



PAINT FOMO

Issue #8 2025 THE OFFICIAL TISCH ACADEMY NEWSLETTER

BUILDING AGAIN

What I learned from an EPIC FAIL ...

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Real-Time Critique with
Sreenivas

02. Piotr Grzechowski.

Understanding the Technical
Aspects of Light and How
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03. Marlies Avenius.

There's POWER in Your Story.

Issue #8 2025.

A Message from Tisch



Welcome to Paint FOMO — your Tisch Academy exclusive newsletter.

Well... we did it.

We packed up the Lawrence studio, filled every box, rolled every canvas, and hit the road.

Big thanks to young Joe, we couldn't have done it without him.

Now? We're in Wānaka! And let me tell you, it's stunning here! The air feels different. The peaks have this quiet presence that's hard to describe. There's inspiration around every corner, but also a sense of new ground - new pace - new rhythm.

This move has been a big one, physically, emotionally and creatively, demanding a lot of letting go, and a lot of rethinking. But it has instilled a sense of arrival, of something unfolding.

Back to the Beginning — and Forward Again

Right now I'm painting out of a small home studio. It's tight, but it's working. We've got a major construction project underway for the new Academy space and shop fit-out, and while that takes shape, this little corner of the house is where the work's happening.

You'll read more about the new studio build on page six, including some images, but it's fair to say we're in the middle of something exciting! It's not just a new studio, it's a whole new chapter!

We've kept things rolling thanks to the backlog of content we built up in advance (yep, we planned for this!), so if you've been wondering how things have kept humming - now you know.

As this next page turns, I'll be documenting it all. The behind-the-scenes, the triumphs, the inevitable mess, all of it. You'll see exactly where we're heading and how we're building it.

A Quick Note on Space and Creativity

Working from a small space has been a bit of a challenge, but also a great reminder that you don't need a huge studio to do meaningful work. You need clarity, boundaries, and a system that works for you.

(In the next edition, we'll run a feature on just that - how to set up a studio that serves your practice, even when space is tight.)

Buckle Up

This issue of Paint Fomo is loaded!

You'll find a powerful guest piece from Piotr on studio lighting, a new challenge, (hello Pinecone Road). A deep-dive critique with the help of my pal, Sreenivas, and an energising

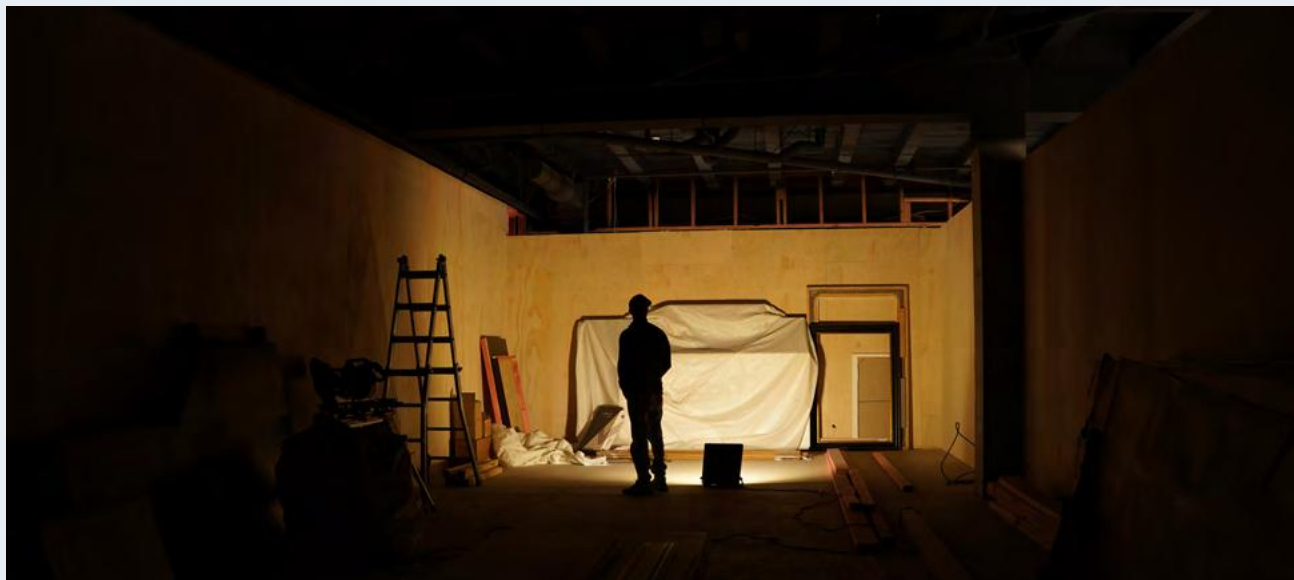
chat with Marlies Avenius about the power of your story.

We're also running a brand new competition featuring a chance to win a deluxe set of Rosemary & Co. brushes, and a set of Blue Ridge Oil Paints! We are looking toward the future of the Academy in a big way!

Spoiler: It's only getting better! So grab your coffee, scroll slowly, and dig in.

Big love from

Wānaka
Tisch



Rosemary & Co

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!



Leisa Bucciera, CONGRATULATIONS! You have been selected from the Tisch Academy Showcase to be our Rosemary and Co image this month. Your prize is a beautifully crafted selection of Rosemary Brushes for this sensational work.



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NEWS & STORIES

Pinecone Road -
A Brand New
Challenge



MEMBER SPOTLIGHT

Sarah Weisman



SHOUT OUTS

What's
happening in
our community

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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.

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the CREATOR ACTIVATOR

Art Business: I Failed. *Why I'm Still Building...*



Let's not sugarcoat this.

I poured myself into the last studio build - the time, energy, ideas - and the money! Approximately \$100K was invested in setting up what I thought would be a long-term creative hub. But after just one year, I packed it all up.

That's hard to admit.

It wasn't just the space; I built a team, and in the process, made a lot of tough calls. Some people moved on. Some relationships shifted. Some of it was necessary; some of it was painful.

I'd also gotten stuck on the "hamster wheel". I was over-committed, underproductive, and reacting instead of creating. From the outside it looked like things were happening. Inside, I was barely keeping up.

So yes, if I'm being honest, I failed. But here's the thing. I'm still here. Still painting. Still building.

And weirdly enough, I've never felt more clear, more focused, or more excited to go again. That might sound strange. Why start over? Why risk more time, more energy, more resources, especially after taking a hit?

Because what I've learned has shaped me - deeply. I know now what I didn't know then. That's worth everything.

So I want to share a few lessons that might help if you've found yourself in a similar place - rebuilding, re-evaluating, or just wondering if the risk is still worth it.

Lesson One: Failure isn't final, it's feedback.

There's something oddly liberating about falling flat. It strips away the illusions. One starts to see clearly what was actually working, and what was just "noise".



When the last studio closed, I didn't lose my ability to paint. I didn't lose my ideas, my values, or the people who actually mattered. What I lost was the things I didn't need anymore—the pressure to keep something afloat that wasn't structurally sound, the habit of overcommitting, and the fear of making hard decisions.

Failure gave me that. It gave me perspective. It taught me to listen better - to my gut, to my limits, and to the people who had been quietly nudging me in the right direction.

Now I don't see failure as a dead end, but merely as a sharp turn. Yeah, it stings, but it also forces one to learn quickly!

If you're in a place where something hasn't gone according to plan, maybe the lesson isn't about "pushing through." Maybe it's about stopping long enough to hear what the failure is trying to tell you.

Lesson Two: A business isn't a studio — it's a system.

This one took a while to sink in. For a long time, I thought if I just had the right space, everything would fall into place. But I soon realised that a beautiful studio isn't a business plan - it's just a building. What happens inside it, the systems, the workflow, the clarity of roles and routines - that's what determines whether or not it works.

In the last studio setup I had some great moments! I created work that I'm proud of. But I was also constantly behind; there was no real structure to the day, no rhythm to the output. I was always "busy," but rarely produc-



tive. The scary part is that one can stay ahead of that for a while, but then it catches up.

This time I'm approaching it differently. Before the paint hits the walls, I'm mapping out how the business flows, how the content is made and how the Community is served.

A studio can look successful on the outside, but unless there's a healthy system behind it, it's just "set dressing." This next phase is about depth, not just appearance.

Lesson Three: People matter more than positions.

I've learned the hard way that just because someone has the right skills doesn't mean he/she is the right fit. Sometimes, during the process of team building, it's tempting to bring people on quickly just to ease the load, not fully considering that team dynamics matter - a lot!

The truth is I had to let go of some people; others chose to move on. I won't go into detail, but I will say this: character, alignment, and shared vision must come before talent

or experience. You can teach tasks. You can't teach values.

Going forward, I'm hiring with more forethought and consideration; I'm listening more. I'm looking for people who don't just want a job, but who believe in what we're building. Our PURPOSE will be aligned. I'm looking for people who want to bring something to it, not just take something from it.

I'm also being more honest with myself about my leadership; where I need to grow, and where I need to communicate more clearly, because if the team doesn't feel clarity from the top, it's going to unravel, no matter how talented they are.

Lesson Four: If you're always reacting, you're not leading.

This one hit me the hardest. There was a stretch where I was constantly putting out fires - emails, deadlines, changes, stress - all day, every day. I was so "in it" that I couldn't zoom out.

The worst part was the actual

work, the creative work, the teaching, the thinking - it all got pushed to the margins. I was building this big thing, but I'd lost touch with the reason I built it in the first place.

Leadership isn't about doing everything - it's about deciding what matters most, and making sure that's where the energy goes first. It's about creating space to think, to plan, to reflect - not just to react.

For these new days, I'm carving out that space - mornings that are quiet, time blocks that are protected, and systems that run such that I don't have to "spin all the plates" myself.

Lesson Five: You don't need permission to start again—just a reason.

This is maybe the most important one.

It's easy to feel like you've "used up" your shot after something doesn't work; like starting again somehow means you got it wrong the first time.

But what if the first time was the thing that got you ready for the second?

I've realised that starting again isn't failure - it's a sign that I'm still growing. Still evolving. Still in it.

And my reason?

It's simple. I believe in what we're building here. I believe in the people showing up, and in the art we're making. I believe in the conversations that are happening, and in the lives that are being changed - sometimes quietly, sometimes radically - through creativity and courage.

That's enough for me - in fact, more than enough. We've moved to Wānaka now, a new landscape, a "fresh canvas." I'm working from a home studio for the moment, while construction begins on the new build. It's going to be bigger, better and smarter, and it's going to **SERVE THE VISION** properly this time.

I know a lot of what I've written about here might feel out of reach - big studio builds - hiring - construction. Those things may sound like another

world when you're just trying to make rent or squeeze in time to paint between shifts. I get it. I started with nothing but a small home studio, some cheap gear, and a dream that felt a little ridiculous at the time. This didn't happen overnight. It happened step by step, mistake by mistake, and small win by small win.

So maybe you're not building a physical space right now; maybe you're building a body of work, or a collaboration, or just the courage to put your name on something for the first time. That matters. The lessons I've learned about clarity, alignment, systems, and values apply just as much when you're working from your kitchen table. The sooner you start thinking like a business owner, even in a small way, the better prepared you'll be when opportunities show up.

If you're scared of failing - good! That means it matters to you. But don't let fear freeze you. Think it through, plan what you can, then leap! The right risks are worth it. You don't need a warehouse or a fit-out to make that move. You just need one decision that says you are taking this seriously now.

I'll keep you posted on the process, the missteps, and the milestones, and I hope if you're going through something similar - a season of reset or rebuilding - this gives you encouragement and permission to not just start again, but to start better.





CRI / Ra / Re / Kelvins / Lumens / Flickering

As an artist, understanding the Color Rendering Index (CRI) is crucial because it directly impacts how you perceive and reproduce colors in your work. Think of CRI as a measure of how accurately a light source reveals the true colors of objects compared to natural daylight. Here's a breakdown in simple terms:

What it is: CRI is a scale from 0 to 100.

- **High CRI (90-100):** This is what you want as an artist. Light with a high CRI shows colors accurately and vibrantly, very similar to how they appear under natural daylight. You'll be able to see subtle color differences and nuances much better.
- **Low CRI (below 80):** Light with a low CRI can distort colors, making them look dull, washed out, or even completely different from their actual hue. Imagine trying to mix paint colors

under a light that makes everything look slightly yellow—you might end up with unexpected results!

Why does it matter for artists?

- **Accurate Color Mixing:** When you're mixing paints, inks, or any other media, you need to see the true colors to achieve the shades you intend. Low CRI lighting can trick your eyes, leading to muddy or incorrect color mixtures.
- **True Representation of Artwork:** When you're working on a piece, you want to see its colors as they truly are. If your studio lighting has a low CRI, the colors in your artwork might look different when viewed under natural light or in a gallery

with better lighting. This can be disheartening and make it difficult to judge your work accurately.

- **Distinguishing Subtle Differences:** Art often relies on subtle shifts in color and value. A high CRI light allows you to discern these delicate variations, which is essential for creating depth, dimension, and realistic effects.
- **Avoiding Eye Strain:** Working under poor lighting, especially with inaccurate colors, can lead to eye strain and fatigue over time. Investing in good lighting with a high CRI can make your working environment more comfortable.
- **Photographing Your Work:** If you photograph your art-



Figure 1

work, a high CRI light source will ensure that the colors in your photos are as accurate as possible to the original piece.

Think of it this way: Imagine holding up two socks, one navy blue and one black. Under a high CRI light, you'll easily see the difference. But under a low CRI light, they might look almost the same dark color, making it hard to distinguish between them. The same principle applies to the subtle color variations in your artwork.

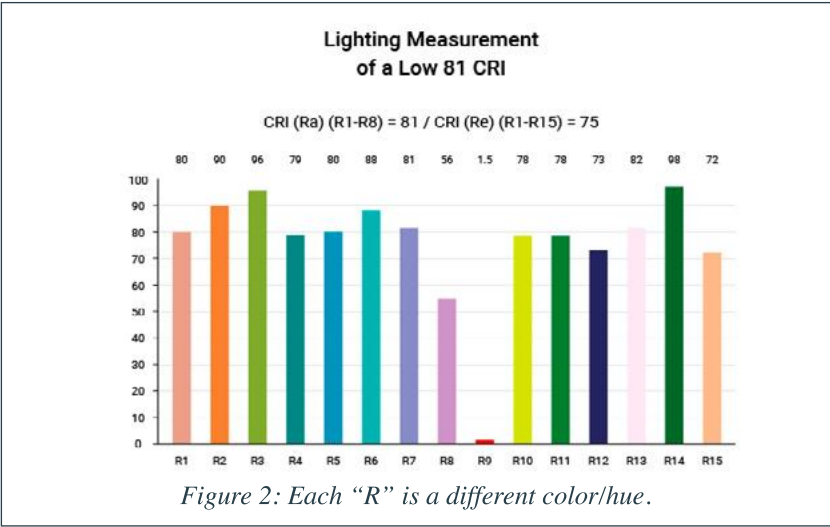
Let me give you an example of how a painting might look when created under cool light, for instance, 6500 Kelvin with a CRI of 70, where the red rendering (color marked as R9) is at 20% compared to a CRI of 100 – the ideal – true sunlight (see figure 1).

After painting, we take the artwork into daylight or a gallery with very good light and red rendering (R9 at 97), and we see the image on the right. The conclusion is that while painting, we didn't realize we weren't seeing the true color, and suddenly the red doesn't match the rest of the painting and is jarring – it's out of place.

Intensity of light is measured in Lumens, more lumens means light is brighter / stronger

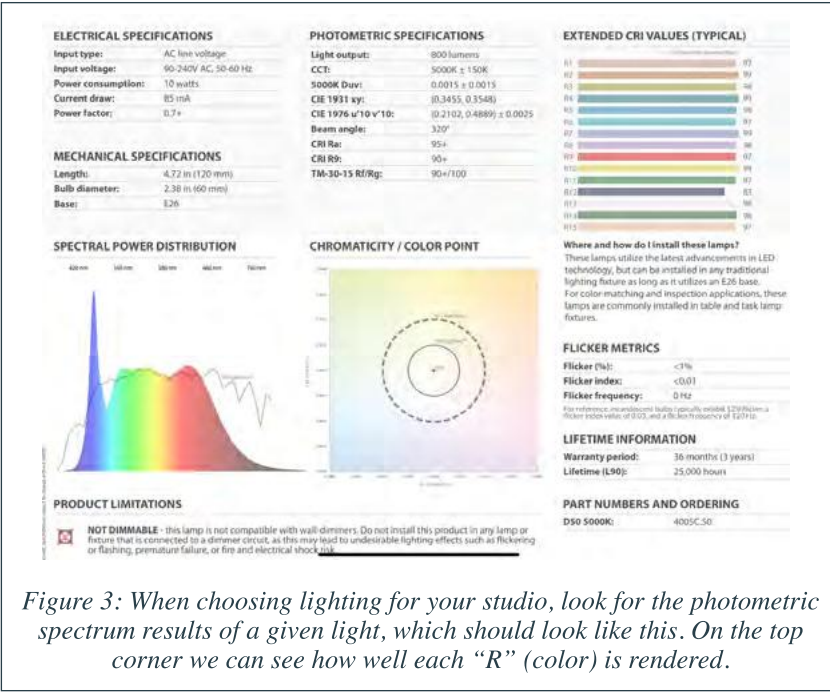
Besides CRI, the color temperature of light, measured in Kelvins, is also important. The fewer Kelvins, the warmer the light temperature, and the more Kelvins, the cooler it is. The most popular light temperatures are:

- 2700K = yellowish-orange color resembling sunset light
- 4000K = warm white light
- 5000K = north light white, slightly cool
- 6500K = cool, blue light



If the light has a warm color temperature of 2700K, it will distort cooler colors much more. If the light is very cool at 6500K, it will distort warmer colors more. So, if we see CRI 90 or 95 on a light bulb package, does that mean the bulb is ideal for us? Not necessarily! This is because CRI is an average calculated from 8 or 15 colors, depending on the standard in which it was measured:

General CRI (Ra): Measures the average of the first eight color rendering indices (R1 to R8).



<<<<<

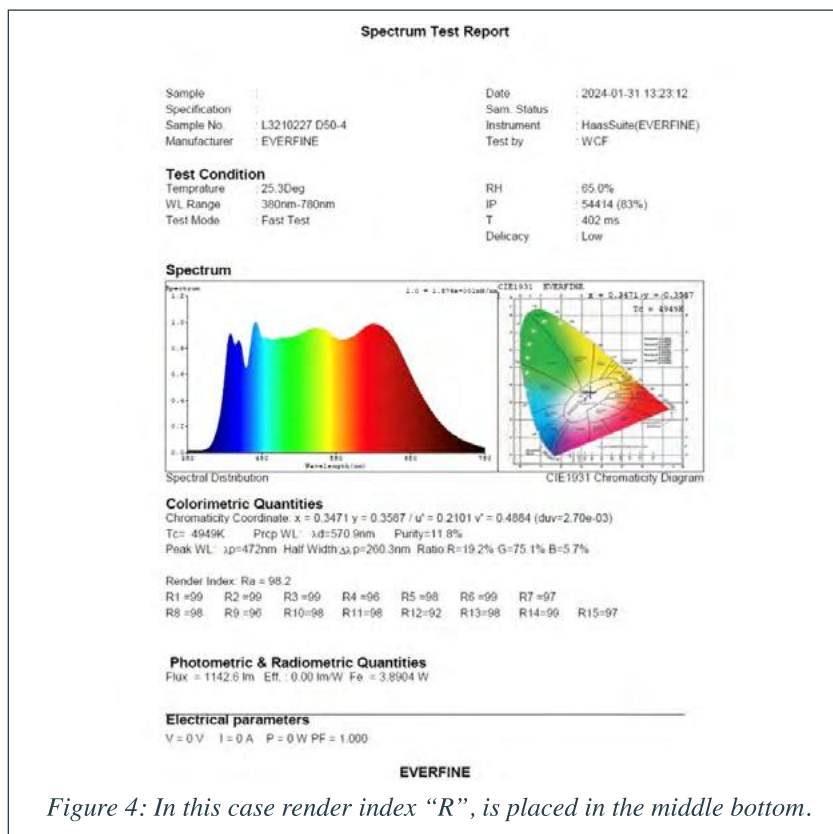


Figure 4: In this case render index “R”, is placed in the middle bottom.

Extended CRI (Re): Measures the average of the first fifteen color rendering indices (R1 to R15).

Here’s an example of light with a CRI (Ra) of 81 compared to the CRI (Re) standard of 75, (Figure 2).

Notice the red color R9, which is reflected at a very low level. Painting under such lighting, our red color will be very faded and distorted – just like in the example with the painting I described above.

When choosing lighting for your studio, think about this and look for the photometric spectrum results of a given light bulb, which should look like this (Figure 3-4).

The most important information for us is the range of colors R1-R15 and how well they are rendered. Most often, if the manufacturer doesn’t

provide such data, they have something to hide. There are products on the market that are very expensive and advertised as ideal for artists, but unfortunately, their Re/Ra results are poor.

One more aspect worth mentioning is the so-called Flickering, expressed in Hertz, which is how many times the light flickers per second (e.g., 200 Hz = 200 times per second, 1000 Hz = 1000 times per second). Even though the human eye doesn’t see this, our brains perceive it. The more the light flickers, the worse it affects our bodies (i.e. eye pain, fatigue, headaches). The easiest way to see if lighting is healthy is to record it in slow motion with a camera/smartphone in 120/240/480 frames per second mode. Playing back such a video, we can see how much our lighting flickers or

doesn’t. The healthiest lighting in which we spend a lot of time should not flicker at all (flicker-free).

So What Should You Do?

Here’s my advice. Don’t rely on the marketing blurbs printed on light bulb packaging. If you want your colors to be accurate, your eyes to stay fresh, and your artwork to hold up in any light—dig deeper.

Start by checking the CRI, but don’t stop there. Look for the extended CRI values too. Try to find the R9 value if you can. If a manufacturer doesn’t share that data, it’s usually not a good sign. Take a moment to run a flicker test with your phone in slow motion. Compare how your colors look under different bulbs. It’s worth the effort.

I’ve made mistakes in the past with studio lighting and ended up repainting entire sections of a piece when I saw it under proper light. That’s something I’d love to help you avoid.

If you’re interested check out these few links to high-quality lighting options and further resources I trust—things that have made a real difference in my own practice. Use them as a starting point and build from there.

store.yujiintl.com

store.yujiintl.com

store.waveformlighting.com

The light you paint under doesn’t just affect your canvas — it affects your judgment, your energy, and your results. Make it work for you.

— Piotr

Pinecone Road

— *A Brand New Challenge*

THE 100 TREES CHALLENGE

Back to the Drawing Board

After weeks of pushing through the 100 Heads challenge, I “hit a wall.” I’d been showing up, putting in the time, wrestling with form, expression, and proportion—and I started to feel that creeping frustration that I know many of you have faced, too—that feeling of “stalling out.”

If I’m being honest, I needed a break! Not a break from drawing, but a break from the subject matter - a reset, if you will, something fresh to sink my teeth into. That’s where this next challenge came from.

Introducing the 100 Trees Challenge!

It’s simple in structure, but rich in opportunity - one hundred drawings, all of trees! There are many different species - different shapes, different scenes. Some are from imagination, some from life, some from photo reference, but always trees, and only trees.

There are no faces, no figures, no distractions - just the steady rhythm of nature.

Why Trees?

Trees have a way of humbling us. At a glance, they seem

straightforward—trunk, branches, leaves - done. But the moment we try to draw one with any real intention, we realise just how complex they are. The branching structure alone can tie our brains in knots. Add light and shadow, texture and rhythm, and suddenly we’ve got a serious design challenge in front of us.

That’s exactly why I chose them.

Trees are honest. They’re a perfect subject for building core skills like structure, shading, edges, composition, gesture, and storytelling. We can render them with care or capture them quickly and gesturally. We can work from observation or memory - they meet us where we are.

Beyond that, they teach patience.

There’s something steady-ing about trees - something grounded, and right now, I think a lot of us could use a bit more of that.

The Rules (Well, My Rules)

This challenge is graphite on paper only. That’s it - no color, no ink, no mixed media - just pencil, paper, and persistence.

Why so strict? Because limitations create clarity.

When we remove the noise and pare things back, we’re left with the essentials: **Line, Shape, Value, Form**. These are the foundations of all great drawing. We can build everything else from there.

Working in graphite also slows us down, in a good way. It makes us think more intentionally about our decisions. There’s no hiding behind flashy materials or color harmonies - just mark making - just us and the work.

The Goal Isn’t Mastery. It’s Momentum.

Let’s be clear. I’m not doing this because I want to become the world’s best tree drawer. I’m doing it to stay sharp, to keep my hand moving and my eyes trained. Most importantly, I’m doing it to get myself out of that creative stall!

This isn’t about perfection, it’s about process. It’s about building consistency, one drawing at a time.

Like the 100 Heads Challenge, this one will stretch us. Not in the same ways, but in ways I

(and we) need right now. It's a simpler subject, yes, but still full of depth if we choose to see it.

WHY 100?

One hundred is a big number, but it's not impossible. The point is it's just large enough to feel like a serious commitment, but small enough to finish if we show up consistently. The mindset here isn't about ticking off a list, it's about building something meaningful through repetition. Each drawing becomes a step forward, and by the time we reach the end, we'll be different artists than when we started.

What You Can Take from This

You don't have to do 100 trees. But if you're feeling flat or stuck, I encourage you to pick a subject and commit to it. Limit your materials, and create a constraint that forces you to focus.

Pick something that challenges you - something that forces you to slow down and pay attention. It could be clouds, or coffee mugs, or hands, bark textures. It doesn't matter what you choose; what matters is that you show up daily.

Repetition with intention leads to insight. And often, that's what sparks inspiration.

I'll Be Sharing as I Go

I'll post updates in Tisch Academy and on socials as the challenge progresses. I'll share what's working, where I'm struggling, and what I'm learning along the way.

If you're keen to start your own



version of this, I'd love to see it. Again, it doesn't have to be trees - it doesn't have to be 100. Just make it real, and give yourself permission to dig in!

This is what builds real growth over time - quiet, consistent

effort, with no drama, and no shortcuts. Just do the work!

All that being said, I'm sharpening my pencils and turning back to the page. One tree at a time! **Join me.**



A Chat with **Marlies Avenius**

— *There's **POWER** in your story*

I recently had a powerful conversation with Marlies Avenius during a business coaching call. Like many artists, she was facing a tough season. Life had thrown her some curveballs. Time felt short. Energy was low. And in the midst of all that, she questioned whether she had what it takes to keep pushing forward with her art. The challenge in front of her felt too steep, and from her perspective, her situation looked like a setback.

But here's what we discovered together. Sometimes the very things we think disqualify us are the keys to unlocking our most meaningful work.

Your story matters! Not the filtered, polished version you think the world wants to hear - the real one, the gritty, honest, behind-the-scenes version, and the challenges you've overcome. The questions you're still sitting with and the things that have shaped you are where your creative power lives.



What I encouraged Marlies to do, and what I want to pass on to you, is to stop waiting for the "ideal" circumstances to arrive. Stop disqualifying yourself because your life doesn't look like someone else's. Your story is your starting point. Leaning into it, not running from it, is what allows you to make art that resonates.



We don't need more generic perfection; we need more people telling the truth through their work - people who show

up anyway. We need people who take the rough patches and turn them into something beautiful, not because it's easy, but because it's honest.

If you've been thinking, "I'll really get going once things settle down," I want to gently challenge that. Life might not settle down. But you can still create in the middle of it. You can still honour where you are. Often, that's where the most compelling art comes from, not in the mountaintop moments, but right there in the valley.

Artists throughout history have done this. They created art through war, depression, grief, and doubt, not because they had it all together, but because they used what they had. Their circumstances didn't define them - their responses did.

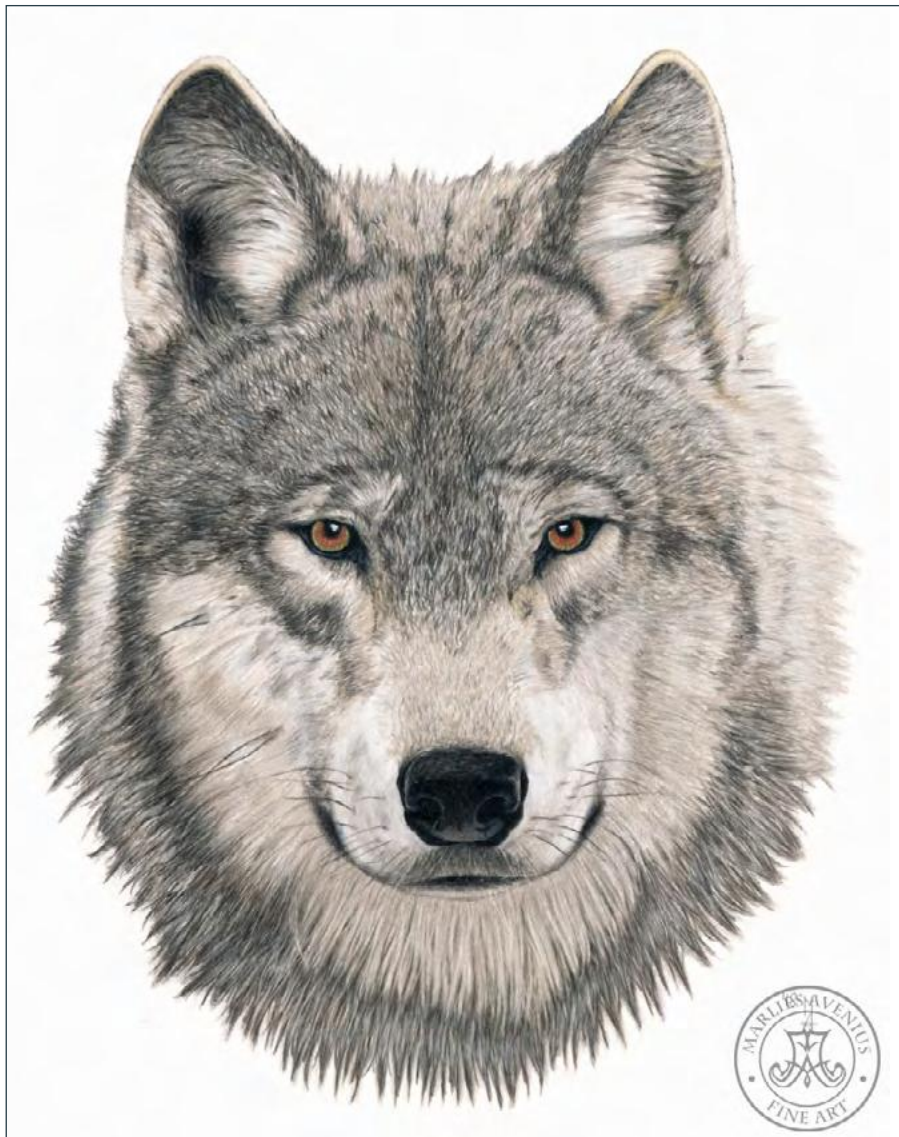
So if you're in a hard season, consider this an invitation - not to wait, not to quit, but to

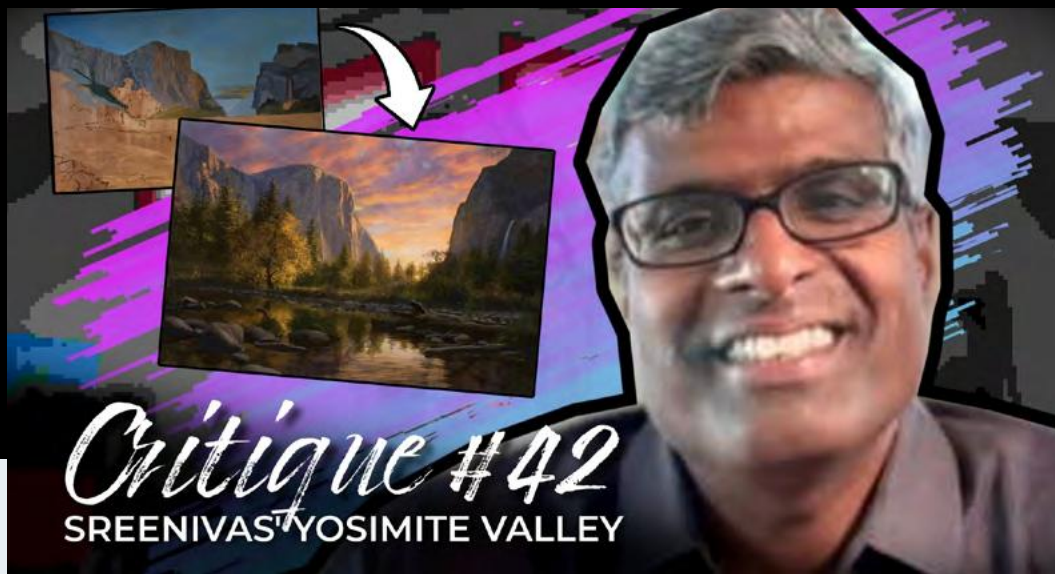
look more closely at your own story and ask, "What part of this can I use? What can I show? What do I wish someone else would say, and how can I say it?"

Your voice matters, and someone else might be waiting to hear from you right now.

If you want to listen to the full conversation with Marlies, I've linked it here. I think you'll find it encouraging, especially if you're in the thick of things, too.

You can check out the full video here: [CLICK LINK](#)





NEW in the Academy:

Real-Time Critique with Sreenivas-

We've just launched something new inside Tisch Academy, a real-time painting critique video where I work directly on a student's piece over Zoom. This first session is with Sreenivas, and it's a great look at what happens when an artist hits that familiar wall. He was deep into a complex scene, but something just wasn't working. The composition had gotten cluttered, and the direction wasn't clear anymore.

Rather than tossing it aside or trying to muscle through it, he reached out. What followed was a live coaching call where we talked through the problem areas and explored some powerful compositional changes together. As we spoke, I opened the file and began making visual adjustments in real time, shifting elements, simplifying shapes, and looking for that strong visual pathway that had been lost in the weeds.

What makes this video special is that it's not a pre-planned tutorial. It's raw and real. You're watching a conversation unfold between two artists, and you see the decisions happen as they're made. This is the kind of back-and-forth that happens in a real studio setting. It's the process of solving a painting, not just with theo-

ry, but with action. And sometimes that's exactly what you need when you're stuck.

If you've ever stood back from your canvas and felt that creeping sense of doubt, knowing something's off, but not quite sure what, then this session is for you. We all get lost in our work at times. This critique shows how stepping back, asking questions, and being willing to make bold changes can breathe new life into a piece.

You can watch the full critique video [CLICK HERE](#). Take notes. Grab a cup of coffee. Or just listen in while you paint. However you use it, I hope it helps you move forward in your own work with more clarity and confidence.



CREATING IN THE STORM

Why Art Still Matters

The world feels heavy right now. There's no denying it. Headlines roll in by the hour—war, unrest, inflation, elections, more war. It's noisy, uncertain, and overwhelming. If you've found yourself staring at a blank canvas lately, wondering what the point is, you're not alone.

And yet—this is exactly when art becomes most essential, because throughout History, art hasn't just survived chaos, it's been forged in it.

Spanish Inquisition firsthand. He poured that into his art—not for acclaim, but because he had to.

These paintings weren't polite. They were a reckoning, and today, centuries later, they still speak with unnerving honesty.



Francisco Goya

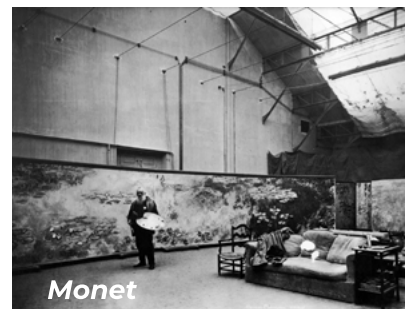
Art Is Born in Chaos

Francisco Goya, one of Spain's greatest painters, didn't wait for peace and clarity before he created. He painted in the aftermath of horror—works like *The Disasters of War* and his infamous *Black Paintings* weren't crafted in comfort. They were born out of confrontation. Goya witnessed war, famine, and the brutality of the

Francisco Goya wasn't the only one.

In 1937, Pablo Picasso painted *Guernica* after a Nazi bombing destroyed a small Basque town. The result is one of the most searing anti-war statements ever committed to canvas. It doesn't depict a battlefield—it depicts anguish. Screams, shattered forms, chaos. It captured something no headline could.

Even **Claude Monet**, famous for his peaceful *Water Lilies*, painted those canvases during World War One—sometimes while distant artillery thundered in the background. He



Monet



Pablo Picasso

didn't retreat. He reached for beauty. For stillness.

These weren't just artists making statements. They were humans trying to survive—trying to make sense of the senseless. Sometimes their work was protest, sometimes prayer, but always, a way forward.

Then there's **Hans Heysen**. Born in Germany, raised and celebrated in Australia, Heysen found himself at the center of suspicion during World War Two. Though he was a world away from the violence, living in the quiet town of Hahndorf, South Australia, his heritage made him a target - German-born, yes, but far removed from the Nazi regime. Still, that didn't stop the backlash. People questioned his loyalty. There were whispers and accusations. But Heysen never stopped painting.

Instead of retreating, he leaned deeper into his love for the

Australian landscape. His monumental Gum Trees ***Droving into the Light***, and sunlit pastoral scenes weren't political, but they were personal. They were honest. They reflected his identity and his reverence for the land he called home. At a time when he was being told he didn't belong, he doubled down on showing the beauty of the world he loved. In doing so, he claimed his place not by arguing, but by creating.

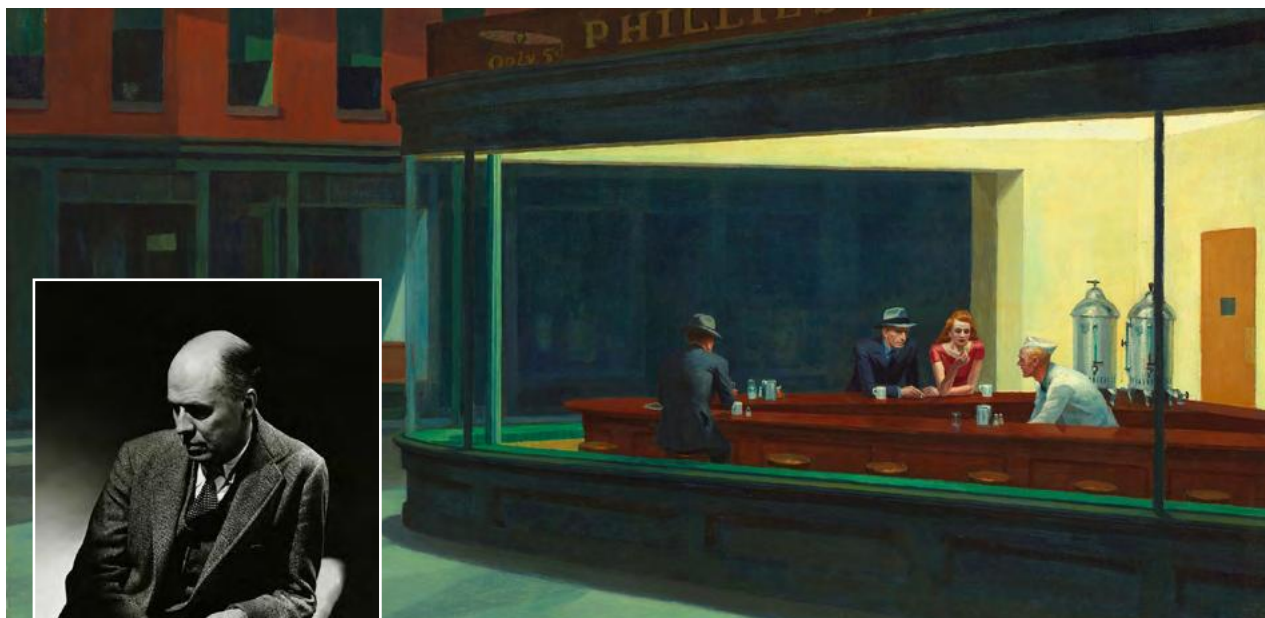
Edward Hopper offers another quiet but profound example. Living and working through both World Wars and the Great Depression, Hopper didn't chase trends or abstraction. He remained devoted to realism, not for tradition's sake,

but because it was his language. He painted gas stations, quiet city windows, late-night diners. His most famous work, ***Nighthawks***, captures an eerie, aching stillness. Three figures under fluorescent light. No action. Just presence.

While others captured the chaos outside, Hopper revealed



Hans Heysen



Edward Hopper

led the quiet inside. His work doesn't shout. It lingers. In a time when the world seemed to be spinning faster and louder, he chose to observe instead of react. Today, his paintings are timeless precisely because they show what it felt like to live through those uncertain years.

These weren't just painters creating in spite of crisis. They were artists who understood that their work mattered more because of it. Sometimes their paintings were protests. Sometimes they were prayers. But always, they were honest responses to the world around them.

And that's the point.

Great art doesn't wait for things to settle down. It rises in the midst of the storm. It helps us see, feel, and move forward.

Creativity as Resistance and Restoration

Making art right now isn't naïve. It's necessary. It's resistance: a refusal to let chaos decide your voice. It's restoration: a way of reclaiming your inner world when the outer one is spinning.

Let's be honest—trying to make something beautiful in a world that's constantly trying to distract or discourage you? That's not weakness. That's rebellion.

Picking up a brush when you feel numb. Sketching when you're overwhelmed. Laying down color in the dark. These are not small gestures. They are brave ones.

Your brush carries more weight than you think.

What it means for us NOW...

So how do we respond as artists in times like this - not just emotionally, but practically?

Here are three ways your creative practice can become a meaningful force, both for you and for the world around you.

Make Art That Offers Shelter

You don't have to paint political statements to make an impact. Sometimes, the most powerful thing you can do is offer a moment of calm. Think of your art as shelter in a storm. A place for viewers to rest their eyes, catch their breath, and remember that beauty still exists. That might be a peaceful landscape, a quiet portrait, or a scene from everyday life, rendered with care. These works don't demand attention—they invite it. In a world that constantly screams, a whisper

<<<<<

of hope is powerful!

So ask yourself, “How can my next piece become a refuge, not just for others, but for myself?”

2 Let Your Work Start Conversations

Art can open doors to difficult but necessary conversations; talks about pain, memory, longing, joy, even faith. You don't have to solve every problem with a brush, but don't be afraid to show up honestly. Share what you're wrestling with. Sometimes, the very act of expressing what's real allows someone else to do the same. That's how connection happens. Not through perfection, but through truth.

Ask yourself, “What have I been feeling that I haven't yet brought into my work?” Then explore it, not to provoke, but to connect.

3 Commit to the Practice, Not the Outcome

It's easy to freeze when every-

thing feels uncertain. The world is noisy, and your inner critic gets louder when you feel like your art has to say something important. But meaning comes from movement. The most grounding thing you can do is to keep showing up. Even if it's just for ten minutes. Scribble. Block in color. Try a new brush. Lay down something messy. Give yourself permission to make something without needing it to be profound.

Don't wait to feel inspired. Let your routine be the foundation. If the world is shaking, your practice can steady you.

How to Carve Out Peace Through Practice

So what now?

Get back to your practice. Not just when the stars align or inspiration strikes, but as a rhythm, a discipline, a space you protect and return to. Even ten minutes a day can shift your mindset. Sketch something small. Lay down color. Listen to the silence. Let your hands guide your heart

instead of your head.

At Tisch Academy, we're not here just to teach technique. We're helping artists build momentum. We're building the habit of showing up, a creative rhythm that holds you steady when life shakes loose.

Lean into that. If you're tired, start small. If you're stuck, just sit down and begin. Forget perfect. Forget inspired. Just begin. Keep beginning.

It doesn't have to be a masterpiece. It just has to be honest.

- **A Call to Keep Showing Up**
- **This isn't just about making art. It's about holding onto meaning, sanity and hope.**
- **When the world feels unsteady, art grounds us. It reminds us of what truly matters. It reminds us of who we are.**
- **So don't put down the brush. Don't log off. Don't go numb.**

Create!

Connect!

Contribute!

History will record the chaos. Let your work tell the human story.

*We're
in this
together.*



Claude Monet Jonquilles, W.922



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My Art, My Story

Sarah Weisman

My name is Sarah Weisman, and I am a self-taught oil painter based out of Cape Cod, Massachusetts in the United States. I work full time as an Accounting Manager, and I am the mother of two young boys. As someone who's struggled with panic attacks and anxiety since I was a young child, painting is my outlet. It's one of the only things that makes time stand still and dissipates my worries.

During particularly stressful times in my life, I have turned to painting to cope and heal. There is something so magical about mixing colors, feeling the brush slide across the wooden panel, and seeing all the colors blend together. It's said that bright colors can stimulate different emotions and affect mood and behavior.

I have always been drawn to extremely bright, high-chroma colors. There is a peace and calmness that comes over my whole body when I look at them. Painting is one of the few ways to slow my ever-racing brain and force me to be still and present. The only other ways I can achieve this feeling are by listening to music or being outside in Nature, which is a big reason I love to paint the ocean.

I have always known I wanted to be an artist, but I also knew it would have to wait until later in life. I pursued a career in business/accounting and became a mother first. My youngest son had a medical condition called craniosynostosis when he was born, which required him to undergo major skull surgery at only three months old. I turned

to painting during this time to cope with the stress and anxiety of the operation. He was later diagnosed with autism. Raising a child who learns differently and has different needs than many other children has been an incredible journey filled with growth, discovery, and enlightenment. Two years ago, when he entered kindergarten, was an incredibly stressful transition for him and for me. I turned to painting to find relief. It dawned on me, as I realized how much better I felt when I painted, paired with the freedom of having both my children in school full time, that this was my window to pursue my long-awaited dream of becoming an artist. It was also during this time that

I made the transition from acrylics to oils and found Andrew Tischler on YouTube.

After watching countless videos trying to get the hang of oil paints, I stumbled across Andrew's "**Creative Endeavor [LINK]**" series with professional artists discussing their art careers



and journeys. The timing was perfect, as I was considering turning my hobby into a part-time profession. I knew I needed to join Tisch Academy, once I watched all the videos that were available on YouTube, so that I could gain access to watch and learn more. So much began to click and make sense once I joined Tisch Academy. Andrew has an incredible way of explaining (in my case) the reasons behind what I was already instinctively doing! I was finally able to identify parts of what I was already doing and make shifts in my approach to improve my paintings.

One of my biggest “Aha!” moments was listening to Andrew discuss reference material. I photograph all my own reference material, seeking inspiration from certain scenes, colors, and light on local beaches. When I returned to my studio, I would pick the strongest photo I had and paint from that. What I didn’t realize was I



could take multiple references and piece them together to make a more dynamic composition. It never occurred to me before watching Andrew to dissect my reference material and plan my composition before I started a painting. I also lacked the confidence and knowledge to know where to change the composition and see what needed to be omitted or added.

In my most recent painting

Rocks Aglow at Low Tide, (36" x 48", oil on wooden panel), I was struck by the setting sun casting a warm glow on the rocks. I like to paint large landscapes on wooden panels with a chunky bold style that visually blends together when you step back from the painting. The light from the setting sun created a dynamic and complimentary contrast between the blue sky reflected in the low-tide pools and the orange rocks. My reference photo was decent but it needed more rocks, and this is where I really analyzed my vectors (another term I didn’t know before Tisch Academy).

I looked for ways to add rocks to make the piece flow like a “pinball in a pinball machine” around the painting, as Andrew says. I played the dark contrast of the shadows and the highlights on the rocks off of one another, and the reflection of the sky in the water.

With each new painting I become more comfortable wor-



king “wet in wet” and learning the different effects I can accomplish with this technique. I continually work to push myself outside my comfort zone, by painting challenging subject matter such as the small ripples in the sand in ***Rocks Aglow at Low Tide***. Despite my hectic schedule working full time and raising two boys, I treat my art as a part-time job and devote hours to walking the beach gathering reference material, painting, and editing Instagram reels. Painting professionally has been a dream I can't shake, so when I get to Friday and Saturday



nights (my designated nights to paint) and I'm exhausted, I remind myself how I have longed to paint all week and I push through any reservations I have and paint. The brush miles are well worth it! I can't

thank Andrew enough for all the generous tutorials and knowledge he imparts to his students! I look forward to continuing to grow and learn as a member of Tisch Academy!

— Sarah Weisman



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Livestream Recap: Painting Sunrises and Sunsets

Over the past few weeks, we've hosted a series of livestreams focused on capturing the magic of sunrises and sunsets in oils. These sessions were open to the public, shared with our VIP Academy members, and a few were also made available to our Studio Tier artists. If you tuned in live, you know how rich the discussion was.

We covered a lot of ground. From structuring a strong composition to laying down luminous skies with confident brushwork, these livestreams offered a deep dive into the techniques that bring light and atmosphere to your work. We also looked at how to keep warmth in your skies without slipping into muddy or green tones, a common trap when handling yellows, oranges, and blues on the same canvas.

These sessions are laying the groundwork for a full course on painting sunrises and sunsets. If you missed them live, the replays are available now in your Academy library. Whether you're just beginning to explore these subjects or looking to refine your approach, this is the place to start building confidence with light.

You can check out the replays of these multi-hour livestreams in your Library - here: [CLICK LINK](#)





EXCLUSIVE PAINT FOMO

Competition

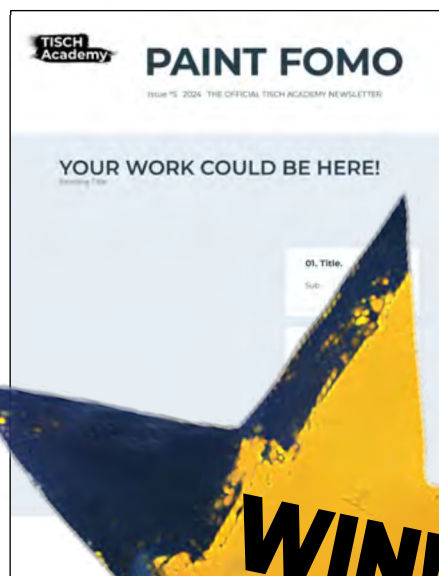
This is a friendly competition amongst peers showcasing the awesome art you are producing on Tisch Academy.

INFORMATION and CONDITIONS

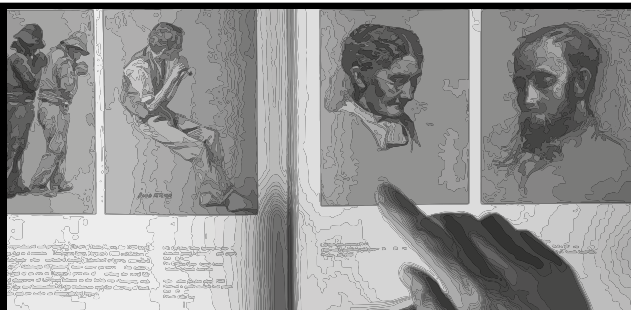
- Your submission must be your own original work. Tisch Academy "subject" rules apply.
- **All artwork must have been created in 2025 !**
- The decision of the judge will be final, and no entries will be accepted after **15 AUGUST, 2025** - NZ time
- To enter this competition, you must be an **ACADEMY and STUDIO TIER MEMBER**
- The topic and subject is an open interpretation, using acrylics, oils, pencils, or a mix media of the three.

UPLOAD INFORMATION—Submissions sent to:
PaintFomoComp@proton.me

File type: Jpeg AND phone snap will be accepted.
Please shoot front on, so they can be judged well.



FOMO, it will not be advertised anywhere else on the Academy or Facebook site. GOOD LUCK!!



BOOK&APP REVIEWS

SUBMITTED BY THE ACADEMY MEMBERS

mastering composition

A Book That Reveals More as You Grow

Submitted by Academy Member: **Marc Pompl**

Composition is the backbone of a painting — yet it remains one of the hardest-to-master elements. Ian Roberts' "Mastering Composition" explains foundational principles, offering a guide to creating visually compelling and emotionally resonant works of art.

When I first bought the book, I was hoping to find answers, but I found myself overwhelmed instead. The concepts felt abstract, and I couldn't fully understand what Roberts was trying to convey. So I put it aside.

Years later, after more practice, more observation, and more failed attempts to "fix" paintings that somehow felt off, I stumbled across "Mastering Composition" again. This time something changed; it felt like a light bulb had been switched on. Suddenly, the principles made sense! The

examples spoke directly to my experience, and Roberts' explanations of movement, division of space, and focal areas were no longer vague theories - they were the very solutions I had been searching for!

This book doesn't offer shortcuts - it invites you to see with new eyes, to slow down and become intentional about

design. Whether you're a beginning painter or a seasoned artist, "Mastering Composition" can be a turning point - if you're ready for it!

My advice: Don't rush through it - let it challenge you. And if it doesn't resonate at first, don't discard it - it may just be waiting for you to grow into it, like all great teaching does.





ART APPS

Let's talk about Adobe Photoshop, Adobe Fresco and Procreate?

by Vanessa Jones

For first-time users, reliable support from the developer is important, and trial versions give you a chance to test the app before committing. Whether you're searching for a professional digital art app, a user-friendly sketching app, or free drawing software, you need to discover the perfect fit for your creative needs, combined with your computer savvy knowledge.

Andrew has referenced online tutorials, to learn specific applications such as **Photoshop, Fresco and Procreate** through Skillshare. Reviews reflect a really happy customer base, and they cover all levels of easy-to-learn tutorials.



Photoshop (iPad/Windows/macOS)

Photoshop was originally developed for professional designers, photographers, and editors. While it takes some time and effort to customize settings to your liking, Photoshop offers robust drawing capabilities. Ideal for intermediate digital artists, this versatile software is good for creating

artwork and illustrations.

While Photoshop is primarily known for photo editing, it can also be modified for drawing by adding cool brushes and palettes, which can be downloaded from many sites who offer this fun stuff - either for free, or small contributions. This software is commonly used in design schools and professional studios worldwide. Adjusting the settings and brush tools may take some getting used to, but Photoshop is a strong option if you are looking for a highly customizable program.

Photoshop can export and print, and excels at color adjustments. Photoshop will print pretty much any file you open; it manages all phone extensions, scans, and will import from most devices without any hesitation. Since many drawing apps do not support CMYK, Photoshop is a great choice for projects that need to go to print via the press.

Photoshop is best suited for users who have a clear vision of their project and are comfortable with software customization. That said, if you're seeking a more drawing-focused experience, you may want to explore Adobe Fresco.

Is Adobe Fresco the same as Procreate?



While Fresco's live brushes are very realistic and top-tier when it comes to digital painting, Procreate will give you a wider variety of textured brushes, which can be used for a ton of drawing and painting projects.



Is Procreate the best?

With its bountiful features and effects, brushes and brush types, Animation Assist, and 3D painting, Procreate feels like it's worth even more than its asking price, which isn't something said too often. That's why it's a winner for sketching, painting, and illustrating.

Procreate will only work on an iPad, so it isn't accessible with other tablet or computer types.

Adobe will ask for a payment method for your trial, and you will automatically be charged after the free trial period ends, so watch out!



shout outs

Welcome to all our NEWBIES! These paintings stood out on the community page, there were too many to choose from. Keep that paint flowing!



Brenda Ward

There is a deep narrative taking place in this painting that really draws the viewer in. Brenda has brought the visual elements together to tell a powerful story.



Quintin Davies

Quintin has created an awe inspiring landscape, rich with depth and light. Absolutely sensational rocks.



Adam Stevens

Adam is producing some amazing scenes. His interior views are sensitively rendered giving a presence and realism seldom seen.



Antje Schubert

Sometimes in painting it's not about what you say, but what you don't say. This reserved and delicate handling of the subject is as sensitive and powerful.



Adam Clayton Jones

It is brilliant to see this rendition from our Fundamentals Course, expert handling of line and shape, tone, color, then edge. Well done!



Casey Frisbie

This unapologetic tree is daring in its composition. Whilst centre lines are best avoided, sometimes you gotta break the rules to make a statement. Go Casey!



Valerie Meyer

I often see things, and wonder, "Would I ever paint that?" Valerie saw something in this unique subject, and expertly rendered form and texture. So real, you can taste it!



Oury Florent

This evokes Heidelberg vibes. The path really invites the viewer to take part in the scene.



Chris Howard

This is a lovely painting, its simplicity is breathtaking. Good job Chris!



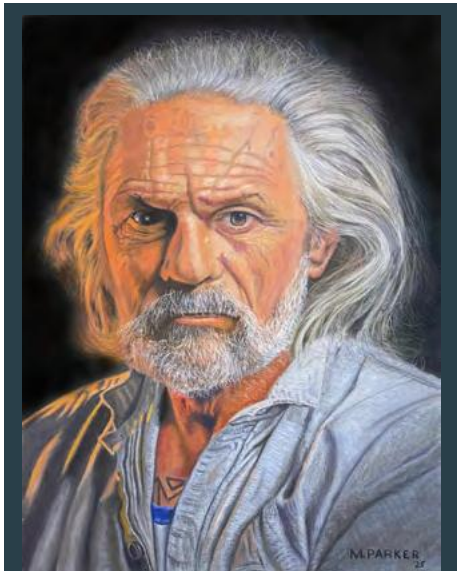
David Paine

This is a great use of violet, allowing those distant passages to diminish into the background. Well done David.



Gary McGaugh

Gary has done a superb job with his use of linear perspective, his rendering of the trees gives a convincing sense of place.



Murray Parker

This is a great portrait of Brian, Murray captured the essence of his subject.



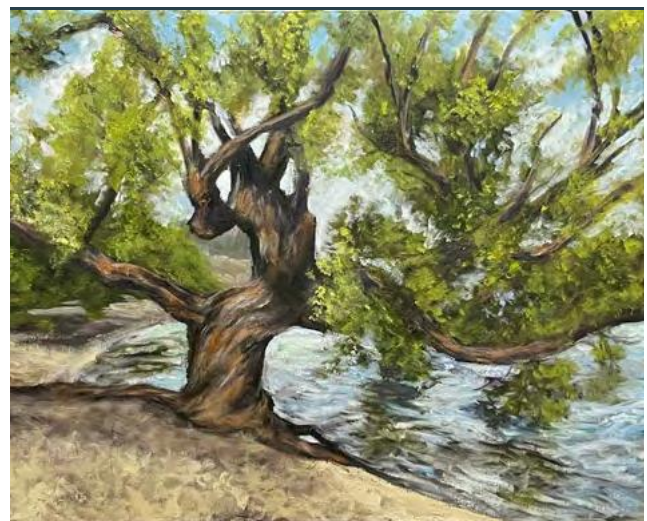
Kieran Hutchinson

There is an amazing 3-dimensionality to this painting. Great work Kieran.



Jon Krider

I love the texture in this old cabin. Here is another composition that goes beyond the visual and hints at a deeper story.



Juan Sepulveda

Juan has explored many subjects, and is honing in on his authentic voice. It has been a pleasure to watch him grow.



Irene Pellegrino

A lovely portrait with a gorgeous simplified palette. Good job Irene.



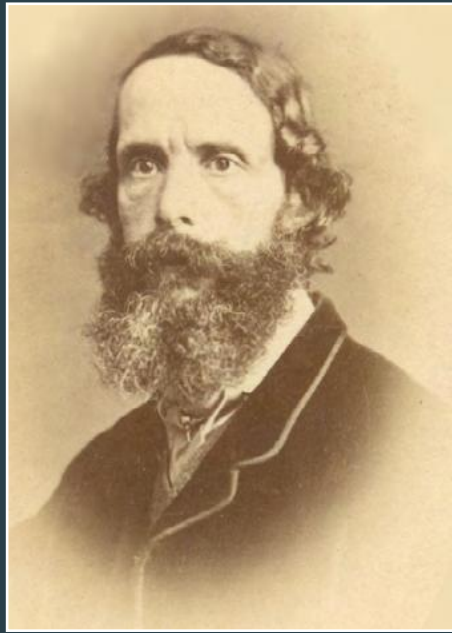
Olivia Wells

I love the way Olivia has captured the glow of light shining through the sails in this lovely tranquil scene. Awe inspiring!

A detailed landscape painting featuring a large, rugged mountain range in the background under a soft, hazy sky. In the middle ground, a calm lake reflects the light. In the foreground, a rocky shoreline with sparse vegetation leads to a small stream where several cows are wading. The overall mood is serene and majestic.

You have probably never heard of...

Sidney Richard Percy



Sidney Richard Percy: The Overlooked Master of Atmosphere

Sidney Richard Percy isn't a household name today, but in his time, he was one of the leading figures in Victorian landscape painting. Born in London in 1822, he was part of the prolific Williams family of painters, many of whom took on pseudonyms to distinguish themselves. Percy adopted his double name early in his career to carve out his own identity and soon became one of the most celebrated artists in 19th-century Britain.

Percy is best known for his romanticised but technically precise landscapes, especially of Wales, Scotland, and the Lake District. His work captures that perfect balance between poetic mood and geological fidelity. You don't just see the places he painted, you FEEL them. You feel the mist hanging in a valley, the weight of a storm on the horizon, the stillness of a pasture in the early morning. He painted not just what a place looked like, but what it felt like to stand there.

His compositions were beautifully structured. He had a masterful understanding of depth, aerial perspective, and tonal arrangement. Foregrounds often included cattle, figures, or boulders, but never in a way that felt forced. These elements acted like visual anchors, drawing the eye into the middle distance and beyond. Everything served the larger movement of the piece. That kind of orchestration isn't easy to pull off, and Percy did it consistently.





Historically, Percy sits at an interesting intersection. He was working during a time when photography was beginning to challenge traditional painting, and when realism and romanticism were being negotiated on canvas. He managed to bridge that gap by giving us truthful renderings of nature without letting go of the sense of awe and mystery that earlier Romantic painters like Turner and Constable explored.

For today's landscape painter, Percy offers several key lessons

First, his commitment to atmosphere. Percy didn't just paint hills and skies. He captured weather, season, and time of day. Light was never static in his work. It moved. It guided. That's a crucial reminder for us. Landscape painting isn't just about topography. It's about mood.

Second, his use of structure and layering. He built compositions that felt natural but were clearly well planned. His placement of shapes, transitions in tone, and use of space created a journey for the viewer's eye. There's a lot to learn from studying how he leads the gaze, not with gimmicks, but with confident design.

Lastly, Percy teaches us about discipline. He produced an enormous body of work over decades, and his quality remained high. He refined his style but never chased trends. He stayed devoted to his subject matter, and as a result, he left behind a legacy of sincere, skillful, and emotionally rich paintings.

He may not be on the posters in modern art schools, but Sidney Richard Percy still has a lot to say to the committed landscape painter. Sometimes the best lessons come from those who quietly mastered their craft, one brushstroke at a time.



**A big THANKS for reading this newsletter, and
thank you for being a part of the Tisch Team.
See you in the community!**