

# Learning From the Best, Step by Step

*Jeremy Lipking, Carolyn Anderson, and David A. Leffel were three of the 29 instructors who led workshops, demonstrations, and lectures at American Artist's Weekend With the Masters Workshop & Conference this past September in Laguna Beach, California. Here we present step-by-step shots of their respective figure, portrait, and still life demonstrations from the event.*

BY BOB BAHR

In September 2010, *American Artist* again gave working artists the chance to learn from some of today's most renowned painters at the Weekend With the Masters Workshop & Conference, in Laguna Beach, California. It was a rare opportunity, and one that participants traveled far and wide to experience. For centuries the best art knowledge has been passed down from master to student in small groups or through work experiences such as apprenticeships. Observant *American Artist* readers have identified the contemporary masters of representational art and realized how useful and exciting it could be to study with such artists as Richard Schmid, Daniel Graves, Jeremy Lipking, Albert Handell, and David A. Leffel, the painterly painter from Taos, New Mexico. The classrooms and auditoriums at last fall's event were packed with artists eager to attend workshops, demonstrations, and lectures from today's best artist-instructors. *American Artist* photographers were on hand to capture every moment, and we've compiled three of the demonstrations that took place during the event.

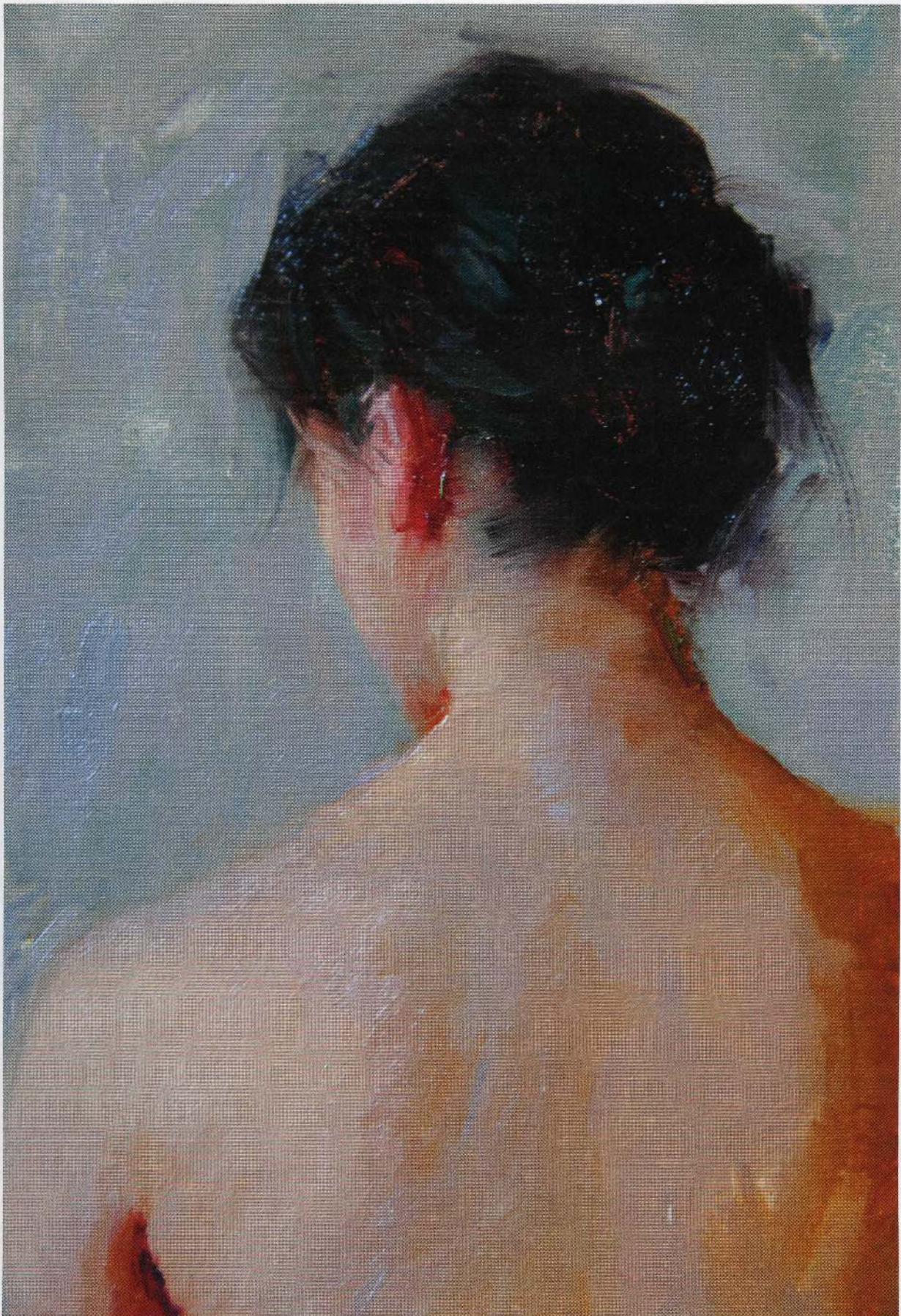
## JEREMY LIPKING

Before the age of 30, Jeremy Lipking set the realist art world on fire. There were plenty of good realist painters plying their trade at the time, but Lipking's art seemed to punch through some invisible membrane that was holding realism back. In retrospect, it seems that the Southern California artist was presenting a modern take on naturalism to a realist art world that was fixated on the academic approach to the human figure. Solo exhibitions in major galleries were scheduled as quickly as Lipking could paint another set of pieces, red dots abounded at his shows, and awards piled up. Lipking was earning honors not only for his figure paintings but also for his still lifes and landscapes.

Viewers were impressed with his brushwork, which was loose and dramatic, but also diffused and ethereal. He cited John Singer Sargent, Joaquín Sorolla, and Anders Zorn as influences—all artists with enough draftsmanship to satisfy academies but with personal style to transcend them. Depicting the natural world as he sees it was a priority for Lipking from early in his career, and one of his signature subjects is the figure in landscape. The

All photos this article: Steve Smith





Detail of  
Jeremy Lipking's  
Weekend with  
the Masters  
demonstration.



## Lipking's Palette

- cadmium lemon yellow
- cadmium yellow deep
- cadmium orange
- cadmium red medium
- permanent alizarin crimson
- transparent oxide red
- ultramarine blue
- cobalt blue
- golden green
- viridian
- titanium white
- ivory black
- light blue mixture

artist soon added Jules Bastien-Lepage to his list of influences, and one began to clearly see Zorn's presence hovering in Lipking's large canvases featuring the nude outdoors.

Students and working artists started paying attention to his cool palette and its effect on his paintings. Lipking is a devout fan of natural north light, but his palette formed in part because his studio was painted blue. The cool light bouncing from the walls influenced his work, which he struggled with at first, then learned to love. Taking a cue from one of his teachers, Max Turner, Lipking began mixing a color to add to his palette that would allow him to mimic the effect of cool north light: a light blue that he says is roughly the value of cadmium orange and consists of ultramarine blue, a little permanent alizarin crimson, and a lot of titanium white.

The son of a professional illustrator and a product of the California Art Institute, in the Los Angeles area, Lipking has blended the rigor and carefulness of academic painting with the romance and universal tug of naturalism. His workshops have become some of the most sought-after events in the realist-art world, with students and admirers eager to see what he'll do next.

For more information, visit [www.lipking.com](http://www.lipking.com).

## DEMONSTRATION: *Jeremy Lipking*

Model: Toni Czechorosky



1

### Step 1

Lipking quickly toned his canvas with a watery mixture of alizarin crimson and ultramarine blue.



2

### Step 2

The curve of the model's spine and its relationship to the head were set down as landmarks, suggesting the gesture of the pose.



3

### Step 3

Lipking then established the darkest dark of the subject—the model's hair. The angle of the head becomes apparent thanks to the positioning of the ear and the cheekbone. A splotch of warm color on the left side of the neck, a shadow, shows how this area can be brought forward using color temperature.



4

### Step 4

Despite the painter's cliché, shadows are not always cool. Lipking painted the shadow on the back of the model's neck with transparent oxide red and contrasted it strongly with a cool gray in the background.





### Step 5

Ears, like noses and lips, are warmer than adjacent flesh. Lipking blocked in the model's left shoulder and brushed in a pink tone for her left ear.



### Step 6

The artist added some cool notes to the hair, and created some form for the ear by painting in the cast shadow. The warm shadow under the jaw line was cooled off a bit, and Lipking added a touch of higher-value pink to the area of the cheek that caught the light.



### Step 7

After simply stating the strong and gradated shadows of the form, Lipking refined them as he continued down the torso. A few more cool notes in the hair, and a few brushstrokes suggesting wisps of hair, and Lipking was done with the hair for the rest of the demonstration.



### Step 8

Next, the artist carefully modeled the forms and restated the gesture line in the spine. The plane of the hip, which was catching more direct light than other areas, received some of the lightest lights of the painting.



### Step 9: The Completed Demonstration

Lipking brought the demonstration to a close as he restated the shadow on the inside of the left arm and partially defined the right arm using a very warm mixture.