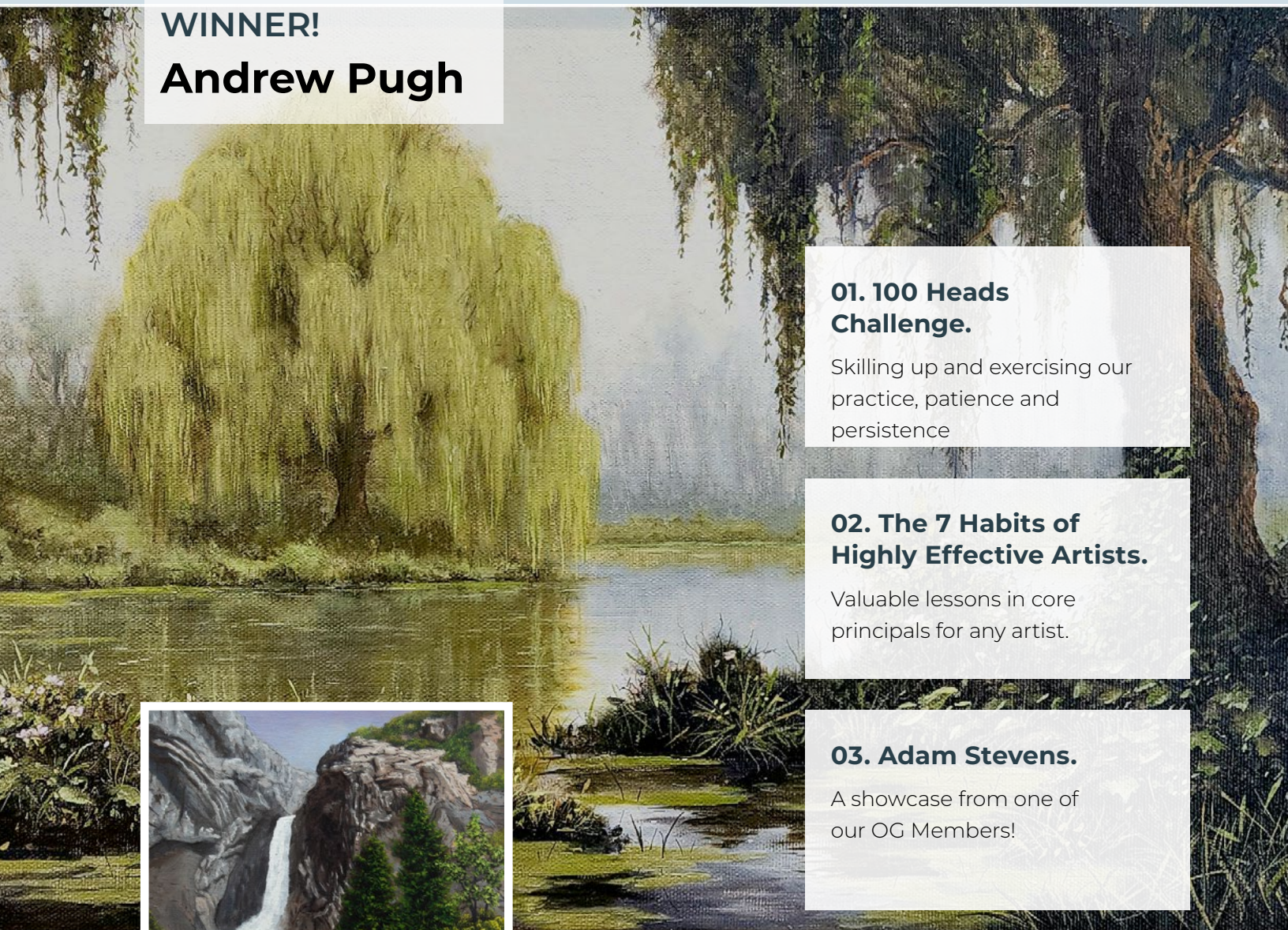


# PAINT FOMO

Issue #6 2024 THE OFFICIAL TISCH ACADEMY NEWSLETTER

**PAINT FOMO  
WINNER!**

**Andrew Pugh**



**01. 100 Heads  
Challenge.**

Skilling up and exercising our practice, patience and persistence

**02. The 7 Habits of  
Highly Effective Artists.**

Valuable lessons in core principals for any artist.

**03. Adam Stevens.**

A showcase from one of our OG Members!

Runner up:  
**John Krider**

Issue #6 2024.



## Message from Tisch



**I'm thrilled to bring you some exciting updates from our ever-evolving Tisch Academy. First and foremost, I'm delighted to share that we've just finished setting up our new studio space—a labour of love that I'm sure will take our work to the next level. You see it's not just me in here - I have my team with me, and my great friend Mr Mike Norris has finally set up and he's working away!**

It's been a busy time here, and I'm incredibly proud of what we've accomplished together.

A special shoutout goes to Jim Fairburn, our fantastic editor in chief, now our C.O.O, who has made the big move from the North Island to join us here in the South. This was no small feat, and it speaks volumes about his commitment to our mission, and commitment to you, our valued Tisch Academy member! Jim is also a huge part of our tech support here at Tisch Academy. We're all thrilled to have him close by, and I know you'll see his influence in the crisp, creative content we'll be rolling out, not to mention the frequency!

Speaking of content, I'm also excited to welcome two new members to our team—two energetic, talented young video editors who are going to help us amp up our production game. We have young Ti-





wai, and Ty onboard. With their fresh perspectives and technical skills, we're aiming to release new content nearly every day across our platforms. **Yes, you read that right**—a steady stream of content to keep your creativity flowing and your skills growing! Let's see if we can keep up with that. So far, it's been a worthy challenge, but we're keeping up!

This issue of our newsletter is packed with goodies I think you'll love. We're diving into

our 100 Heads Challenge, which is as fun as it is challenging. We have a fantastic guest post from our very own Adam Stevens. You'll also find an insightful piece on "The 7 Habits of Highly Effective People" and how these principles can empower you as an artist. Plus, we have announced the winner of our recent art competition (check it out on page 25 of this bumper issue), an achievement worth celebrating.

Finally, I'll be shining a spot-

light on an artist from the past who might not be on your radar yet but is sure to inspire you. Don't forget to catch up on any podcast episodes you might have missed (page 15); we've got some great discussions lined up.

Thanks for being part of our incredible community, and I can't wait to hear what you think of this issue!

Let's dive in!

**Tisch**

# your fresh content...

## Digital Newsletter Team

Andrew Tischler  
Vanessa Jones  
Jim Meeker  
Jim Fairburn  
Irene E Pellegrino

## Company Name

**Tischler Enterprises LTD**

## Artists Studio

**Lawrence, New Zealand**

**www.tischler.nz**



**100 HEADS**  
Super Challenge!



**THE 7 HABITS**  
of Highly Effective  
Artists



**PAINT**  
**FOMO ART**  
**COMPETITION**  
RESULTS

## Copyright & Disclaimer

This newsletter has been produced as a gift to you from me, the artist Andrew Tischler, and articles and content have been donated by members of the **Tisch Academy**, who believe we have something great, it's community orientated. This Newsletter is being provided to help the busy ones keep up with the **news in a nutshell**, and the technology-challenged members who love to read the written page.

The support and kindness of the Tischlerites out there is gratefully acknowledged. All artwork has been produced by the artist, podcast guests, or members of the Academy. No part of this e-newsletter may be reproduced or utilized in any form or by any means, electronic or mechanical, without permission in writing from Andrew Tischler.

© 2024, Tischler Enterprises LTD.  
All rights reserved. Tischler logo, and all artworks in this e-newsletter and its contents are the property of Tischler Enterprises LTD., registered in New Zealand. All other trademarks are the property of their respective owners. Publication Version (09/24)

# QUICK LINKS

## THIS WEEK ON THE ACADEMY

Message from **Tisch** .....02

**100 Heads Challenge** - Have you started yet? .....05

**The Creator Activator** - 7 Habits of Highly Effective Artists ....11

**Podcasts you have missed! VIEW HERE** ..... 15

**NEW!** Your Rosemary & Co., DISCOUNT CODE has arrived..... 19

**Adam Stevens** .....20

**NEW! Book and App Reviews** .....23

**EXHIBITION** Of all our entries to the Art Competition..... 25

**Meek's** Tech Advice .....33

You have probably never heard of **Susie Barstow** .....34



# The 100 Heads Challenge!



THERASE



LEON



JEWHUI



TREVOR

**Have you started the 100 Heads Challenge yet? If not, no problem! Go ahead and jump on board. This challenge is one that is sure to skyrocket your portrait skills!**

Personally, I've been obsessed with "skilling up" over the years. One way that I've been able to achieve what I have in my portfolio and career is dedicated and structured time, either at the easel or drawing board. This isn't just time spent for the sake of it; I have a specific aim in mind. I'm trying to ACHIEVE something, and I set clear parameters.

I set for myself the challenge

of getting as good as I possibly could with graphite on paper and specifically with regard to portraiture. As I thought about how exactly I was going to skill up in this area, it hit me:

## THE 100 HEADS CHALLENGE!

It turns out, this was already a thing. I had no idea. I guess great minds think alike, eh?

When embarking on a challenge like the "100 Heads Drawing Challenge" the importance of goal setting cannot be overstated. Setting a clear and tangible goal like drawing 100 heads, gives you a

definitive target to aim for, providing a sense of purpose and direction in your artistic journey. This challenge not only pushes your creative boundaries but also helps you develop a disciplined approach to your art practice. By committing to this goal, you are laying the foundation for consistent growth, honing your skills with each stroke of the pencil.

Consistency is the backbone of artistic improvement, and the daily practice embedded in this challenge is designed to help you cultivate that consistency. Drawing one head every day might seem daunting at first, but this steady commitment is what will drive your progress. Each day you spend

sketching brings you one step closer to mastery, allowing you to refine your technique, understand facial anatomy, and develop your unique style.

The cumulative effect of these daily efforts is profound, turning what might seem like small steps into significant leaps over time. The number 100 might seem intimidating at first glance—it's a large, seemingly monumental figure. However, when broken down into daily efforts, it's entirely achievable. Visualizing this challenge as a worthy aim—a journey of 100 steps—helps put the task into perspective. While it represents a substantial commitment, it's also a number that can be conquered within a few months with dedication and persistence.

By the end of this challenge, you'll not only have 100 completed sketches but also a transformed sense of what you can achieve through sustained effort and focus.

You'll see in some of our sketching video series, the grid that I've drawn up. I tick off a square every time I've completed a sketch. This gets addictive, trust me! I just can't wait to tick off that 100th square!

I'm using a variety of materials for my 100 heads challenge. If it's graphite on paper, anything goes! So far I'm up to 20 heads and here's what's been working for me so far:

### Materials

- ▶ Staedtler Mars Lumograph Pencils H, B, 2B, 4B
- ▶ Staedtler Mars Lumograph Black Series 2B + 4B
- ▶ YStudio Brass Clutch Pencil H, YStudio mechanical Pencil 0.7mm 2B
- ▶ Pentel Mechanical Eraser 5mm
- ▶ Tombow Mono Zero Eraser
- ▶ Paper Stumps
- ▶ Graphite Powder - homemade

### Tom

With this sketch of my father, I was playing with my hatching. It's at this point I started to get a little more ambitious with the paper stump and blending effects. I wanted to capture the essence of my father, Tom, quickly without overworking the drawing. Still getting the hang of those loose sketchy vibes!



### Thierrys



Thierry's was a dear friend of mine, sadly no longer with us. I tried to capture his jovial, avuncular character in this little study. I love to hatch, as I mentioned, but rarely crossing those lines. With an accumulation of fine lines, you can contour the form, and get something that looks quite 3 dimension-



al. Some issues came up with misplacing the location of the eye, perhaps I went too dark, too soon.

Still, it's a worthwhile exercise just going for it, and not sweating it when you make a mistake, this is about practice after all!



### Nelly

One thing I absolutely love to draw is flowing hair. Here I built up the tones with lighter pencils first, and then layered into this with paper stumps and graphite powder. Once I have a light coating of graphite tone on the paper, I can remove highlights with the Tombow Mono-Zero Eraser!



### Tuhoe

Whilst my first attempt of Tuhoe was a bit sketchy (see what I did there?) I thought the next one captured his character. You don't always hit it on the first shot, so try again!

Here the challenge was clear, how to capture the transitioning tones in the tattoo on his face, and simultaneously capture the light and shade rendering a complete form? Check out the next instalment of our sketch session for more on this drawing!

### Wayne

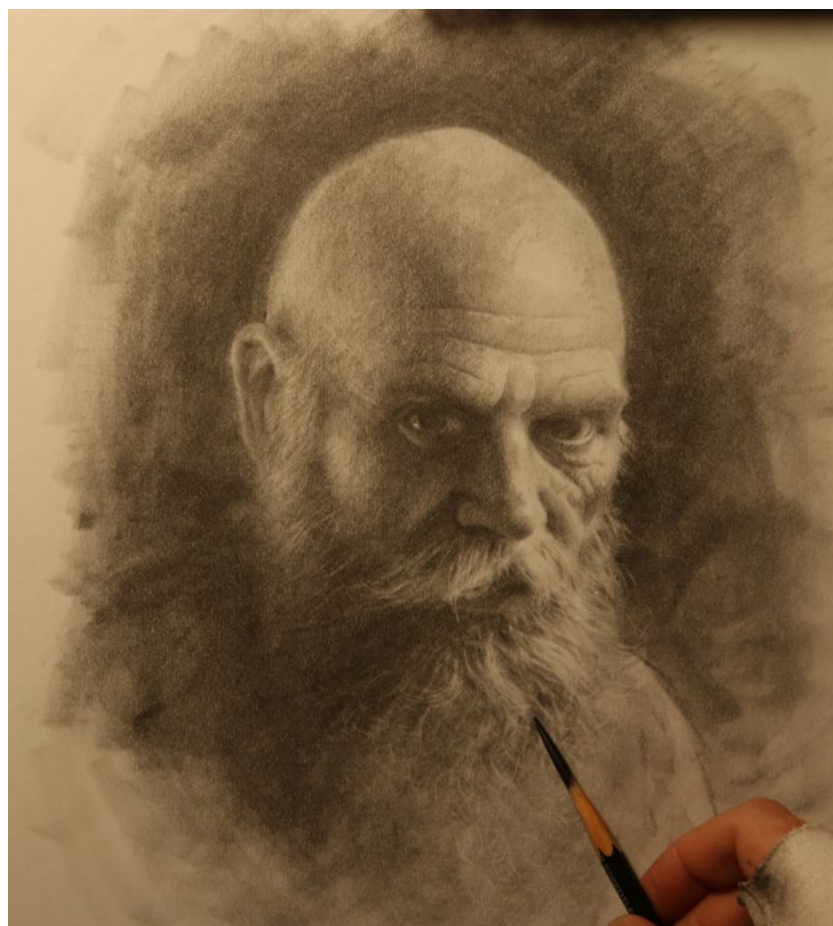
Waynes's beard is so epic I just have to draw him again and again! He's also a great dude to boot and I've had a couple of chances to draw and paint him from life here in the studio. At this point, within the first 20 heads of the challenge, I'm treating the paper stump and the graphite powder, like a painting implement, as opposed to a drawing tool. I got

most of the way there with this drawing, after the lay in of my construction lines, with just the paper stump.

Finally, I worked back into the face with my Staedtler Mars Lumograph black to bring out some more dark tones in those recessed areas.

***Make sure you check out your "Home" page once you're in the Community Section on Tisch Academy.***

***From here you'll have a shortcut menu to all of the new content, where you can catch up on the latest of our series on the 100 heads challenge! [CLICK HERE](#)***





# the CREATOR ACTIVATOR

## THE 7 Habits of Highly Effective Artists.

My team and I are taking on a bit of a challenge, as we turn a new leaf here in the studio. It's the 7 books per month challenge! To raise our skills and our effectiveness across the board, it makes good sense to gain wisdom and insights from those who have gone before. I'm a huge believer that "success leaves clues" and "if you wanna get what they got, you gotta do what they did».

There are several titles on my list. I didn't want to burden the lads with my personal reading list; it's way more than 7! For this one title, had to stop and take some notes. I thought to myself, every artist needs this book! I can see so many parallels between the lessons given and how this applies to artists working today. So, what was the book?

### **The 7 Habits of Highly Effective People.**

The thing is, this is the 3rd time I've read this book. Can we just call listening to the audio version reading please? Does that count? Thanks...

As I went through chapter by chapter, I found myself writing notes on the whiteboard eager to share them with my team. "You guys!" I exclaimed, "We

need this, this is BRILLIANT!" I was shouting as I wrote another zinger on the board.

Here in this article, I want to share with you the 7 habits, spoiler alert, and share how they've been instrumental in my career so far, how I've used them (sometimes unknowingly) and how I plan to use others that I have not fully implemented yet. I hope you find this interesting, and perhaps it will be of some help or use to you if you are thinking about going pro, or just wanting to push things further along to market yourself and your work.

As the author, Steven Covey, explains in his book, the seven habits are: be proactive, begin with the end in mind, put first things first, think win/win, seek to understand and then to be understood, synergy and finally, sharpen the saw.

Again, these all work perfectly when we view them in the context of art. You'll see what I mean!

### **Habit One - Be Proactive**

As an artist, being proactive means taking control of your career and actively seeking opportunities rather than waiting for them to come to you. Whether it's reaching out to

galleries, applying for grants, or promoting your work online, taking initiative will set you apart in a competitive industry. By being proactive, you can shape your artistic path, build connections, and create the career you envision.

Being proactive is about taking ownership of your art career and steering it in the direction you want it to go. As an artist, this means not waiting for opportunities to fall into your lap but actively creating and pursuing them. It's about pushing yourself beyond your comfort zone and daring to put yourself out there, even when it feels daunting.

By being proactive, you start to see every day as a chance to advance your career. This could mean reaching out to galleries with a well-curated portfolio, applying for grants that could fund your next big project, or consistently promoting your work on social media to build an audience. The truth is, nobody is going to discover you if you're hiding in the shadows—you must make the first move. When you take the initiative, you increase your visibility, making it easier for potential clients, collectors, and collaborators to find you.



Being proactive also means continuously learning and adapting to changes in the industry. It's about seeking out mentors, attending workshops, and staying informed about new trends and technologies that can enhance your art practice. When you're proactive, you're not just reacting to what happens; you're driving your career forward, turning your artistic dreams into tangible realities.

This proactive approach sets you apart in a highly competitive industry. It shows that you're serious about your craft and willing to do what it takes to succeed. By actively engaging with your career, you build connections, gain recognition, and ultimately create the artistic path that aligns with your vision and goals.

I had the opportunity to exercise my "proactivity" recently, when an admirer met me randomly at the local antique dealer. "You're the artist!" he exclaimed. "I am" I said, checking over my shoulder in case there was someone else he could be referring to. "I came to your window to enquire about a piece years ago" he continued "but, you were closed! Looks like I missed out." He shook his head and said, "What a shame."

Immediately I jumped into action and said "Listen, I don't want to pressure you, but I'm



here now, and even though it's a Sunday, you want to pop down and see what I'm working on? The piece you liked sold long ago, but I may have something that would interest you."

I'm pleased to announce that I may have found a new home for three large pieces. How often in the past I have failed to jump on an opportunities that presented themselves, out of fear or the assumption that it would just "happen".

Now, to further my efforts here, I'm putting a signs on the windows with my email address and a phone number for people to call if they're interested in any of the artwork.

## Habit Two - Begin with the End in Mind

Starting with a clear vision of your artistic goals is a powerful tool that can transform not only your career but also your creative process. When you begin with the end in mind, you're essentially setting a roadmap for where you want your art to take you. This habit is about envisioning your ideal future as an artist—whether it's having your work displayed

in prestigious galleries, becoming a sought-after commissioned artist, or building a successful online art business. By clearly defining your end goals,

you create a guiding star that influences every decision you make, ensuring that each step you take brings you closer to realizing your vision.

Goal setting is a crucial part of this process. By breaking down your larger vision into specific, actionable goals, you make the path to success more manageable and less overwhelming. For example, if your goal is to have a solo exhibition in a major gallery, you might set smaller goals such as building a cohesive body of work, networking with gallery owners, and gaining experience through group shows. Each of these smaller goals becomes a stepping stone toward your larger objective. This methodical approach keeps you focused and motivated, preventing you from getting sidetracked by distractions or opportunities that don't align with your ultimate vision.

Beginning with the end in mind also enhances the creation of art itself. When you have a clear goal, it can inform and shape your creative process. For instance, if your goal is to create a collection of paintings that will be showcased in a specific gallery, you might plan the theme, style,

and medium of your work to align with the gallery's aesthetic and audience. This level of intentionality helps you produce art that is not only personally fulfilling but also strategically positioned to achieve your career goals. Additionally, when you know where you want to go, you can set deadlines and milestones that keep you on track, ensuring that you consistently produce work and make progress toward your objectives.

Moreover, beginning with the end in mind allows you to create cohesive bodies of work and meaningful collections. By having a clear concept or message that ties your work together, you can create collections that resonate with viewers and collectors. This approach not only enhances the impact of your individual pieces but also elevates the overall perception of your work. A well-thought-out collection with a clear purpose is more likely to be noticed, appreciated, and remembered, which can open doors to exhibitions, sales, and further opportunities.

In the competitive world of art, having a clear end goal gives you a distinct advantage. It helps you stay focused on what truly matters, ensuring that every action you take, every piece you create, and every decision you make is aligned with your ultimate objectives. This clarity of purpose is what sets successful artists apart, allowing them to build careers that are both fulfilling and sustainable. By beginning with the end in mind, you take

control of your artistic journey, paving the way for long-term success and creative fulfillment.

Every painting I produce is with the end in mind. I never really put it in these terms before, but my OG's will tell you, that virtually every tutorial starts with the design process. This also helps me from a sales standpoint and gives my clients a great idea of what their painting will look like. How? Because there is a detailed blueprint of what the final painting will look like. I have a plan of execution and they have a clear vision of the road ahead.

### Habit Three - Put First Things First

Prioritization is key for artists who juggle multiple projects, deadlines, and commitments. By putting first things first, you

learn to manage your time effectively, focusing on the most important tasks that will drive your career forward. Whether it's completing commissions, preparing for an exhibition, or developing your portfolio, this habit ensures that you're consistently working on what matters most to your artistic growth and success.

For artists, the ability to prioritize is not just a skill—it's a necessity. With the demands of multiple projects, tight deadlines, and various commitments, knowing how to put first things first can make all the difference between thriving in your career and feeling overwhelmed. Prioritization allows you to manage your time and energy in a way that maximizes your productivity and creative output. This habit teaches you to identify the tasks that are most crucial to your career progression and





to focus on those first. By doing so, you ensure that you are always working on what truly matters, rather than getting bogged down by less important or urgent tasks that don't contribute to your long-term goals.

One of the most significant benefits of prioritizing is that it helps you stay on track with your larger artistic objectives. Whether it's completing a high-profile commission, preparing for a major exhibition, or developing a new body of work, prioritizing these key tasks ensures that you're making consistent progress toward your goals.

For example, if you have an upcoming exhibition, putting first things first might mean dedicating specific blocks of time to finishing your pieces, planning the presentation, and coordinating with the gallery. By focusing on these critical tasks, you avoid last-minute rushes and ensure that your work is of the highest quality, which ultimately enhances your professional reputation and success.

Additionally, prioritization allows you to maintain a healthy balance between your creative work and the administrative or business side of your career. While it's easy to get lost in the creative process, putting first things first reminds you to also allocate time to activities that support your career's sustainability, such as marketing, networking, and financial management.

I'll be the first to admit that

time management is not my strong suit. It's not that I waste time, it's just that the day gets eaten up by things that are urgent and pressing, leaving not much time for things that aren't quite as urgent, but vitally important - like painting. Recently I've been prioritising the drawing and painting time over "busywork" and creating dedicated blocks of time for what is most important. The vital tasks get done toward the end of the day or delegated. I still let go of the reins here and there and the horse gets away from me, but never for as long as it used to!

#### **Habit Four - Think Win/Win**

In the competitive and often solitary world of art, the habit of thinking win/win is a powerful strategy for long-term success. It's about fostering relationships that benefit not only you but also those you work with—clients, galleries, fellow artists, and collaborators. When you approach these relationships with the mindset that everyone should come away feeling satisfied and valued, you create an environment of trust and mutual respect. This trust is essential in the art world, where your reputation can have a significant impact on your career. By consistently delivering value and ensuring that others feel they've gained something from working with you, you establish yourself as a reliable and sought-after artist.

A win/win approach also opens

doors to more meaningful and fruitful collaborations. For instance, when negotiating with a gallery or a client, considering their needs and finding ways to meet them while also fulfilling your own can lead to more favorable terms and repeat business. Perhaps a gallery needs artists who can attract a certain type of clientele, and you can provide work that aligns with that market. By recognizing this and adjusting your approach, you not only meet your own goals but also contribute to the gallery's success. This mutual benefit can lead to long-standing partnerships, where both parties are invested in each other's growth, leading to more exhibition opportunities, higher sales, and greater exposure.

Moreover, adopting a win/win mindset encourages you to view competition differently—not as a zero-sum game where one artist's success diminishes your own, but as a field where collaboration can lead to greater success for everyone involved. This might mean partnering with other artists to organize joint exhibitions, share resources, or even cross-promote each other's work online. When you approach other artists as potential collaborators rather than competitors, you tap into a network of shared knowledge, resources, and opportunities. This collective success benefits everyone involved, creating a more vibrant and supportive artistic community where you can thrive together rather than alone.

Specifically, I try to think Win/

Win when it comes to commissioned work. Whilst I allow for some direction from my client, I ultimately must achieve some creative fulfilment, allowing for that vision to come out of me, independent of “prompts” (I now shudder at the word).

In some of our long form videos here on the Academy I bring you into the process of how I create some of these huge, commissioned projects. One such project was the Kimberley Waterfall painting. This piece was massive, and the client was expecting a design, from a hefty brief. I ended up delivering more concepts, than the agreed upon six. The client felt heard, and I maintained my artistic vision by capturing scenes I would have loved to paint regardless: WIN / WIN!

### **Habit Five - Seek first to Understand, then Be Understood**

In the art world, communication is more than just a tool—it’s a bridge that connects you with clients, collaborators, and your audience. By practicing the habit of seeking first to understand, you position yourself to create more meaningful and effective interactions.

This approach involves listening deeply to the needs, desires, and concerns of others before expressing your own perspective. Now I say this knowing full well that I am often too eager to get my own point of view across, before the client has had the chance to express him/herself. I apologise for that... I’m a work in progress (LOL).

For example, when negotiating a commission, truly understanding a client’s vision and expectations allows you to tailor your proposal in a way that not only meets but exceeds his/her needs. This builds trust and demonstrates that you value the client’s input, making him/her more likely to value your expertise and creativity in return.

This habit also plays a crucial role in the creative process itself. When you take the time to understand the context, emotions, and ideas that others bring to the table—whether it’s a client, a gallery owner, or even a fellow artist—you can better align your work with those expectations and the broader narrative they’re hoping to convey. This understanding can lead to more successful collaborations where both parties feel heard and

respected, resulting in work that resonates more deeply with its intended audience. By first seeking to understand, you create art that is not only true to your vision but also responsive to the needs of those you’re working with, leading to more fulfilling and productive partnerships.

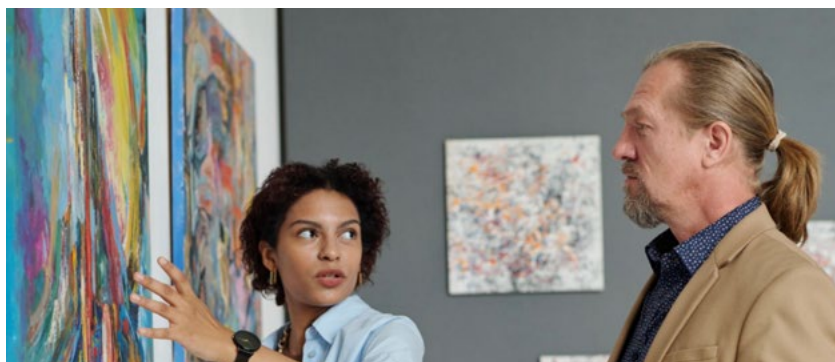
When this habit is partnered with Win Win, it’s powerful from a business standpoint, building lasting relationships with clients and representatives.

### **Habit Six - Synergy**

Synergy is the powerful collaboration of combined strengths, where the whole becomes greater than the sum of its parts. For an artist, harnessing synergy can unlock new creative possibilities and open doors to opportunities that might otherwise remain closed.

This habit encourages you to embrace collaboration to diversify your portfolio, reach new audiences, and enrich your artistic practice. This is EXACTLY what I’ve just done, with my good friend being here in studio. Mike Norris and I have formed “Lawrence Sculpture Works”, where we’ll be producing larger than life pieces, by putting our heads together!

Synergy in the artistic realm isn’t just about collaboration—it’s about creating something entirely new and powerful by combining different talents, perspectives, and skills. When you work with others, whether they are fellow artists, designers, or professionals from other industries, you bring to-





gether unique strengths that can lead to groundbreaking projects.

For instance, collaborating with a graphic designer might help you present your traditional art in a new digital format, expanding your reach and introducing your work to a different audience. This fusion of ideas and skills can lead to innovation that might not have been possible if you were working alone. The energy and creativity that come from these synergistic partnerships can push your work to new levels, making it more impactful and resonant.

Diversification plays a crucial role in synergy, especially when it comes to monetising your art. By collaborating with others and exploring different mediums or platforms, you can diversify your income streams and reduce your reliance on a single source of revenue. For example, you might partner with a photographer to create a limited edition print series, or work with a writer to illustrate a book.

Again, we've done that here in studio. I consider Jim a collaborator, where we can "synergistically" work on projects each one of us focussing on our unique talents and abilities, individually sure, we can do OKAY, but together we're achieving so much more!

These collaborations allow you to tap into new markets and offer your work in different formats, such as prints, merchandise, or digital art, which can appeal to a broader audience. Diversifying in this way not

only enhances your creative output but also increases your financial stability as an artist, making you less vulnerable to fluctuations in demand for any one type of work.

Moreover, synergy encourages you to think beyond your immediate artistic goals and consider the broader impact of your work. When you collaborate, you're not just expanding your creative horizons—you're also building a network of professionals who can support and promote your work in new ways.

This network can introduce you to opportunities you might not have encountered on your own, such as exhibitions, commissions, or even collaborations with brands. By embracing the habit of synergy, you position yourself as a dynamic artist who is open to new ideas and capable of adapting to an ever-changing market, ensuring your long-term success and growth in the industry.

### Habit Seven - Sharpen the Saw

Continuous learning and self-improvement are crucial

for sustaining a successful art career. Whether it's refining your technical skills or exploring new mediums, sharpening the saw ensures that you remain engaged and enthusiastic with your art. Getting better at what you do, by skill-ing up, becomes addictive!

This habit helps you maintain a healthy balance between work and personal growth, keeping you inspired and motivated in your artistic journey.

Sharpening the saw also involves taking time for personal reflection and assessment. As an artist, it's easy to get caught up in the daily grind of creating and producing, but stepping back to evaluate your progress and set new goals is essential for growth. This might mean reviewing your portfolio with a critical eye, seeking feedback from peers, or revisiting unfinished projects to see how your skills have evolved. By regularly reflecting on your journey, you can identify areas for improvement and celebrate your successes, which in turn fuels your motivation to keep pushing forward.

Another important aspect of sharpening the saw is maintaining your physical ener-



gy and stamina. Creating art can be physically demanding, whether you're standing for long hours at an easel, working with heavy materials, or executing precise, repetitive movements. To ensure you can keep up with these demands, it's crucial to prioritize activities that help you stay strong and energized. Regular exercise, stretching, and taking care of your hands and posture are all practical ways to support your body and sustain your artistic output over the long term.

Finally, sharpening the saw means staying connected to the art community and engaging with others who share your passion. Whether it's at-

tending workshops, participating in art forums, or simply networking with fellow artists, these interactions provide opportunities for learning and inspiration. The exchange of ideas and experiences can introduce you to new techniques, spark collaborations, and keep you in tune with the evolving landscape of the art world. By actively participating in the community, you not only sharpen your skills but also build a support system that can guide and uplift you throughout your artistic journey.

This is why I LOVE the community feature here on Tisch Academy. We can all help "sharpen" each other and push

our skills so much further!

The Seven Habits of Highly Effective People made such an impact on me that I had to incorporate the many lessons in my art business. Some of these I was already doing, but some I had to take IMMEDIATE action on. Embracing these seven habits—being proactive, envisioning your goals, prioritizing effectively, thinking win/win, understanding others, collaborating, and continually honing your craft—can profoundly impact your artistic journey. By integrating these principles into your daily practice, you'll not only elevate your art but also build a sustainable and fulfilling career in the competitive world of art.

# ALLA PRIMA POCHADE®

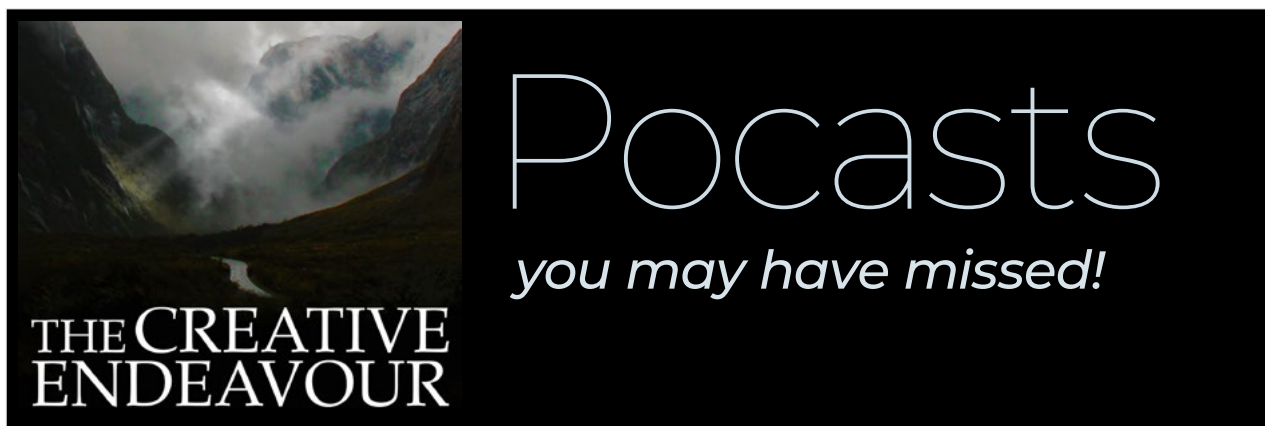
Thoughtfully designed handcrafted pochade boxes since 2007

## SIMPLY PLEIN AIR



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





### Podcast Wrap Up - Some Episodes you may have missed:

For the last several years I've been hosting The Creative Endeavour Podcast. Have you caught the latest episodes? Now the audio version of the show is sponsored by Rosemary & Co Brushes!

*Flip through this magazine to check out the discount code we have for you, and get 10% off your next brush set! Podcasts » [CLICK HERE](#)*

## Tom Tischler

Get ready for an inspiring episode with my father, Tom Tischler, a master sculptor known for creating life-sized bronze statues of animals—including Mammoths! After his last appearance on the podcast, he's back by popular demand to share more about his incredible artistic process. We'll dive deep into how he crafts these epic sculptures, pushes the limits of his craft, and navigates the business side of art. Whether you're looking to carve out your niche or build a loyal following, this episode will challenge and inspire you to take your art to the next level. Don't miss it!

Here my dad also breaks down an essential checklist of what constitutes "**great art**". This is bound to get the conversation going!





# Andrew Kneeland

In this episode, I chat with Andrew Kneeland, a rising star from Rock Springs, Wyoming, whose stunning paintings capture the natural beauty of his home state. With over a decade of experience, Andrew's realistic style brings wildlife and landscapes to life. In 2021, he opened his own gallery, Kneeland Fine Art, where he showcases his paintings, pottery, fine art prints, and photography. He's also passionate about giving back to the community, offering art classes for kids and workshops for adults. Recently, Andrew's rapid rise on social media caught my eye, and in this episode, he shares the strategy behind his success. You won't want to miss it!

Andrew is also an active member on Tisch Academy, often appearing in the live chat on our weekly livestreams.



# Mike Norris

In this episode, I reconnect with my good friend Mike Norris, a multi-talented artist based in New Zealand. Mike began his career in a more "sensible" path, diving deep into engineering, metalworking, and fabrication. But his passion for art and the natural world eventually led him to pursue lost wax bronze sculpting, where he captures the spirit of New Zealand birds in breathtaking detail. Mike and I go way back—we even shared a studio space from 2018 to 2020, and now he's back for round two! We're excited to collaborate on some new sculptural projects. Recently, Mike took a break from sculpting to explore model-making, and I've been blown away by the level of skill he's achieved. In this episode, we dive into art, life, and everything in between. I'm thrilled to share this conversation with you! Check it out!





# Chris Dunlop

In this episode, I sit down with Chris Dunlop, an automotive fine artist who's taken the custom car world by storm. Starting in Rockville, Maryland, Chris honed his skills as an automotive painter, specialising in custom and high-end restoration work before branching out into airbrushing, Sharpie art, and pinstriping. After creating his iconic Sharpie Cars series, Chris moved to Southern California to dive deeper into the custom car scene. He initially balanced a day job at a hot rod shop while perfecting his craft in the evenings, eventually making the leap to full-time artist. Now, with a thriving Instagram following and high demand for his work, Chris is living proof that finding and mastering your niche can lead to incredible success. This conversation is packed with insights and inspiration that you won't want to miss!

Chris is a marketing genius. He's found his lane and he's sticking to it, becoming a leading figure in his niche.



# Greg Rutkowski

In this episode, I sit down with Greg Rutkowski, the renowned Polish painter known for his stunning depictions of dragons and otherworldly landscapes. Greg's art blends realism with imagination, capturing the hearts of fantasy lovers around the globe. We dive into his artistic journey, discussing everything from his early inspirations to his rise as one of the top fantasy artists today. Greg also opens up about the challenges he's faced along the way, his successes, and his take on the growing influence of AI-generated art in the creative world. Don't miss this deep dive into the mind of a true visionary in fantasy art!



©WIZARDS OF THE COAST





The Finest Quality Handmade Artists' Brushes

We have a discount code!  
**TISCHACADEMY10**

When you order your brushes, add this code at CHECK OUT, and receive your 10% discount, exclusive to Tisch Academy members!



*Shown above: Andrew Tischler Deluxe Set*

**Email: [enquiries@rosemaryandco.com](mailto:enquiries@rosemaryandco.com)**

Carr Head Hall, Carr Head Lane,  
Cowling, West Yorkshire,  
BD22 0LD, England

Tel: 01535 632666

Int'l: +44 1535 632666

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

# Adam Stevens

*I realized that I desperately needed a new outlet from “reality”.*

**My name is Adam Stevens, and I’m a 34 year old oil painter out of North Carolina.**

My journey with painting began quite late for my age, at 29 years old. In 2019, I was battling severe medical related anxiety and panic attacks after losing my father to cancer a couple years prior and having gone through a few medical scares myself. I realized that I desperately needed a new outlet from “reality”.



One day I told my wife, “I think I want to start painting?”, and that night we went to Micheal’s Arts and Crafts, and got some canvases, cheap oil paints, a tabletop easel, and basic brushes and pallet knives. After several hours of Bob Ross tutorials, I got to work; and 20 minutes in, I was carrying my

first painting out to the trash bin. I was so frustrated. My wife made me try again the next day, and that next attempt was when my fire was lit. This is that first completed painting I did that night, and I will always keep it.

Over the next few months, I followed a few more Bob Ross tutorials, watched endless videos of various artists on YouTube, and became fully immersed. It was all I was watching during any free minute of the day. A few months in, I discovered Andrew Tischler and shortly after I could tell that the quality of my work skyrocketed. I was becoming quite proud of the artwork I was producing. I bought some full length tutorials, and the one that I felt was a turning point for me was



“The Winter Landscape.” I finished this painting, stood back, and was in awe. I gained the confidence to start sharing my



paintings on Facebook pages, forums, I started an Instagram page solely for my artwork, and eventually a website. I started interacting with and bouncing ideas off of some incredibly talented artists that I admired. I even gained a friend with another fellow ‘OG’ of the Tisch Zone, Rowan Carey. We still talk just about every day about life, work, painting, and all the things in between.



&lt;&lt;&lt;&lt;&lt;

My process for creating a painting allows myself to slowly build the scene, without becoming too overwhelmed. I will find or take a few reference photos, and typically mash them up and alter the composition a bit in Procreate. I will work directly off of that image with a simple  $\frac{1}{3}$  grid over it to help transfer the scene onto the canvas. I start with an imprimatura, which is just a tonal underpainting. I brush on a very thinned down burnt sienna, and will wipe away the highlights, and paint the shadows in with less thinned down burnt sienna. I



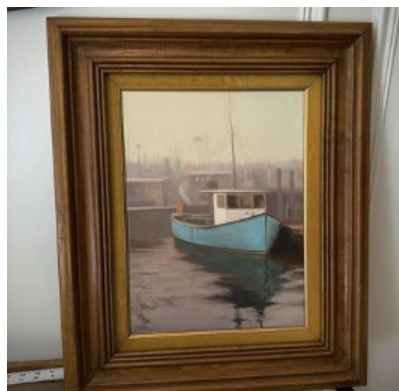
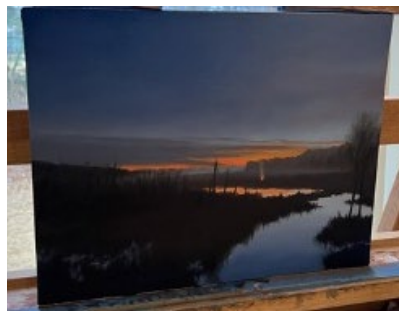
let this dry overnight, and start laying down color the next day. I have taken Andrew's words to heart, and I start with what's furthest away, and work my way forward.

A typical painting for me has two layers with total coverage, and a third layer which mostly consists of little details and adjustments, and of course, saving the tonal best for last. I tend to gravitate towards subjects that are a bit subdued



and moody. These types of scenes force me to hold back a bit on value and saturation, and focus those pops of color or light only where necessary. I love finding an ordinary scene, and making it extraordinary on canvas. Whether it's a mountain river bend, a quiet marina at sunset, or a nocturne of the quiet rear patio of a small business in our little home town.

Recently I've created a really unique concept, which is a "porthole painting". Seascapes painted on round canvas always caught my eye, and I had the thought one day of "what if I mount a seascape in a porthole to give the illusion of looking out to the open ocean?". I quickly got to work and bought a porthole, cut and prepared a round panel, and painted a late day open ocean scene. I posted it on



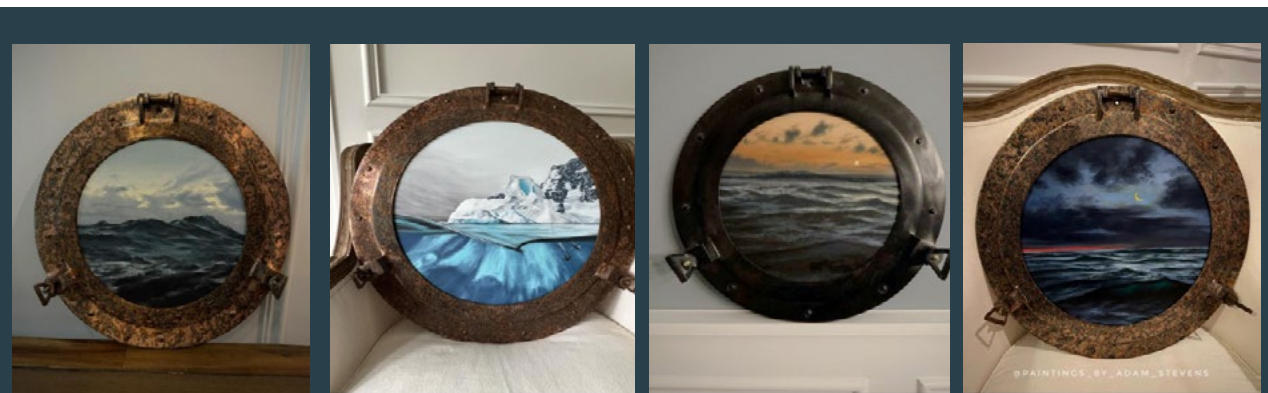
the image sharing site, Imgur, and this post went viral within minutes. My porthole paintings quickly became popular with hundreds of comments and messages asking how to acquire one of my porthole paintings. I was also featured in an article on mymodernmet.com for my porthole paintings. I started taking an influx of commissions for these, and found myself busy painting different ocean scenes. I have collectors internationally, including in Sweden, the UK, Canada, and Australia.

I have quite a demanding and stressful full time job building luxury custom homes. Finding the time or energy to paint can be difficult, but I find any opportunity I can to get up at the easel (even if it's at 4AM for an hour or two before work). I've created a little studio space in our breakfast nook, so if my wife and I are just relaxing in the living area, I can walk over to the "studio" and can still spend time with her and our Shihtzu, Bailey. I'm enjoying painting more than ever. When I find myself stressed



from the chaos of work, I come home and find myself in front of the easel. I have not had a panic attack since I started

on this journey. I look forward to progressing and learning more about oil painting for as long as I can hold a brush.



[www.instagram.com/paintings\\_by\\_adam\\_stevens](https://www.instagram.com/paintings_by_adam_stevens)

[www.adamstevensfineart.net](http://www.adamstevensfineart.net)





# BOOK & APP REVIEWS

SUBMITTED BY THE ACADEMY MEMBERS

## Marine Painting in Oil

**E. John Robinson**

"Marine Painting in Oil" by E. John Robinson is a must-have guide for artists who are looking to master the art of painting marine scenes with oil paint. I found this book last year when researching how to paint ocean waves (The whole stinky book project). When I heard Don Demers recommend Robinson's books in one of his video lectures, I decided to start collecting them.

One of the highlights of "Marine Painting in Oil" is Robinson's emphasis on understanding the structure of waves and how to translate that onto the canvas. By focusing on elements such as light, color, mark making, and basic wave geometry, Robinson helps artists create realistic and expressive seascapes. This is not a step-by-step guide. It's a way of seeing and understanding ocean waves that will help you create more realistic yet evocative marine paintings. The book is filled with practical tips and techniques that teach readers how to infuse their paintings with emotion and atmosphere.

"Marine Painting in Oil" not only equips artists with techniques but also encourages



**MARINE PAINTING IN OIL** BY E. JOHN ROBINSON

them to develop their own style and interpretation of marine subjects. Robinson's emphasis on observation and personal expression inspires readers to go beyond copying and infuse their paintings with creativity and emotion. With its wealth of knowledge, beautiful illustrations, and insightful guidance, this book is the go to guide for anyone looking to delve into the captivating world of marine painting in oils.

*Copyright 1973. Out of print. Available from used book stores and on-line. About \$7 to \$42 US depending on vendor and wear-and-tear on the book. ISBN-10: 0-8230-3007-5*

*Price: \$US12 + postage for reprints, (other earlier versions are available at a higher cost).*

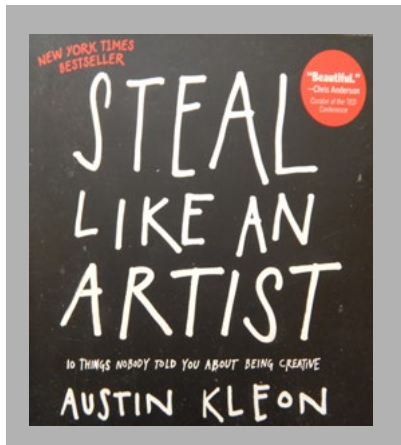
*Jim Meeker*

## Steal Like an Artist

**Austin Kleon**

I've often said that I've learned more in the past year and a half from Andrew Tischler than I have throughout my whole life, by reading art books, watching painters on PBS, and going to workshops.

The same can be said about this tiny little book, "Steal Like an Artist", by Austin Kleon. I swear this book was written just for me, but I'm sure there are many of you out there who have read it, or at least are familiar with the title. I've read all the self-improvement books, and listened to so many podcasts on how to feel better about myself and my abilities and aspirations, but this little



treasure really gave me the proverbial “shot in the arm.”

Don't let the title fool you. These little chapters address just about every dilemma/quandry that is faced these days, not only by creative types, but common human-nature issues, like self doubt, and the

neverending struggle to “find” ourselves as we grow and develop.

Solomon says in the Bible, “There is nothing new under the sun.” So true. Kleon encourages us, not to merely just copy, but to “steal” information in a way that is honorable, and leads us to transforming the ideas we acquire into our own individual creations - our own way of expressing ourselves.

I love this little book; it's my “go to” whenever I get discouraged or start to doubt my validity. The chapters are

laid out such that you can find whatever dilemma you're facing at the moment and get some reassurance that you don't have to be stuck there.

A “big” part of my Art book box!



Price, approx., \$US65 + postage.

Irene Pellegrino

**CODE: ACADEMY10**

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

Open 24/7 online

**BLUE RIDGE**  
OIL COLORS



## EXHIBITION OF PAINT FOMO COMPETITION ENTRIES

*Our Winner**Andrew Pugh - "Willows". Oil on linen**Winner receives a Rosemary & Co., full set of brushes.*

Art, by its very nature, is an expression of individuality, emotion, and perspective. To judge it, therefore, is to impose one's personal biases on a creation that was never meant to be measured by external standards. No one truly has the right to declare one piece of art superior to another, as each work speaks differently to each viewer. Art is a dialogue between the creator and their canvas, and then a second conversation between the art and its audience. In this space, all interpretations are valid, making the idea of a single "right" opinion impossible.

Furthermore, art is deeply personal, both for the artist who pours their soul into their work and for the viewer who brings their own experiences into the interpretation. To label one piece as better than another is to misunderstand the essence of art itself. The subjective nature of art means that there can never be an expert on the subject, only different voices contributing to an ongoing, ever-evolving conversation. Everyone's view, therefore, holds value, and no single perspective should be deemed more correct than another.

However, we acknowledge the reality of the situation at Tisch Academy. While we believe that art cannot truly be judged, we understand that competitions bring excitement and challenge, pushing artists to explore their boundaries. Hosting a competition means we must choose a winner, albeit reluctantly. It's important to remember that in the world of art, everyone who creates is a winner. The beauty of art lies in its diversity, and every piece deserves to be celebrated.



# Runner up



*Jon Krider - Majestic Falls . 9 x12 Oil on Linen Panel.*

*Runner up receives Rosemary and Co., studio apron, and a one hour one-on-one coaching call with Tisch.*



# HONORABLE MENTION TO NETTY AND JEFF

*Our honorable mentions will receive 30 minutes one-on-one with Tisch!*



Netty Kozlovsky "Quiet" - A graphite on 300gsm watercolour paper, 40x 43 cm.



Jeff Grossman - 24"x48" oil on canvas.



Antje Schubert, Seascape. Oil on canvas, 100 x 37,5 cm.



Andrew Pugh - "High Country River." Graphite on card





Gary Kemnitz



Svitlana Zagor - "Facing Tomorrow" acrylics on canvas 16"x 20"



Quintin - Farr Bay West' (14.5x24"



Svitlana Zagor - "Dressed in Royal" oils on canvas 9"x12"



Gabriela Constantinescu - "The Breeze". 18 x 24 oil painting,



Brenda Ward - "A.I. Reflection", 11x14 inches, oil on linen panel.





Greg Dunkling



Andrew Pugh - Rakaia Gorge.  
Large linen on panel



Netty Kozlovsky "Spikey Beach" 9 x 12 ". Oil on canvas panel. Tasmania, Australia.



Svitlana Zagor - "In The Color of Love" oils on canvas 12"x 16"



Irene Pellegrino - "Frankie Loves Rebecca" 9x12  
Pastel Pencils and Soft Sticks (June 2024)





Joy Deschenes - "Sweet Springs Audubon walk". 12x12 stretched canvas painted in W & N Water mixable oils.



Balsam - 5 X 7. "Portrait of an old man". Oil on canvas panel. Painted Alla Prima in June 2024.



Rali Hartigan.





*Painting of Spring Flowers in the Big Hole. Jackson, Montana. By Tery Hursh*



*Murray Parker.*



*Svitlana Zagor - „A Precious Soul“*



*Arnaldo Alicea - “Nocturno Viejo San Juan” (Night Old San Juan). Oil on linen canvas, 18 x 24.*



*Virginia Haynes - Melanie and her dog Sam*



*Brenda Ward - “Spring with Friends”, 12x16 inches, oil on linen board.*





Quintin - 'Herdwick Sheep' (7x10").



Arnaldo Alicea - "Luchando Por La Vida". Oil grisaille 36 x 48" on Belgian linen canvas.



Fincorme from Spain.





# Meek's advice

@ ME BRO AND REACTIONARY TALE

## @ Me, Bro!

When you tag someone in a post they will get a message in their notifications telling them, complete with a link to the post so they can check it out without much effort. But how do you tag someone?

In the message part of your post start by typing the @ symbol followed by the first few letters of their screen name.

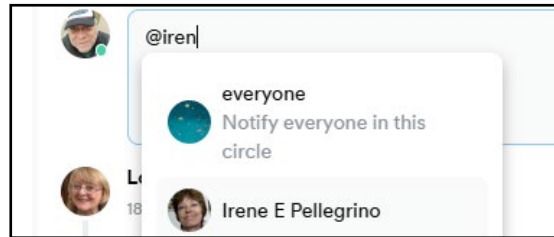
A dropdown list should pop up giving you a list of people with names that are similar.



Using your mouse select the screen name of the person you want to tag. In other words click on it.

The Kajabi system will fill in the rest of the text automatically and when you click send it will send a notification to the person you tagged.

Please avoid tagging "Everyone" That can get really annoying.



## Reactionary Tale

A Reactionary Tale

"I'm getting notifications but when I click on it I don't see anything. What am I doing wrong?" This question comes up once in a while.

You probably aren't doing anything wrong. You're might be seeing a notification of a REACTION. As in someone liked your post but didn't comment."

A notification of a REPLY means that someone replied to your post by typing a message.

If you're getting reply notifications, clicking and still seeing nothing then go through the troubleshooting steps outlined in the [FAQ](#) [LINK HERE].

## Lesson Learned

Rule of Thumb from now on.

If a post is pinned to the top of a circle that forces the web browser and app to load it and

the contents of it's replies onto your device from the internet.

If people post a bunch of photos as replies to that pinned post, all of

those photos will be forced to load into memory from the internet. In the app this causes the app to pause until all of the photos are downloaded. Definitely a pain.

If we pin a post with clarification about a challenge, like say the 100 heads challenge, people will be inclined to post their drawings as replies to that post. With over 1500 people possibly participating, with 100 photos each, this will cause problems.

Problems like increased page loading times or app freezes (and may be a bandwidth issue with Kajabi in the future).

In the future we need to post "PLEASE DO NOT REPLY TO THIS POST" if we're going to pin it. AND I need to delete posts that don't comply.

Posting lots of photos in threads that aren't pinned should be fine as they aren't forced to load at page startup.

You have probably never heard of...

# Susie M. Barstow



*Susie Barstow*

**Susie M. Barstow** was a pioneering landscape artist born in 1836, and she became an important yet under-recognized figure in 19th-century American art. Barstow was part of the Hudson River School, a

movement known for its detailed, romantic depictions of American landscapes. Not only was she a talented artist, but she was also an avid mountaineer, summiting over 100 peaks across the U.S. and Europe. She often combined her love for nature and painting by

sketching scenes during her hikes, capturing the grandeur of landscapes with a uniquely personal touch. Barstow's career spanned several decades, and her work, though celebrated in her time, was largely forgotten until recent efforts have brought it back to light.



Barstow's career was marked by notable accomplishments, including exhibiting alongside well-known Hudson River School painters like Albert Bierstadt and Frederic Church. Her commitment to capturing the beauty of the natural world aligned with the movement's philosophy of „truth to nature,“ but her approach was more intimate and personal compared to some of her contemporaries. Her ability to translate the awe of nature into her work allowed her to remain relevant throughout her life, showcasing her art in various exhibitions across the East Coast. Despite the male-dominated art world of her time, Barstow earned a reputation as a respected landscape painter, though she is only now being reintroduced into the wider art history narrative.

Barstow specialized in creating oil paintings and watercolors that depicted the rugged beauty of the Catskills, Adirondacks, and other mountainous regions. Her work is easily recognizable by its soft, atmospheric qualities, likely influenced by French Barbizon artists, such as Jean-Baptiste-Camille Corot. She often used diffuse lighting and delicate brushwork to evoke both the emotional and spiritual resonance of the landscapes she painted. While staying true to the detailed realism of the Hudson River School, her art also captured the fleeting beauty of natural environments, making her paintings immersive and deeply reflective of her personal experiences in nature.

As an artist, Barstow's significance lies not only in her technical skill but also in her determination to carve out a space for herself. She was a trailblazer, both figuratively and literally, often hiking up to twelve miles just to find the perfect vantage point for her next work. Her achievements highlight the often-overlooked contributions of women to the Hudson River School and American art in general. Barstow's work is now being reevaluated in art history, solidifying her importance.

For aspiring painters, there is much to learn from Barstow's technique and approach. Her dedication to direct observation of nature reminds us of the importance of immersing ourselves in our surroundings to truly capture their essence. Barstow's use of layering to create depth and atmosphere in her landscapes also offers a valuable lesson for those looking to achieve realism while conveying emotion. Artists can draw inspiration from her persistence, and her ability to balance detail with mood, proving that both technique and passion are essential to creating compelling works of art.

