

ADVICE FROM

19 Master Artists

Advice I wish I had when I was an
Emerging Artist



David Langerin

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FIND YOUR MENTOR

Brian Buckrell

**If you're a slave to your reference,
you will always be an ORDINARY painter.**

You want your work to be design-driven,
with you in charge.

Relish your mistakes.
No mistakes suggests no progress.



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Doug Swinton

Don't waste your money on cheap art supplies. It will only hinder your development.

Learn to paint fast.

Spending 6 hours on a painting when you're a beginner won't teach you anything. You'll just be bored, frustrated, and not wanting to go in the studio.

Paint small paintings:

20-30 minute bite sizes. You'll learn more, learn faster, be far more brave, and as an added bonus, have a whole keg of fun.

I wish I had this knowledge from the start. I would be farther ahead of where I am today.





FIND YOUR MENTOR

Christine Debrosky

Do not take rejection personally.

Not everyone will love your work, and that is perfectly okay. Your job is to find those who love what you do.

Learn to self critique early on.

Find areas to work on, of course, but it's just as important to find your strengths. Celebrate those. They will be a key to marketing yourself.



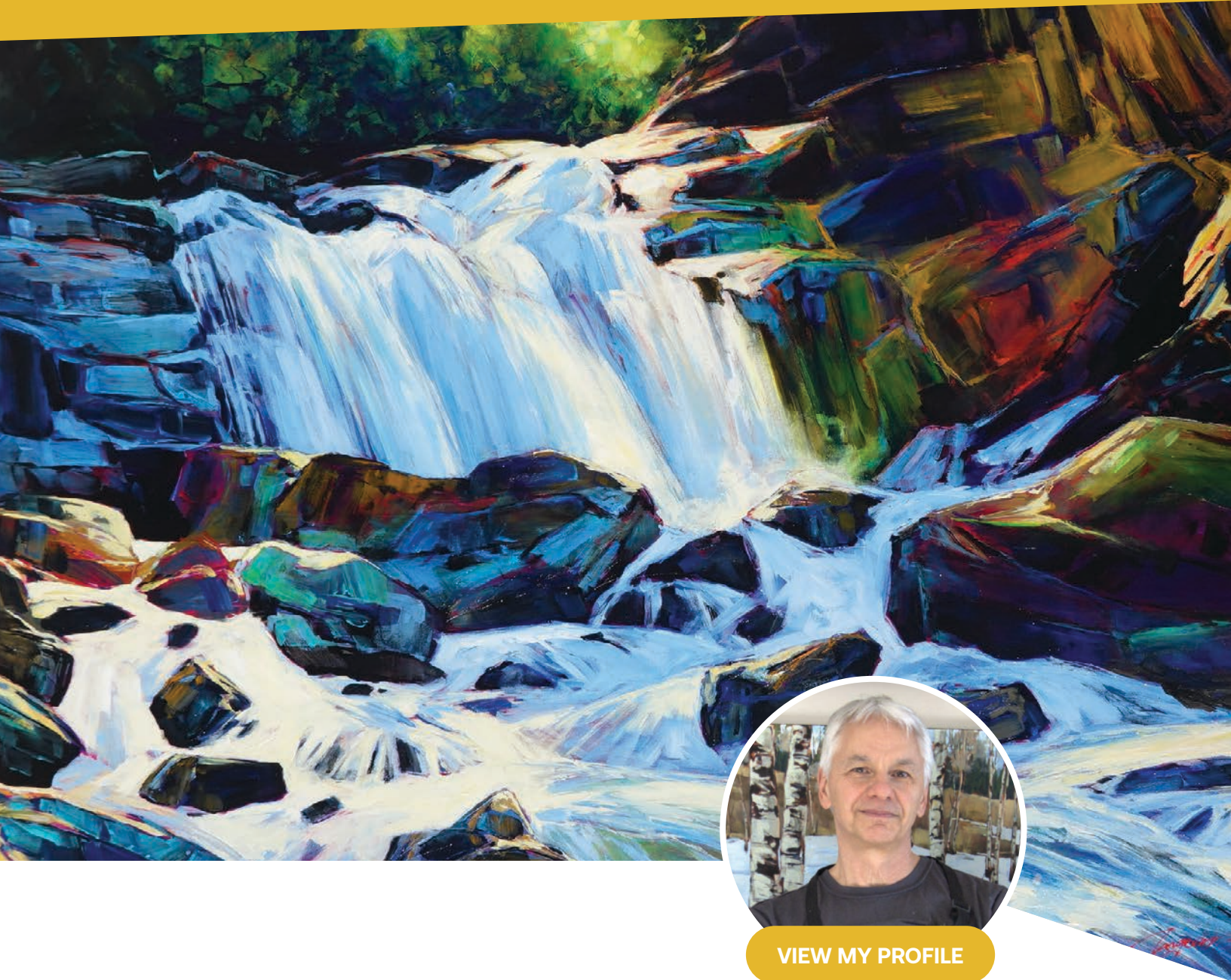
The most limiting factor in painting is FEAR.

Fear of failing, experimenting, and going further in your practice. So, please: experiment, dive deep, and fail tremendously. Because only when you lose the fear of the paint, will you be in control of it.

Jessica Oliveras

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It's not about the art.

David Langevin

You don't get to decide what your paintings sell for (if you want to be successful that is), the market does. Your job is to find your market and get to work influencing it.

The very best way to become the best you can be is to get coaching and mentoring from your favorite master artists.

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FIND YOUR MENTOR

Steve Puttrich

Know design inside and out. A strong, compelling design is over half the battle of creating successful art.

Get comfortable with growth and change.

While in a state of vulnerability and openness, lean into growth. Sometimes this change will be painful – do it anyway.

Mindfulness is the secret sauce.

Practice it along with any other skills you're learning.

Fight the urge to paint what you think other people will like. The only person you should try to please is yourself.

Don't forget to have fun. Sometimes we can get caught in the trap of trying too hard. This is often where creative blocks arise. Give yourself time to refill your 'creative cup', relax, and be playful in your life and your creative practice.

Sarah Jane Brown

[FIND YOUR MENTOR](#)





**Start fast and use a big brush.
It will help you loosen up.**

Keep an 'inspiration bank' of whatever inspires you. It can be a sketch book, a wall, a digital folder, etc. When you have time to paint, but aren't sure what to do, look through your bank to get inspired.



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Connie Geerts



FIND YOUR MENTOR

Michael Orwick

Choose whether you want your painting to be a lyrical observation or a journalistic fact-based portrayal.

Consider using your heart as much as your hands when painting.

Focus on the shapes and forms of things, trying to forget what they are.

In the front/foreground, the value range is vast, while in the background, it is limited.

Another way I think about it is dark in the front, none in the distance, to be more precise.

A man wearing a white t-shirt, blue shorts, and a baseball cap is standing on a rocky outcrop, painting a landscape on a canvas mounted on an easel. The background shows a clear blue sky and distant mountains. The man is holding a paintbrush and is in the process of painting a blue sky with white clouds. The easel is a black tripod-style stand with a wooden top. On the top of the easel, there are two paint containers, one white and one black. The man's shadow is cast on the ground.

Keep drawing as much
as you possibly can.

Draw all the time. It does so much for you – you become more accurate in your shapes, you become quicker in understanding what turns you on, and developing compositions becomes more intuitive.

Learn to love the process of making art for yourself, not for anyone else, but for YOU. The marketing side is just ego and bills.

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Charlie Easton

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Manon Sander

**Never stop seeing
yourself as a student.**

When you think you know it all and mastered it all, it just means that you have boxed yourself in and are doing the same thing over and over. To grow, you have to be open to learn more, try new things, and have fun with experimentation, even if that means you won't end up with a beautiful finished painting.

**Leave your comfort zone to make
great stuff happen!**



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You can't build a blossoming art career solely based on existing or previous work.

You must keep producing new pieces, show you are constantly evolving, and demonstrate your willingness to grow by adding tangible art to your history.

It's the only way to prove you are an artist worth investing in.



**There will never be a point
you feel you totally know
how to do this art thing.**

Rest assured that if you sometimes
feel inadequate, so does every other
artist in the world.



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Laureen Marchand



FIND YOUR MENTOR

The master failed more times than the beginner has even tried.

Most students never succeed because they don't try enough times to become successful.

An amateur feels they're good enough; a professional knows they're never good enough. Professionals see failure as part of the path to growth & mastery; professionals understand that the initial achievement is just the beginning.

Oliver Sin

A woman with brown hair tied back, wearing a black long-sleeved top and a black skirt, sits in a chair. She is looking to her right. Behind her is a wall covered with numerous small, colorful, abstract portraits of women. The portraits are arranged in a grid-like fashion, though some are partially obscured by the woman. The portraits use a variety of colors and styles, including some with polka dots and others with more abstract, painterly textures. The woman is wearing a black top with a V-neckline and a multi-strand necklace. Her hands are clasped in her lap. She is also wearing black high-heeled shoes. The overall scene is brightly lit, and the background wall is a light, neutral color.

FIND YOUR MENTOR

If you want to create a body of work, pay attention to what draws your attention.

You will need to focus on something that matters to you in order to stay motivated.

Veronica Funk

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FIND YOUR MENTOR

Come what may, just keep moving.

You can build an audience for just about anything.

**Start big and simple.
Move towards the small and complex.**

Robert J. Simone

Robert J. Simone



Be authentic.
Know your intentions.
Get rid of the 'F' word... FEAR!

Jean Pederson



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The background is a large, abstract painting. It features a mix of colors including bright yellow, green, blue, and red. The texture is visible, with some areas appearing more saturated and others more blended. There are some darker, almost black, areas in the center. The overall effect is one of dynamic energy and artistic expression.

**Work on several pieces at a time
to prevent overworking one.**

**Be ready to say 'YES' to opportunities
and step beyond your doubts and fears.**

Sandra Duran Wilson

A portrait of Sandra Duran Wilson, a woman with blonde hair, smiling. She is wearing a colorful patterned scarf over a blue top. The portrait is framed by a white border and is positioned in the bottom right corner of the image.

FIND YOUR MENTOR



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Kristen Palana

Trust your instincts.

You don't need to use the same tools others are using. When I was an art student studying painting, my professors wanted us all to use very large brushes. That said, do not become so entrenched with one tool or one way of working. I think the key is balance. Trust yourself and see where your instincts lead you.

Be open to learning from others, trying new ways of working, and new tools alongside specializing in your favorite tools.



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