

The Portrait Society of America

Chairman's Letter

In Honor and Remembrance of Everett Raymond Kinstler

I vividly remember the evening in February 1998 sitting at dinner in the National Arts Club, with four of the most accomplished and heralded portrait artists of our time, as we discussed the need for a not-for-profit organization that would support traditional representative figurative fine art. We wanted to build an organization, founded by artists, run by artists and for the sole purpose of us all becoming better artists. We believed it would create a stimulating environment where artists would contribute and share new ideas, techniques, concepts and inspiration. Our singular purpose would be to facilitate the personal and artistic growth of each member through the open sharing of knowledge.

As then-chairman Gordon Wetmore looked around the table and asked Daniel Greene, Burton Silverman, Everett Raymond Kinstler and William Draper if they would lend their reputations and guidance as Advisory Board Members, each one of them said "yes," and so began our organization.

Gordon and I looked at each other with smiles of relief, because we had previously agreed that if their answers were "NO" then we would not proceed with the plan.

Over the past 21 years, each of these master artists contributed greatly to our success but the influence and involvement of Everett Raymond Kinstler grew stronger each year. He was involved in the long-range mission planning of the Portrait Society as well as conference programming.

So, it is with great sadness and a heavy heart that I share the news that Everett Raymond Kinstler passed away on Sunday, May 26, 2019, after a brief illness. Many of you knew and admired Mr. Kinstler, his life as an artist



Edward Jonas, Christine Egnoski and Everett Raymond Kinstler at Red Lion Inn in Stockbridge, Connecticut.

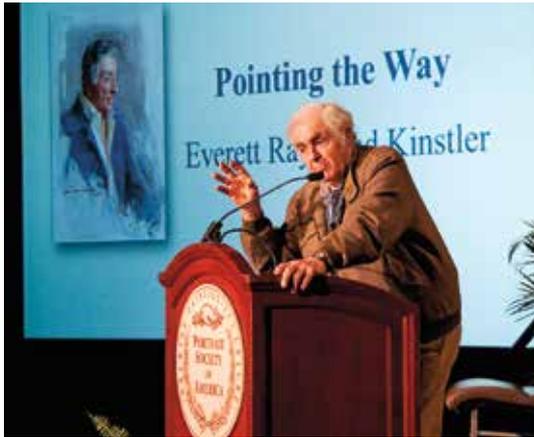
and portraitist is well known and recorded in both film and books. He was supportive and generous in his time and dedication to the Portrait Society including attending every conference for the last 20 years.

One word that describes Mr. Kinstler so well is dedication. He completed three portrait commissions in recent weeks signing the last one only a few days before entering the hospital. His commissions totaled over 2,500 and spanned seven decades. Mr. Kinstler was also a gifted storyteller, both in paint and presentations. He could weave a story in such a manner that kept you on the edge of your seat as he transported you in words and thoughts through his many encounters with famous as

well as everyday sitters.

Over the last week, so many of our members posted their own memories and sentiments by email and on social media, and I wanted to share just a few.

Robert Liberace, Draper Grand Prize recipient, wrote: "I am so sorry to hear of Ray's passing. He was an extraordinary artist and a profound inspiration to so many. I am especially grateful to you and the rest of the Portrait Society to include me in your events, which gave me the opportunity to meet such an art legend. Every artist who explores portraiture owes a debt to Everett Ray Kinstler. His impact will forever reverberate through the art world. Ray and his family will be in our thoughts and prayers."



Everett Raymond Kinstler presenting a program at *The Art of the Portrait* in 2015



Gallerist Gary Haynes, right, and Everett Raymond Kinstler.

Gary Haynes, gallery owner and close friend, shared: "Feeling, imagination and communication. These are the words Mr. Kinstler used to describe what a portrait should exhibit to capture the true essence of the character of the subject. These words really describe Everett Raymond Kinstler the Man. He cared so much about people, his craft, and life itself. His imagination defined his greatness as a painter. He took communication to a level of entertainment with his gift to tell stories, and to tell them with great flair! What a joy it was to have known him. What a privilege it has been to offer his art. And what a pleasure it has been to call him a friend."

Dawn Whitelaw, who met Mr. Kinstler in a workshop over 30 years ago, said that workshop and the friendship that followed were turning points in her life and career: "Kinstler had the pure charisma that you most often see in great actors and statesmen. It is up to all of us to keep telling all those wonderful stories he left us with and to keep working as hard as he did all of his life to improve his craft."

Johanna Spinks recently posted this: "I am forever grateful for the genius that was Everett Raymond Kinstler. His brilliant masterful art, his devotion to the portrait world, raising the bar, his impeccable teachings, his steadfast friendship, his repeated kindness and encouragement: all these things changed my life as they did for so many others. It is hard to imagine a world without Ev but he lives on in all our hearts and his artwork will continue to inspire forever."

Deborah Kepes posted this fond remembrance of her first meeting: "I first met Mr. Kinstler in 2000 at my first annual conference. I was so overwhelmed with the fact that I was meeting so many wonderful artists. I bought his book and was amazed at his biography, never having known him before the conference. I saw him standing in the hall and

got up the nerve to ask him to sign my book. He graciously said, 'Yes, of course.' While I was standing there, I asked him naively, 'Are you here every year?' He chuckled as he continued to write and replied, 'yes.' I boldly said, 'Oh good, then next year when I come, we will be old friends.' He smiled and said, 'Yes!' as he laughed a little. He handed the book back to me and I looked at what he had signed. 'To my new old friend! Ray Kinstler.' My admiration for him and his career is unending."

There were many more comments, but all shared a common theme about the artist and the man, that he was an open and giving teacher regardless of who was asking for help or advice. And that he sincerely wanted to see everyone improve, however if he felt that an artist was trying to take a shortcut or following a trite aesthetic, he could be very firm and generous with his observations. In the end Ray was a straightforward, honest and highly gifted artist who truly loved painting people and sharing the many stories of all the unique personalities he had the pleasure of knowing.

Christine and I loved Ray, and over the years, he made us feel as loved and appreciated as though we were family. His wise counsel set us upon the right path, from which we do not intend to ever deviate, his advice will forever be with us and live at the heart of who we are and hope to be as artists and an organization.

Goodbye, my friend, you made me a better artist.

Edward Jonas,
Chairman



PORTRAIT SOCIETY OF AMERICA Upcoming Events & Programs

The Portrait Society of America has three upcoming events and two upcoming competitions. We invite you to participate either by attending an event or sharing your work.

Gaylord Pickens Museum Portrait Academy

October 4 and 5, 2019, in Oklahoma City, Oklahoma, featuring Rose Frantzen and Jeffrey Hein.

Tri-State Exhibition and Competition

A juried exhibition featuring the figure for artists residing in Oklahoma, New Mexico and Texas, from September 12 to November 23, 2019, at Gaylord Pickens Museum.

Members Only Competition - Entry Deadline: November 7, 2019

Recognizing Portrait Society members' artwork in five categories: Commissioned Portrait, Non-Commissioned Portrait, Outside the Box, Still-life and Animals as the Subject.

International Portrait Competition - Entry Deadline: February 12, 2020

Showcasing the very best in fine art portraiture and figurative work 22nd *The Art of the Portrait Conference*. The annual portrait and figurative artists' celebration in Orlando, Florida, from April 16 to 19, 2020.



Same Time Next Year

Celebrating The Art of the Portrait BY ANNETTE GOINGS

Whether you are new to art or have an accomplished career, we all want to connect and engage with others who share our values and viewpoints. When I was searching for a path into the world of art, someone suggested I attend the Portrait Society of America's conference.

At the time of that suggestion, I was a beginner and had not heard of the Portrait Society. After learning more about the association and conference, I made a bold move and reserved a spot for the next event. Arriving at the conference in Atlanta, I didn't know anyone, but within a short amount of time, I met many people from beginning

artists to those at the pinnacle of the art world. I always enjoy looking back on how seemingly insignificant choices exceed your expectations and change the course of events in our lives. The choice to attend that conference would become a seminal moment in my life because my whole outlook and point of view on what was possible shifted.

It was at this event, the people I met and spoke with, and the conversations we shared that changed by direction and focus. Each year when I receive my invitation to the next year's conference my thoughts tend to focus on who will be teaching, painting, my financial investment in me, my growth, seeing (now)

old friends and looking forward to meeting new friends and then recapping why this has become important in my life.

Unlike other professions, as artists, we often work alone in "our own little corners" and don't have a steady group of associates. One thing artists often talk about is the danger of isolation—a professional hazard. One of the first things I benefitted from was the coming together of likeminded people and the opportunity to engage with so many talented artists who are not normally so accessible. For me it is great fun to walk into any room and see the camaraderie, so many artists excited, in their element, talking and sharing ideas.



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1. The ever-popular Face Off featured 18 artists painting simultaneously showcasing a variety of techniques and mediums. **2.** The Open Drawing Studio with rotating faculty instruction was widely popular. **3.** Attendees felt they came away with a deeper understanding of anatomy after attending the Drawing Sessions. **4.** Mary Whyte's watercolor and Daniel J. Keys' oil demonstrations opened the conference on a high note. **5.** Twenty-four finalists displayed their original work in a gallery setting, seeing them in person was a feast for the eyes. **6.** An attendee remarked, "It was a special treat to watch the Gold Medal being given to Dean Mitchell...such a tender soul and brilliant artist."

Whether it's a conference, a workshop or some other investment of time and money there is always that question—can I afford this? Inevitably it's one of the first questions we ask ourselves. So where, when and how do we invest in ourselves and our art career? Because most of us are self-employed, we need to seek opportunities that bring us maximum returns. As with any commitment we make there is always a cost, but equally there exists the potential for significant growth. For me, attending the Portrait Society's conference

each year answers these questions with an affirmative yes.

At this event creativity, inspiration and fantastic art are always at the forefront, starting with the Face-Off featuring 18 artists painting together in the Grand Ballroom to topic focused breakout sessions to viewing the original artwork by the 24 finalists in *The International*. The main standout for me is everyone's openness and willingness to come together and share their time. Each year I see people ready to learn, to share and to teach.

In this atmosphere, in the span of one day, it's possible to explore other artists' approaches to their work, hear varied and differing opinions, techniques and learning about other paths to excellence. There's so much awe-inspiring energy packed into four days.

Like clockwork, April now represents a personal rhythm, a time for renewal, self-development and a time to renew my commitment to my work, which the conference facilitates. Additionally, with each year's succession, I have the great

THE ART OF THE PORTRAIT





7. The painting session between Rose Frantzen and Michael Shane Neal was lively and entertaining, offering attendees an opportunity to observe how two styles can be so different, yet so beautiful. **8.** Attendees were enthralled listening to Bo Bartlett share his insights and personal reflections on his career and work. **9.** Internationally known Daniel E. Greene answered audiences' questions concerning a variety of topics pulling from over 60 years of experience. **10.** Ending the weekend on a high note, Quang Ho and Adrienne Stein simultaneously demonstrated while creating complementary compositions. **11.** Early morning attendees were treated to a lively discussion on the variety of ways to establish your art career. **12.** After an exciting evening of award presentations, the finalist in *The International* gathered on stage for a group picture. **13.** Sculptors Mardie Rees and Kevin Chambers created beautiful 3D portraits of fellow artist Adrienne Stein. **14.** Michael Shane Neal narrated a presentation on his mentor and friend Everett Raymond Kinstler. Photos by Jason Jackson and Thomas Caleb Goggans.

pleasure to see other artists' growth, to see their work take shape and see them achieve success in their profession. The environment is so dynamic, yet constant and it continues to provide the opportunity to see what's possible. . . at the next level.

So, what happens when it's all over, the exhilaration has diminished, and you leave the comfort of this inspirational environment? How do you carry forward that enthusiasm

and hold the spirit of the moment? During and after the conference is the best time to evaluate and ponder next year's steps. It's the time to think about how to create your momentum; tighten your focus; budget for opportunities; and how to put yourself out there. Also, endeavor to develop relationships and connections with other artists who inspire you because the community you establish helps everyone reach higher. [Laz](#)

Annette Goings is a member of the Portrait Society of America and serves as Literature Chair for the Cecilia Beaux Forum. Currently living in Pawleys Island, South Carolina she has lived in many places in the United States and Europe. Traveling, meeting new people and seeing new places has had a profound effect on her life and art.

21st annual The International

A competition focused on portraiture and figurative work By Christine Egnoski

On Saturday, April 27, the excitement in the Grand Ballroom at the Grand Hyatt Atlanta could be felt by almost 700 artists gathered from all over the world as the top 10 winners of the 21st annual *The International* were announced. I recently interviewed these artists, asking them about the inspiration behind their award-winning works and their individual journeys in art.



William F. Draper Grand Prize Winner

Sponsored by: American Art Collector, Jack Richeson & Co., Inc. and Portrait Society of America

Seth Haverkamp Norris, TN, USA
Mars Rising, oil, 60 x 44" (152 x 112 cm)

Inspiration: This is a portrait of my son, Caspian. The original concept started out as just wanting to do a life-size portrait, but as I began placing extra elements into the painting, it morphed into playing with the underlying theme of "peace" and how that concept seems impossible to realize. This painting is more than a likeness; it's a reflection on the world we live in today. The symbolism of peace carries through, but it's fragile, just as Mars' façade was as the Roman god of war.

Artistic Path: All I have ever wanted to do is paint. Fortunate events and giving people have helped me live this life. I attended Studio Incamminati in 2005 and since that time, I have been doing portrait commissions and gallery work.



First Place Painting & People's Choice

Sponsored by: American Art Collector, Artwork Archive, Atlantic Papers, HK Holbein Artists' Materials, PanPastel Colors, Portrait Society of America, Silver Brush Limited and Studying with the Masters- Signilar

Alex Venezia Cary, NC, USA

Haunting, oil, 20 x 16" (51 x 41 cm)

Inspiration: The subject in this painting is of my wife, Divya, and its subtle narrative is told through the expression on her face and body language. The slightly opened door behind her eludes to a haunting memory of one's past that lingers in the back of the mind like a door you can't shut. Also, it was an opportunity to capture the beauty of Divya in contemplation. I imagine here she's contemplating her current journey of immigrating to the United States.

Artistic Path: I first became aware of the transcendent power of art during a high school art lesson on chiaroscuro while examining the works of Caravaggio. This class marked a unique turning point for me as I began to consider a vocation in the arts. I sought out and studied classical technique with many of today's top representational painters including Odd Nerdrum, Daniel Sprick, Colleen Barry and Jeff Hein. In 2018, I moved to Raleigh, North Carolina, to work with artists Michael Klein, Louis Carr and Joshua LaRock at East Oak Studios where I developed a greater understanding of how light illuminates form.



First Place Drawing

Sponsored by: Artwork Archive, Atlantic Papers, Gamblin Artists Colors, Natural Pigments, Portraits, Inc., Portrait Society of America, Revelite, Silver Brush Limited, Studying with the Masters- Signilar and Windmill the Revolving Easel

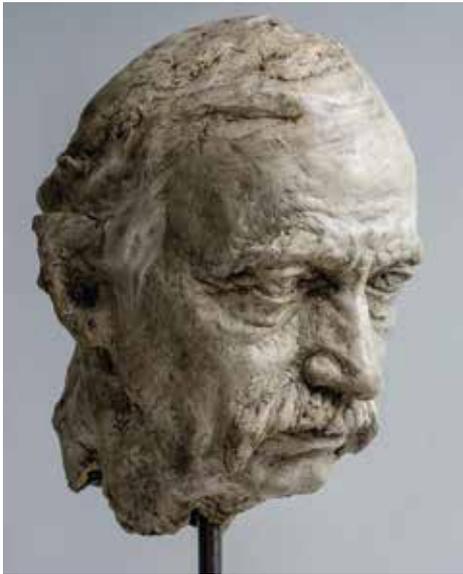
Sookyi Lee Singapore

White Gown, charcoal on toned paper, 14 x 11" (41 x 28 cm)

Inspiration: For *White Gown*, I spent more time thinking about the concept I wanted to express and staring at the piece at a distance than actually drawing it closely. I pondered about the unique features of the model, selection of material, composition and atmosphere around her for a long time. I was drawn to the model's calm and compelling beauty. Her unique profile depicted some Greek goddess and her white skin was as translucent as her white gown. I drew this work on toned paper using a white charcoal pencil to emphasize the model's beautiful profile. Since the drawing does not have color, I used the white gown to compete with her skin values, so the viewer can see how bright her skin is compared to the white dress she wears.

Artistic Path: As a little girl in Seoul, South Korea, I always drew and made crafts at home, rather than playing outside. After my high school art teacher found my talent and suggested I pursue a career in art, I made a shift to fine art. I earned a BFA from Hong-Ik University and then moved to the US to study and earn a MFA in Fine Arts from Academy of Art University in San Francisco. Since graduation, I continue my career as a full-time artist and teacher, living in Singapore.

THE ART OF THE PORTRAIT



First Place Sculpture

Sponsored by: Artists Magazine, Portrait Society of America, Studying with the Masters-Signilar and Synappsys Digital Services, Inc.

Erin McCarthy Revere, MA, USA

Simple Man, plaster, 9½ x 7½ x 20½" (43 x 20 x 20 cm)

Inspiration: *Simple Man* is a portrait of my father, 63-year-old Dan McCarthy of Laconia, New Hampshire. He lives a simple life and hasn't had grand ambitions for his lifetime. His humble simplicity of living has allowed him to walk through life virtually invisible. One winter, my father asked if he could come to live with me. This unique opportunity gave me an excuse to sculpt my father. As I sculpted we spoke about life, music, art and God, and I learned more about my father in those two months than in a lifetime. There was one quiet moment; he said, in the voice of a father talking to his child, "Do you want me to play you my favorite song?" I did. He walked over to the computer and put it on *Simple Man* by Lynyrd Skynyrd.

Artistic Path: While I have always been drawn to visual artistry, my fine art career began in the fashion and makeup industry. I was studying under world-renowned makeup artist and body painter, Dany Sanz at the MAKE UP FOR EVER Academy in Paris from 2006 to 2007. I became increasingly interested in "special effects makeup and transformation," which includes sculpting prosthetics. I realized that to push the limits of makeup quality in FX, it would be necessary to study realistic sculpture. This led me to the Florence Academy of Art in Florence, Italy, where I trained under director Robert Bodem from 2010 to 2014. Upon graduating, I was selected to be an Artist in Residence at the prestigious Galerie Schlos Weispach in Hallein, Austria. After completing six months of residency, I returned to Boston to set up my own studio.



Second Place

Sponsored by: Airfloat Systems, Blue Ridge Oil Colors, M. Graham & Co., Portrait Society of America and Silver Brush Limited

Joshua LaRock Austin, TX, USA

Midshipman, US Naval Academy, oil, 42 x 30" (107 x 76 cm)

Inspiration: *Midshipman, US Naval Academy* began as many commissions do, with my patron desiring a work that captures the essence of a beloved family member, which in this case is the patron's eldest son. Yet, as with all good works of art, this painting seemed to take on a life of its own. While the subject is an accurate portrait of a young man in his sophomore year at the US Naval Academy, the picture also resonates on a universal level. Many who have viewed this work comment to me on their sense of his "youthful sight," or that it reminds them of their own loved ones who have served in the military. I was pleased to find that this portrait has been received well.

Artistic Path: I think a career in art making was always somewhat inevitable for me. My father had always drawn and painted as a hobby while I was growing up, so I think there was an early inspiration and familiarity there. It was my good fortune to have found my way into the atelier of Jacob Collins in New York at the age of 23. The apprenticeship style and practical teaching there were enormously helpful. I studied for three years before transitioning into an instructor's role for the next seven. While my goal as a teacher was to pass along what I had learned, I think of that time as an essential continuation of my own education. Aside from teaching, I have spent the last decade producing works of art to exhibit and sell at galleries and venues throughout the U.S., Europe and China.



Third Place

Sponsored by: Portrait Society of America, Rosemary & Co. and Scottsdale Artists' School

Quang Ho Denver, CO, USA
The Farmhand (Noelle), oil, 38 x 24" (91 x 61 cm)

Inspiration: The subject for this painting is my friend, Noelle, who is an archeologist and a favorite model for me. She has a deep love for organic gardening and went off to work as volunteer on some remote farms. She came back to visit and was telling me stories when I saw this composition and asked her to pose for me.

Artistic Path: I've been drawing since the age of 4 and started painting in oils at 19. I graduated from the Colorado Institute of Art in 1985 where I was lucky enough to meet Rene Bruhin who became my mentor and taught me the deeper meanings of painting. I made my living as a freelance illustrator for about four years and transitioned into full-time oil painting in 1990. Since then I've had many solo shows from Denver, to Taos, to Houston and London. In 2018 I had my work in a two-man show at the Booth Western Art Museum. This year, I will be in an exhibit at the Woolaroc Museum in Bartlesville, Oklahoma.



Fourth Place

Sponsored by: Ampersand Art Supply, Portrait Society of America, Rosemary & Co., Savoir-Faire and Winsor & Newton

Casey Childs Pleasant Grove, UT, USA
Youthful Decadence, oil, 34½ x 60" (88 x 152 cm)

Inspiration: Inspired by Ramon Casas, *Youthful Decadence* portrays a young lady with the world at her fingertips. The marvel of this relatively new technology is contrasted with its overwhelming nature, and today's youth have the difficult task of navigating a path through it with grace and beauty.

Artistic Path: I've loved drawing from an early age. Since it seemed to come easier to me than others, I knew one day I would end up pursuing a career in an art related field, but I didn't take it very seriously. It was during my first "real" art classes in college when I knew I wanted to become a painter. I studied at Northwest College in Powell, Wyoming, and completed my bachelor's degree in art at Brigham Young University in Provo, Utah. After working in graphic design for 10 years, I studied privately for two years with William Whitaker before focusing full-time on painting almost 10 years ago.

THE ART OF THE PORTRAIT



Fifth Place

Sponsored by: Golden Artist Colors' Williamsburg Handmade Oils, Multimedia Artboard, Natural Pigments, Portrait Society of America and Silver Brush Limited

Amy Werntz Dallas, TX, USA
Marjorie, oil, 15 x 24" (38 x 59 cm)

Inspiration: Marjorie is a resident at the memory care facility where my father-in-law lives. In my paintings I am inspired to capture a moment in people's lives, a moment that may seem insignificant but reflects the lives they have led. I want people to be able to look at the individual and not only see her story but see themselves as well.

Artistic Path: I received my BFA in interior design and have practiced for the past 17 years. For the last nine years, I have divided my time between painting and interior design. I grew up in an artistic family where creativity was always strongly encouraged. I was always doing art of some sort, but about 10 years ago I had some good opportunities that encouraged me to quit full-time design work to focus on my art.



1st Honor Award

Sponsored by: Portrait Society of America, RayMar Art, Inc. and SourceTek

Timothy Rees Mesa, AZ, USA
The Bribe, oil, 57 x 48" (145 x 122 cm)

Inspiration: The subject and inspiration for my painting are my wife and son. I wanted to depict her while she was still pregnant with our daughter. I have been slowly moving from design-focused painting toward narrative painting, so I wanted to compose something with a story. The idea of the overwhelmed mother and a destructively energetic 3-year-old seemed to me a very human story, so that became the foundation of my painting. When my wife was about seven months pregnant, I constructed a staged living room created with various props. I started from scratch to be able to control elements of composition as well as reinforce the narrative through things like the titles of the books and the paint spread everywhere.

Artistic Path: I was always interested in art, but in school I was told one could not make a living doing it. I studied animation for a year after high school but became disinterested when classes shifted away from traditional animation toward computers. I dropped animation school and started working toward prerequisites to pursue a career in medicine, thinking I would just paint on the side. In late 2008, at the age of 23, I discovered a magazine, filled with work by artists such as Jeremy Lipking, Daniel Graves and Richard Schmid. Realizing a career in painting was possible and that realism was alive, I decided to quit school and become an artist in 2009. I worked the night shift at the hospital and painted during the day for two and a half years until I was able to sell enough work to live off my art. I never looked back.



2nd Honor Award

Sponsored by: ArtFrames.com, Portrait Society of America and Savoir-Faire

Katherine Stone Toronto, Canada
Childish Things, oil, 24 x 28" (61 x 71 cm)

Inspiration: In this painting, my son is pictured playing with an old doll in my studio against a backdrop of my still life objects. The contrast between his glowing, new skin and the dim, weathered objects was a major point of interest to me. My concept is very loosely inspired by Annigoni's *Direste voi che questo è l'uomo?*, a painting that features the artist with his own son, a life-sized mannequin and a model. In Annigoni's painting, he's grilling his son, asking him if he's basing his art off of the live model or the intermediary. My painting is meant to be a commentary about how having my own son is inspiring me to base my art more off life and less off of secondhand ideas and concepts.

Artistic Path: I was always interested in drawing and painting and was lucky enough to have parents who took that interest very seriously. I was given art history books, art materials, and classes. I was very fortunate that my mum got me started in oils right away as a teenager, and I didn't have to wait to attend art college to start learning the medium that really appealed to me. My husband and I have been painting together for 13 years, and we've been each other's biggest influences and primary teachers. We share a studio space, references, props, and now a son. More recently, my husband, who began tattooing part time seven years ago, has taken me on as an apprentice and now we tattoo together as well.

Awards of Exceptional Merit

Aron Belka New Orleans, LA, USA
Clifton Faust, oil, 48 x 48" (122 x 122 cm)
Sponsored by: Gamblin Artists Colors, Haynes Galleries and Portrait Society of America

Ellen Cooper Media, PA, USA
Rachel, oil, 32 x 26" (81 x 66 cm)
Sponsored by: Haynes Galleries, Portrait Society of America and Silver Brush Limited

Michael Hall Provo, UT, USA
Martin Luther King Jr., The Night Before the I Have a Dream Speech, bronze with patina, 18½ x 8½ x 14¼" (47 x 22 x 36 cm)
Sponsored by: Portrait Society of America, Silver Brush Limited and Synappsys Digital Services, Inc.

Jeff Hein Salt Lake City, UT, USA
Chad, oil, 20 x 16" (51 x 41 cm)
Sponsored by: EdgeProGear and Portrait Society of America

Pramod Kurllekar Vasai, Maharashtra, India
Freelancer, oil, 43 x 32" (109 x 81 cm)
Sponsored by: Portrait Society of America and Silver Brush Limited

Carol Peebles New Orleans, LA, USA
Gigi At 13, charcoal, 23 x 18" (58 x 46 cm)
Sponsored by: Portrait Society of America and Savoir-Faire

Mark Pugh Pleasant Grove, UT, USA
Mother's Song, oil, 27 x 48" (69 x 122 cm)
Sponsored by: Portrait Society of America and Silver Brush Limited

Aapo Pukk Saue, Estonia
Estonian Cello Player Peeter Paemurru, oil, 41 x 30" (104 x 76 cm)
Sponsored by: Natural Pigments and Portrait Society of America

Mary Qian Chicago, IL, USA
Chicago, oil, 40 x 30" (102 x 76 cm)
Sponsored by: Portrait Society of America and Savoir-Faire

Mardie Rees Gig Harbor, WA, USA
Wholehearted, kiln cast glass, 16¾ x 8 x 4¾" (43 x 20 x 12 cm)
Sponsored by: Fredrix Artist Canvas, Portrait Society of America and Synappsys Digital Services, Inc.

Lorena Selim Annandale, VA, USA
Self-Portrait, oil, 31 x 25" (79 x 64 cm)
Sponsored by: Ampersand Art Supply and Portrait Society of America

Oliver Sin San Francisco, CA, USA
Bob, vine charcoal, 17 x 14" (43 x 36 cm)
Sponsored by: Fredrix Artist Canvas and Portrait Society of America

Susan Wakeen Litchfield, CT, USA
Iris, plaster with patina, 18 x 8½ x 8" (46 x 22 x 20 cm)
Sponsored by: Portrait Society of America, RGH Artists' Oil Paints, Silver Brush Limited and Synappsys Digital Services, Inc.

Ming Yu Chaoyang District, Beijing, China
The Shepherd's Song, oil, 50⁷/₁₀ x 62²/₅" (129 x 158 cm)
Sponsored by: Portrait Society of America and Blick Art Materials

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The Art of the Portrait conference and the *International Portrait Competition* are made possible by the generous contributions of a variety of organizations that join us in supporting the arts through our educational mission. Our sincerest thanks to the following sponsors.

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