, mortality, and the subconscious. He gained international recognition for his paintings, which often feature desolate environments and surreal figures, evoking a sense of unease and intrigue.

Despite his success, Beksiński faced personal tragedies, including the loss of family members, which deeply influenced his art. He preferred to let his work speak for itself and rarely provided explanations for his pieces. Tragically, he was murdered in 2005, but his legacy endures, continuing to inspire artists and viewers with its haunting beauty and complexity.



# SPOOKY AND SCARY ART!

**Roberto "Commandante del Caos" Díaz** - With the artistic name Commander of Chaos, the artist creates haunting human-like artworks with monstrous characteristics. He is a notable figure in contemporary art, known for his provocative performances and installations that challenge societal norms and explore themes of chaos, identity, and power. Born in Argentina, Díaz blends elements of street art, performance, and visual art to create immersive experiences that often engage with political and social issues. Through his dynamic and often unpredictable style, Díaz encourages dialogue and reflection, making him a significant voice in the contemporary art scene. His impact continues to resonate, as he challenges viewers to reconsider their perceptions of chaos and order in society.



**Welder Wings** is the dynamic duo of Francisco Abril and Nuria Velasco. They have worked together since 2000, and have created many strange gothic Surrealist artworks, through digital collages.

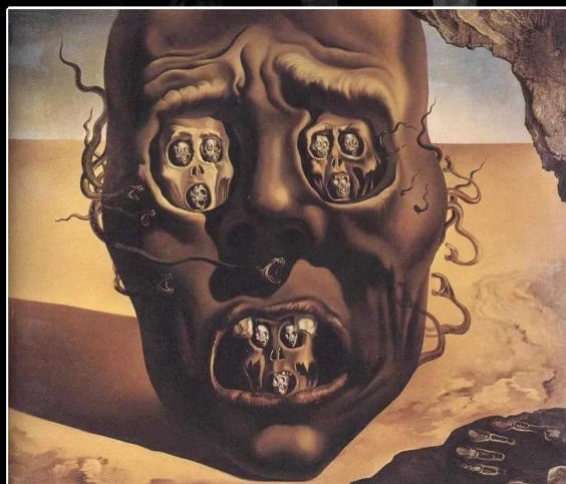
All of their artworks are a *memento mori*, that is, reminders of our inevitable death. So, we see the beauty of still-life objects and people mixed with gothic features, that stand for our fleeting time in this world. Every detail is a symbol of time, death, and decay. Such is the case of *The Cannibal Flower*. Its petals look a little bit like flesh, and its menacing mouth is ready to devour anything that comes close to it.



"The Emptiness"  
- Welder Wings



"The Cannibal Flower V"  
- Welder Wings



"The Face of War" - Salvador Dalí

**Salvadore Dalí** - Salvador Dalí is one of the most well-known surrealist painters in history. His technique often was based on the distortion of objects and the exaggeration of figures. In his painting, *"The Face of War"* he took a face and filled the eye sockets and mouth with other skull like faces. he painted it in 1940, which was around the start of World War 2 in Europe. Dalí who was from Spain knew the horrors of war and thus this was his message of protest.



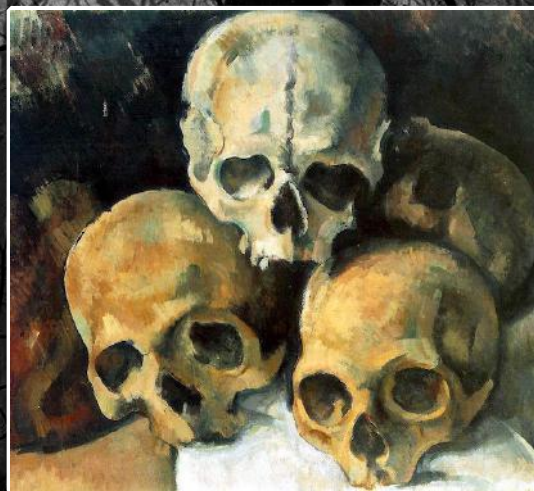
"Osmosis"



"This Thing of Darkness"

**David Van Gough** calls himself a Necrosurrealist artist who uses allegory to chronicle a heightened sense of mortality, death and horror in his art. He moved from Britain to California and has been featured in galleries across the country showcasing his unique art. His oil paintings melds surrealism with the macabre using incredible detail. He is much drawn to magical and esoteric ideas, and uses allegory to depict his concern with mortality and the madness he sees lurking in the human mind.

**Paul Cézanne** - At the turn of the century, modern art master Paul Cézanne created *Pyramid of Skulls*, a striking departure from his more traditional still life works featuring fruits and bottles. The painting, with its sole focus on a stack of human skulls, presents a darker, more ominous subject matter.



"Pyramid of Skulls"

While this eerie imagery is unusual for the Post-Impressionist movement, the use of skulls and symbols of mortality in art dates back to ancient times. Known as *memento mori*—a Latin phrase meaning "remember you must die"—this genre emphasizes the transient nature of life.

In his later years, Cézanne became increasingly preoccupied with the theme of death. Between 1898 and 1905, he painted several still lifes featuring skulls. Unlike most of these works, *Pyramid of Skulls* places the skeletal forms at the forefront, confronting the viewer directly with death. Art historian Françoise Cachin described the piece, saying, "These bony visages all but assault the viewer, displaying an assertiveness sharply contrasting with the usual restraint of domestic still life arrangements."

**Quinten Massys** - Scholars thought this example of bizarre art was a sarcastic comment that mocks the elderly and the unattractive for their conduct. However, now we know because of science, that this isn't the complete story. A recent investigation of the picture revealed that this woman had advanced stages of Paget's illness, which causes bone deformities. Her unusually curved nostrils, pressed nose, stretched upper lip, and expanded collar bones and brow are all manifestations of this. Because of its similarities to two of da Vinci's sketches, it was previously thought that The Ugly Duchess was a missing da Vinci. Yet, it is most probable that Massys provided da Vinci a duplicate of this image, which his students then reproduced and changed.



"The Ugly Duchess"



# Artist Showcase

Cambridge, UK

*Ildiko Fajd*

**W**hen I was a child I loved to draw and paint with water-colour. My Mom helped me a lot as she had wonderful skills which I luckily inherited. She was amazing drawing graphite portraits.

During my primary school years my art teacher noticed me and started to pay more attention to me and my work. But then as I was growing up, my center of attention focused more on studying, becoming an adult and having a family.

I started painting again about 3 years ago when my eldest daughter asked me to continue. But then I didn't continue with watercolour, but I started to play with acrylic paint. Now this became my biggest hobby. I love to paint the nature, the trees, lakes and mountains – they are really inspiring to me.

I received an incredible amount of support from my family and friends since I started painting again, and I appreciate this a lot.

I still need to develop my skills and learn a lot, so I'm tremendously grateful that I can introduce my work to you and for the readers.

I'm full of hopes that I can show my feelings through the canvas, what my heart and soul see, the wonderful nature that surrounds us. ■



*"Hut by the Lake" - Acrylic*



*"Cottage by the Rocks" - Acrylic*

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**Ildiko  
Fajd**  
Acrylic



Contact information

**Facebook:**

<https://www.facebook.com/ildiko.fajd/>

**Instagram:**

<https://www.instagram.com/ildikofajd/>

**Email:**

[ildikofajd@gmail.com](mailto:ildikofajd@gmail.com)

Ildiko Fajd Gallery



*"Small Church by the Mountains" - Acrylic*



*"Radiant Rays of Sunshine" - Acrylic*



*"Church by the Lake" - Acrylic*



*"Sunshine at Dawn" - Acrylic*



*"Village Landscape" - Acrylic*



*"Acacia Road" - Acrylic*



*"The Misty Forest by the Lake" - Acrylic*



*"Winter Night" - Acrylic*



*"Island of Pine" - Acrylic*





Contact information

Facebook:

<https://www.facebook.com/picturaroart>

YouTube:

<https://www.youtube.com/@rodicaflorea890>

Email:

[sonoiuf@yahoo.com](mailto:sonoiuf@yahoo.com)



"Untitled" - oil

# Artist Showcase

Romania

Rodica Florea

My name is Rodica Florea, I am a plastic artist, born in Bucharest, Romania. I worked in social assistance, I have four children. I have always liked painting, but for economic reasons I could not afford to attend an art school until I was an adult.

I followed art courses at Terraforma scuola d'arte-Italia, the courses of professor Adrian Negrea at Art-M Center, and currently I am a 3rd year student at Giurgiu Art School, professor Petra Serbanescu Tanase. I like color, and I dedicate my time to painting. I have participated in numerous national and international exhibitions, where I have also obtained several awards in recognition of my work."



Here are a few of my exhibitions:

- 2020 - SALONE DI PITTURA - AAP. UNESCO Mihai Eminescu Cultural Center
- Group exhibition: "LIGHTS AND SHADOWS" Rădăuți Art Gallery
- Group exhibition: "SPRING SHOW - 2020" – AAP - Labyrinth Gallery
- 2021-Group exhibition SUMMER SHOW - UNESCO Mihai Eminescu Cultural Center
- Group exhibition "SPRING SALON" - AAP - Amzei Square
- "The World of Flowers" - UZINEXPORT group exhibition.
- "From ANTIQUES to CONTEMPORARY ART" - EduArt Gallery.
- ROMANIAN ARTISTS ON THE INTERNATIONAL SITE", 3rd edition. – Mestre – Venice
- "The World of Flowers" - UZINEXPORT group exhibition. – Bucharest
- 2022 - SYMPHONY OF COLORS" - RONDÀ Gallery - National Military Circle
- 1st PRIZE - International Art Competition - III Edition Spring
- ANNIVERSARY PAINTING EXHIBITION – FEBRUARY 21 - MARCH 5, 2022
- "Reveziri" - TNB (National Theater Bucharest) "I. L. Caragiale" - Bucharest
- 2023 - INTERNATIONAL ART COMPETITION – 3rd Summer Edition –FIRST PRIZE:
- Group Exhibition Dobrich ART Gallery – Bulgaria. "CONTEMPORARY ART"
- 2024 -1st Prize- Competition International Artistic Competition-III Edition Summer
- Special Award-National Painting Competition 2024- Brăila

- Participation in the magazine Clubul Artelor – Giurgiu XXI – 2021, 2023, 2024

## Rodica Florea Gallery



"Untitled" - oil



"Untitled" - oil



"Untitled" - oil



"The Magnolia has Bloomed!"  
- oil



"Easter Colors" - oil



"Still Nature with Fruits" - oil



"Untitled" - oil



"Tunisian grandmother" - oil



"Portrait of a Poppy" - oil



Magnolia" - oil



# Encore \* Artist Showcase

Florida

## Richard Ficker

I'm fundamentally a self-taught artist. I took a variety of art classes in high school, and dabbled in commercial art soon after. As life would have it my art career got put on a back burner, while I traveled the world, and later worked and raised a family. I've always loved art, and thought like an artist, studying light, shadow, shape, and form. I would read about it, and frequent museums, always meaning to get back to painting. At the age of 49, realizing that no one really knows how much time they might have on this earth, I made the commitment to start painting, and in doing so rekindled an old passion. I love to paint a variety of subjects. Some of my paintings have true heart felt meanings, some contain hidden



"Bubbles of Life" - oil

images, some are for the pure joy of expressing my love for nature, and her many magical colors. You will find the reoccurring theme of water, and the ocean, in most of my work, as a lifelong surfer it's what I know, and love. I also display my work at Breakers Art Gallery 142 N. Orlando Ave. Cocoa Beach, and Barefoot Designs 73 N. Orlando Ave. Cocoa Beach I hope you'll come to enjoy my work, as much as I do creating it.

\* Richard Ficker was also showcased in our March 2024 issue.

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artGallery  
e-magazine

**Richard Ficker**  
Oil / Acrylic



Contact information

**Website**

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

**Facebook**

<https://www.facebook.com/richard.ficker>

**Instagram**

<https://www.instagram.com/richardfickerartist/>

**Email**

[rickland4@bellsouth.net](mailto:rickland4@bellsouth.net)



"River Road" - acrylic



"Getting Connected" - oil



"1937 Ford Woody" - oil



"Beach Sunrise1" - acrylic



"Water Of Life" - acrylic



"Flying Mermaids" - oil



"Gaia" - Colored Pencil



"Coral Princess" - acrylic



"Welcome Home" - acrylic



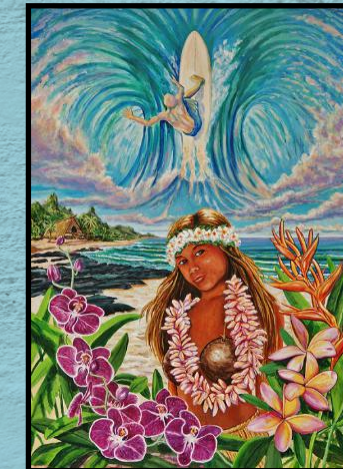
"Balance" - oil



"Napping Mermaid" - oil



"Sugar Magnolia" - oil



"Tropical Flowers" - oil





## Laura Livetskiy Oil Painter

### Contact information

#### EBAY

<https://www.ebay.com/str/laurasarthouse>

#### Facebook

<https://www.facebook.com/people/Laura-Seascape-Painting/100075544037543/?mibextid=ZbWK>

#### Email

"Lauraliv1908@gmail.com"



# Artist Showcase

Florida, USA

Laura Livetskiy

Laura Livetskiy: A self-taught artist who enjoys capturing ocean views in oil paints on a canvas. I began this art journey 7 years ago and ever since, it has been my great passion.

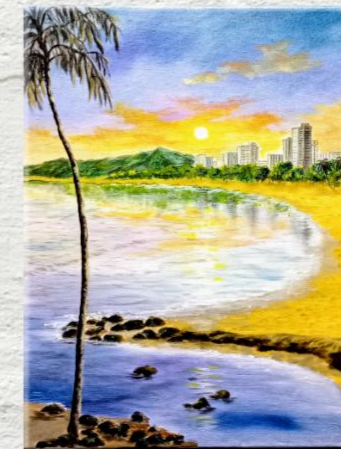
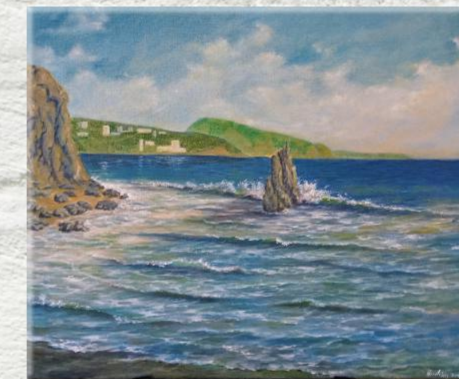
I have occasionally painted cityscapes, flowers, and other such things, but my main focus is the beautiful beaches found all across the world. I love to paint every aspect of the ocean- the sunrises and sunsets, the stormy waves and the calmer days. Every part is gorgeous and worthy of being painted.

I look back to when I first started and I smile at the progress I've made and the style I've developed. Back then, I used art guide-books to practice drawing fruits and buildings in perspective. Now, I am a painter who is very grateful to everyone who has supported my art journey.

I also hope that my story can encourage beginner artists. We all start somewhere and if I hadn't continued, I wouldn't be where I am right now. So if you share this passion or dream with me, then let's continue to hone our skills together. I know that with enough practice and dedication in the face of trials, we can grow and achieve our very dreams.



Laura  
Livetskiy  
Gallery







# Mixing Shadow Colors

Mixing paint for shadows effectively involves understanding both color theory and light dynamics. Here are some of the best techniques to create realistic and harmonious shadows in your paintings:

1. Darken with Complementary Colors (Avoid Black)
- Instead of using pure black to create shadows, mix complementary colors to get a rich, natural shadow. For example:
- Red shadow: Add a bit of green
  - Blue shadow: Add a bit of orange
  - Yellow shadow: Add a bit of purple
- This keeps the shadow color vibrant and avoids the dullness that black often introduces.

2. Use a Neutral or Earth Tone
- Add **burnt umber**, **burnt sienna**, or **Payne's Gray** to your base color for a natural, earthy shadow. These colors darken your mixture while maintaining the temperature of the color.

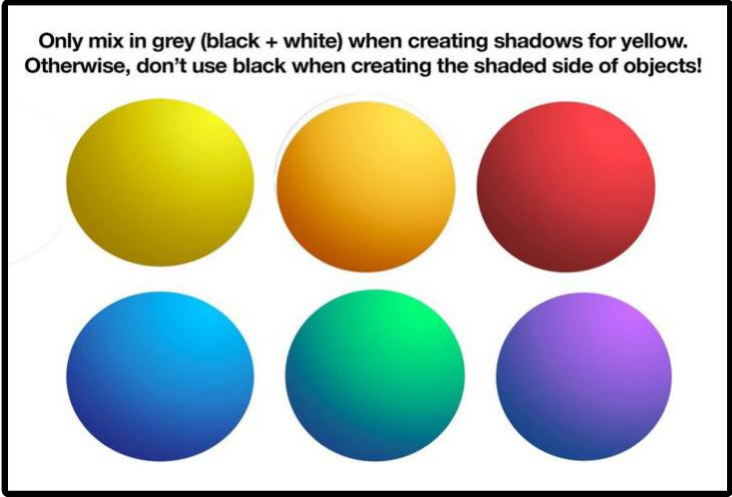
3. Cooler Shadows with Blue or Purple
- Shadows often have a cooler tint because they lack direct light. Mixing your color with a touch of **ultramarine blue** or **dioxazine purple** can create a convincing cool shadow. This works particularly well in natural outdoor lighting.

4. Consider the Lighting
- Warm light, cool shadow:** If your light source is warm (like the sun), shadows will generally be cooler (blues, purples).  
**Cool light, warm shadow:** If the light is cool (such as fluorescent lighting), the shadows will tend to be warmer (browns, reds).

5. Add Transparency for Softer Shadows
- For softer, more subtle shadows, add a *glazing medium* to your shadow color. This creates a transparent layer that builds up the shadow slowly, allowing the base layer to show through slightly.

6. Gradation and Blending
- Real shadows aren't uniform; they often *gradate from darker to lighter*. Blend the edges of your shadow into the surrounding area to create smooth transitions and avoid hard lines unless the object casts a sharp shadow.

7. Test on a Palette
- Before applying the shadow to your painting, test the mix on your palette or a piece of paper to ensure the balance of temperature and tone feels right for the scene.



## SHADING OBJECTS

**Yellow**-Artists often try to get shadows by just adding black like Ivory Black, Lamp Black or Mars Black, but this often makes a muddy color. Instead, you should mix in a grey (a mix of black and white) plus Yellow Ochre. You could also create a shadow by using the complementary color of purple.

**Orange:** use the complementary colour of blue or Burnt Sienna (plus grey if you want).

**Red:** use the complementary color of green or use Perylene Maroon or Alizarin Crimson (and a small amount of Dioxazine Purple to go really dark).

**Blue and Green:** use Phthalo Blue and / or Ultramarine Blue.

**Purple:** use Ultramarine Blue (plus Dioxazine Purple if you wish).

Creating shadows on *warm-colored objects* involves either reducing the intensity of a color by mixing in grey or a complementary color, while creating shadows on *cool-colored objects* involves mixing in a cool color, namely Blue.

## MEDIA MIXES

Mixing colors can vary significantly depending on the painting medium you're using. Here's an overview of color mixing techniques and considerations for some of the most common painting media:

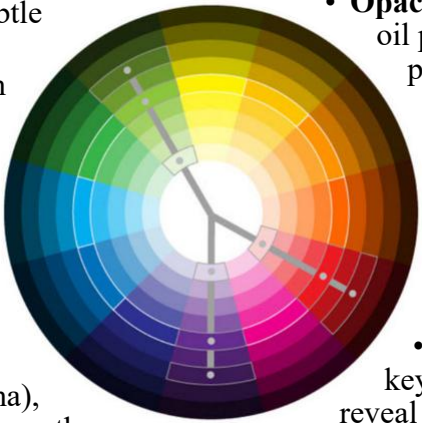
### Acrylic Paint

- **Drying Time:** Acrylics dry quickly, so you need to mix colors quickly. You can extend drying time with retarders.

- **Opacity:** Acrylics are generally opaque, but you can thin them with water or a medium for more transparent effects.
- **Color Mixing:** Colors may darken slightly as they dry, so mix with a bit more white if you want a lighter final color. Use a palette knife or brush to mix colors thoroughly.
- **Techniques:** Wet-on-wet (for blending), dry brushing (for texture), and glazing (using thin, translucent layers) are common techniques.

### Oil Paint

- **Drying Time:** Oil paints dry slowly, allowing for extensive blending and reworking. This makes it easier to achieve smooth transitions and subtle color variations.
- **Opacity:** Oil paints can range from transparent to opaque, depending on the pigments and how much medium is used.
- **Color Mixing:** Mix colors with a palette knife for consistency. You can create glazing effects by adding a medium like linseed oil to make the paint more translucent.
- **Techniques:** Wet-on-wet (alla prima), scumbling (scrubbing one color over another for a broken color effect), and glazing are common.



### Watercolor

- **Transparency:** Watercolor is known for its transparency. Colors are often mixed on the paper by layering washes rather than on the palette.
- **Drying Time:** Watercolors dry relatively quickly, but you can re-wet areas to blend colors.
- **Color Mixing:** When mixing on the palette, remember that watercolors dry lighter than they appear when wet. Use wet-on-wet techniques for blending, or wet-on-dry for more defined edges.
- **Techniques:** Layering (building up colors in layers), wet-on-wet, and dry brushing are essential techniques. Color lifting (removing pigment with a damp brush or sponge) is also common.

### Gouache

- **Opacity:** Gouache is more opaque than watercolor but can be thinned with water for more transparent effects. It dries to a matte finish.
- **Color Mixing:** Mix thoroughly on the palette to maintain the opaque quality. Because gouache can be reactivated with water, you can blend and layer colors even after they've dried.
- **Techniques:** Gouache is excellent for flat, bold areas of color. You can also use it for fine details and layering, similar to acrylics but with the ability to re-wet.



### Pastels (Oil and Soft)

- **Opacity:** Pastels are naturally opaque, especially oil pastels, which have a waxy, rich texture. Soft pastels are more powdery and can be blended easily.
- **Color Mixing:** With soft pastels, you mix colors directly on the paper by layering and blending with fingers or tools. Oil pastels can be blended with fingers, tortillons, or solvents for smoother transitions.
- **Techniques:** Layering and blending are key. You can also scrape back into layers to reveal colors underneath.

### Colored Pencils

- **Opacity:** Colored pencils are usually semi-transparent, allowing for subtle layering and blending effects.
- **Color Mixing:** You blend colors on the paper by layering and using different pressures. You can also use solvents or blending pencils to smooth out colors.
- **Techniques:** Layering, burnishing (using heavy pressure to create a smooth, shiny surface), and stippling (using small dots of color) are common techniques.

### General Tips for Color Mixing Across Media:

**Understand Color Theory:** Knowing the basics of color theory (primary, secondary, tertiary colors, and complementary colors) is essential for successful mixing.

**Start with a Limited Palette:** Using a limited palette of primary colors plus white and black can help you understand color relationships and mixing better.

**Mix Gradually:** Add colors gradually, especially darker colors, to avoid overpowering the mix.

**Keep a Color Journal:** Track your color mixes to replicate them later.

*Each medium has its unique characteristics that can influence how colors mix and how the final piece will look. Experimentation is key to mastering color mixing in any medium.* ■



# Artist Showcase

Romania

*Cristina Stangaciu*

Cristina Stangaciu (SCris) is an amateur painter who lives near Timisoara in Romania, Europe. She was born in 1985 in Deva, Romania. She discovered her passion for painting when she was very little. She has taken art classes since she was 7, but after 7 years, she chose another path for her studies and no longer had time for art classes until recent years.

Since 2019, she has attended local face-to-face and online art classes in acrylic, oil, and watercolor techniques.

In 2019 she participated in a collective exhibition in Timisoara, Romania, where she exhibited several paintings in acrylic, mostly portraits.

In 2021, she had an exhibition in Deva, the town where she was born, together with her brother, who is an art teacher. She participated with several acrylic paintings.

In 2022 and 2023 she took part in painting summer camps in Baia Mare, Romania, which all ended with collective exhibitions.

This year she participated in several collective exhibitions with the Romanian Watercolor Society of which she has been a member since 2022.

In her work, she tries to capture the atmosphere, impressions, and feelings that certain places, objects, or people have triggered in her mind. In this way her work is like a journal. In the last few years, she has been focused more on watercolors and she still tries to improve her technique in this medium in order to achieve more dramatic and spectacular effects.

She is passionate about visual arts in general and believes in their power to bring beauty and comfort into our daily lives. ■



*"Fog in the Mountains"*  
- watercolor

the  
artGallery  
e-magazine

**Cristina Stangaciu**

**Watercolor/Oil  
Acrylic**



Contact information

**Facebook**

[https://www.facebook.com/  
profile.php?  
id=100086254734070](https://www.facebook.com/profile.php?id=100086254734070)

**Instagram**

[https://www.instagram.com/  
stangaciucris/](https://www.instagram.com/stangaciucris/)

**Email**

[certejan@gmail.com](mailto:certejan@gmail.com)



*"Wild Flowers"*  
- watercolor



*"Nostalgic Sea"* - watercolor



*"Lavender"* - watercolor



*"The Storm"* - watercolor

**Cristina Stangaciu Gallery**



*"Kitty"* - acrylic



*"Waiting"* - watercolor



*"The Water Song"* - watercolor



*"Brancusi"* - oil



*"Romanian Girl"* - acrylic



*"Enisala Citadel"*  
- watercolor





## Ani Ehiyan Acrylic

Contact information

### Facebook:

<https://www.facebook.com/AniEhiyanArt>

### Instagram::

[https://www.instagram.com/ani\\_ehiyan/](https://www.instagram.com/ani_ehiyan/)

### Email:

[ehiyanani@gmail.com](mailto:ehiyanani@gmail.com)

# Artist Showcase

Bulgaria

Ani Ehiyan

Hello, my name is Ani Ehiyan. I'm 39 years old, born and living in Dobrich, Bulgaria. I graduated from Southwest University "Neofit Rilski" in Blagoevgrad, Bulgaria, with a major in "Industrial Arts – Fashion" from the Department of Fine Arts. During my studies, I encountered many aspects of creativity and art, and developed a strong affinity for painting. I also worked in an art shop, which reinforced this passion even more. After graduating, I returned to my hometown, Dobrich, trying to find my place in the vast world of art. I focused on decorative art, painting and decorating on glass. At that time, I created artwork completely different from what I paint now. I used sand and silicone in my paintings, but the process was incredibly difficult. Perhaps it's natural—beginnings are always hard. Eventually, I gave up on my dream. Years passed, and I found myself sinking into mediocrity. Something felt missing. Then, I started again, beginning a new phase in my work with a portrait of a friend. For nearly four years, I painted commissioned portraits, which helped me grow technically. Over time, I began pushing beyond those boundaries, always experimenting. I found myself in the faces of the people I painted, and I felt satisfied—but I've always been a seeker and that's how I discovered realism. I instantly fell in love with it. I'm drawn to dramatic lighting, bright colors, and both unusual and everyday subjects. My curiosity fuels my exploration of realism and its various forms. I love zooming in on details, following the curves of objects, and discovering the subtle local colors that build them. I watch how light and surface alter these colors, and I strive to capture and recreate them. My primary



"Push" - acrylic



"Late Summer" - acrylic



"Pear Time" - acrylic



"Red Squares" - acrylic

medium is acrylic paints, and my favorite theme is still life. The stories that intrigue me reflect my inner need to be myself, and through them, I express my own narrative and emotions.



"July Watermelon 3" - acrylic



"Pieces of Summer" - acrylic



Ani Ehiyan  
Gallery



"Unpack Me" - acrylic



"Still Life with Ketchup" - acrylic



"Blue" - acrylic



"Late Summer" - acrylic



"July Watermelon 2" - acrylic



"Solo" - acrylic



"Sweetness" - acrylic



"Porcelain Poetry" - acrylic



"Cherry Love" - acrylic



# Artist Showcase

Florida

Julie Bowman Williams

Painting since she was four years old (helping herself to her mom's painting supplies), Julie has never looked back. She managed to squeeze in creative time between career and family, garnering awards along the way. She loves the Impressionists, and leans that way in her work. Art and nature has always been in her blood. She is hyper-attracted to water, and has always sought it out no matter where she has lived. Her response is to paint it and capture moments of color and awe.

Simple, everyday life is also a source of inspiration. Her medium of choice is pastels, but she is also expressive in oil, acrylic and watercolor, sometimes combining mediums. Recently retired, Julie loves to travel and paint, capturing moments and meeting the locals. She and her husband now reside in Panacea, FL, where she finally has her own studio. ■

She writes a travel and art blog:  
[thosebowmangirls.wordpress.com](https://thosebowmangirls.wordpress.com).



"Morning in the Kitchen" - pastel

the artGallery e-magazine

Julie Bowman Williams



Watercolor  
Pastel/Acrylic

Contact information

Store:

<https://julie-bowman-art.square.site/>

Website:

<https://fineartamerica.com/profiles/julie-bowmanwilliams>

Facebook:

<https://www.facebook.com/profile.php?id=100094330834219>

Instagram:

<https://www.instagram.com/artsybowman/>

Email:

[artsybowman@gmail.com](mailto:artsybowman@gmail.com)

Julie Bowman Williams  
Gallery



"Aglow" - watercolor, pastel



"Three Amigos" - pastel



"Bucket O' Fish" - pastel



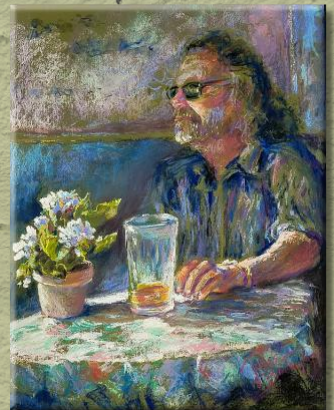
"Dawn Caster" - pastel



"MacGregor's Garden" - acrylic



"Oyster Blues" - pastel



"Shade Seeker" - pastel



"4:15 at Kip's" - acrylic



"Around the Bend" - pastel



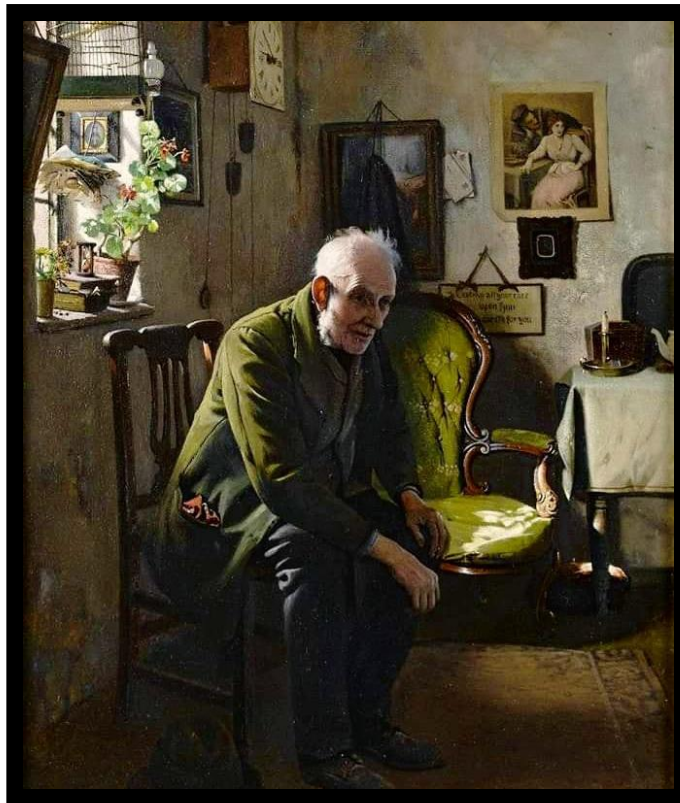
"Light Breaking at the Bay" - acrylic



"Creamed" - pastel



## COMPOSITION LESSON



"The Empty Chair" - Charles Spencelayh (1865-1958)

## Elements of Composition

There are eight Elements of Composition in art: Unity, Balance, Movement, Rhythm, Focus, Contrast, Pattern and Proportion. Not all paintings incorporate all of these elements but all good paintings incorporate some of these.

In the sample painting by Charles Spencelayh, we will look at a few of these elements and see how he created this wonderful painting and what causes so many people to be drawn not only to its composition but to its powerful message.

## Visual Paths

Whether purposeful or unintentional Spencelayh uses not only the positional elements but puts in emotional elements that draws the viewer in to this captivating scene.

We actually have a cross composition of light coming in from the window that lights up the back of the old man and spills across the chair and the floor. At the same



time, we have a directional path that the eye takes from the photo on the wall down through the chair, through the man and finally down to his hat that lies on the floor.

The cross section of these two visual paths intersects interestingly right at the center of the "empty chair".

## Balance

Also if you divide the image in half by basic light and Shadow you can see that he has balanced his painting by placing the top right in the light and the bottom left in the right giving symmetry to the painting.



## Golden Ratio

The composition also falls perfectly into the Fibonacci Spiral (or Golden Ratio) which emphasizes the rule of thirds. Leonardo Da Vinci and other artists saw this pattern in nature and incorporated this layout in many of their paintings.

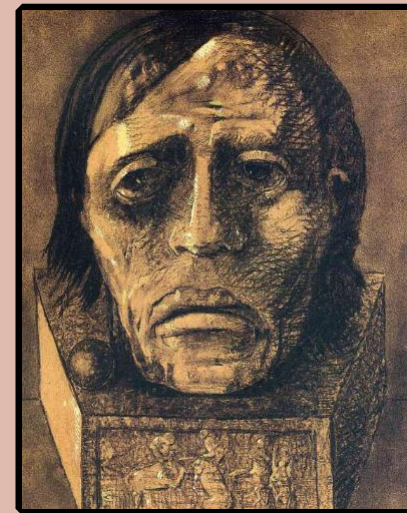
## Symbolism

Probably the most interesting aspect of this composition is the placement of symbolic elements in the picture. Where as all the other things help focus the eyes to a focal point, these symbolic elements bring focus to the meaning of the painting.

We see an isolated man sitting next to an empty chair where his wife use to sit. The photo of a young man and woman on the wall is a point of reflection of their youth. Elements like the clock symbolizing the passing of time. An extinguished candle shows loss. But it is the empty green chair that conveys the emotion of isolation and loneliness or perhaps the memory of missed time now passed!

FASCINATING STORIES OF FAMOUS ARTISTS  
Part 4

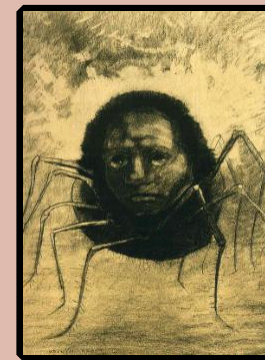
## THE OBSESSION WITH BLACK!



"After the execution!"

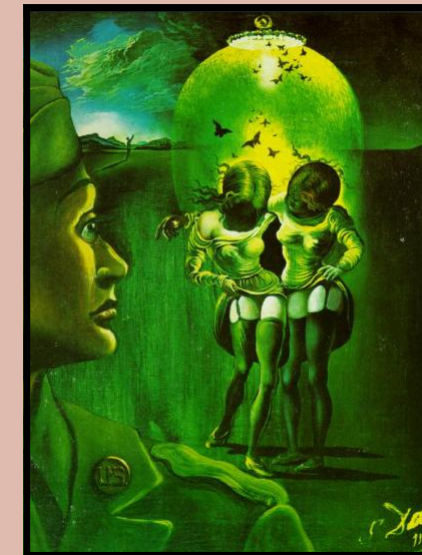
Odilon Redon was a painter that was the opposite of his Post-Impressionist counterpart. He went through his Black period wanting to show the more sinister nature of humanity as a contrast to the bright, colorful and beautiful depictions of the impressionists of his day.

He had a profound obsession with the color black, and said that "there is no more beautiful color in the palette!" He worked extensively in charcoal to create his "noirs".



"The Smiling Spider"

Even later in life Redon continued to incorporate black into his work believing that black was a color that transcended the physical world, allowing him to access the spiritual realm and convey the essence of the human experience.



## Salvador Dalí's Campaign against Venereal Disease!

In 1936, Salvador Dalí was commissioned by the French government to create a poster for a campaign aimed at raising awareness about venereal diseases. The campaign sought to educate the public on the importance of prevention and to reduce the stigma associated with these illnesses.

Dalí's poster for this campaign is notable for its striking and provocative imagery, which was designed to catch the viewer's attention and make a memorable impact. The tagline "La Beauté est dans la Prévention" (Beauty is in Prevention). The artwork reflects Dalí's unique ability to combine unsettling imagery with social messages, using shock value to draw attention to serious health issues.

Dalí's involvement in such campaigns highlights his willingness to use his art for social causes, even as his primary focus remained on exploring and challenging conventional perceptions through surrealism.

## Caravaggio's Self-decapitation



"David with the head of Goliath"

Caravaggio was known for his tumultuous lifestyle, marked by brawls and legal troubles. He had a reputation for being hot-tempered, which ultimately led to a series of confrontations. In 1610, Caravaggio killed a man named Ranuccio Tomassoni during a brawl, possibly over a dispute involving a woman or a gambling debt. This incident forced him to flee Rome, where he was a prominent figure in the art world and had done many commissions for the church. He was commissioned later by a cardinal to paint "David and Goliath" and painted a copy called "David with the head of Goliath" where he painted his own face on to the severed head of Goliath. Some believe it was penitence to receive a pardon from the pope. However, shortly after he was granted a papal pardon and was on his way back to Rome, Caravaggio died under mysterious circumstances. His death remains unclear, with theories ranging from fever to murder.



## 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!!" -**Angel**

"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](#)

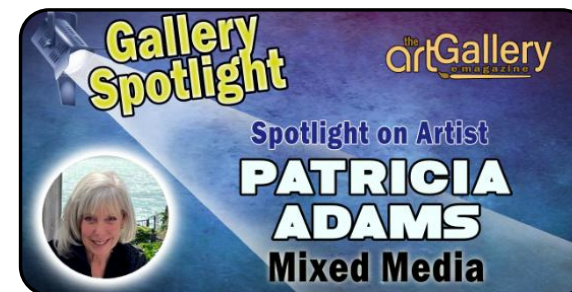
For more information, you can go to the website and see more about our digital magazine.

<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 channel!



**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.



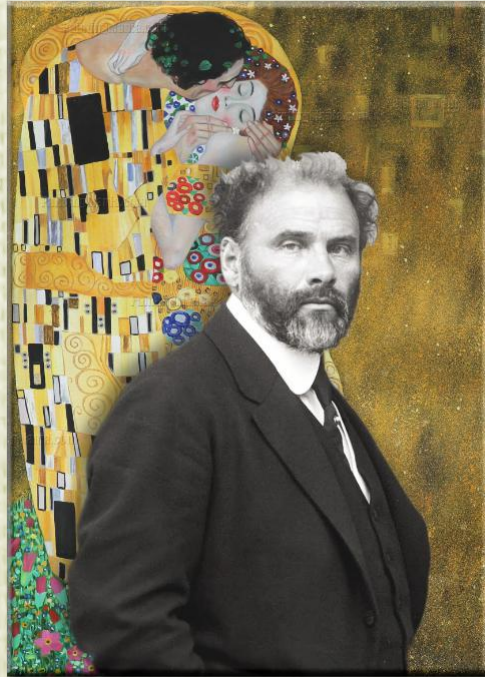
### Artist's Mug

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>

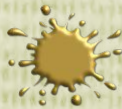




*"Art is a line around  
your thoughts!"*

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**Gustav Klimt**



**-TAG-**