

# FINE ARTS & MISSIONS:

## A Pragmatic Application and Implications



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Master of Fine Arts Thesis Project

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*FINE ART and MISSIONS:  
A PRAGMATIC APPLICATION and IMPLICATIONS*  
by Monica Parson

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*The personal, religious, philosophical, or political positions found this project are solely that of the student,  
and do not necessarily reflect the views or opinions of the committee or Liberty University.*

In memory of my loving Mom and Dad,  
  
Lular and Robert Parson,  
  
who supported me, loved me, encouraged me,  
  
and pointed me in the right direction.  
  
Mom, how blessed I was to have you—a Godly Mother.  
  
I am what I am today because of you.  
  
Dad, you were a lighthouse in the dark world, always pointing us to the Savior.  
  
I owe you more than words can say.  
  
I lost you both too soon.  
  
I look forward to the day  
  
when we will fling our arms around each other again,  
  
when there will be no more parting. Ever. Amen.

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# ABSTRACT

Missionaries must raise general awareness and financial support of their missionary work within the evangelical community. At the writing of this thesis, missionaries rarely collaborated with traditional fine artists/painters in their efforts to inform the pastorate and congregants of their missions' objectives and needs. There is however, a historical precedent for this within the past century. In this study, a thematic review of relevant literature was combined with an Intrinsic Case Study of four artists and their work, including the *Erica* DVD, made by Daniel E. Greene N.A. during his lifetime. Daniel E. Greene was one of the world's foremost portrait painters. Mr. Greene's applicable methodologies for oil painting were investigated and analyzed. His methodology, along with other substantive research, was applied to the paintings which serve as example solutions to the thesis problem. These paintings depict the missionaries and the locations in which they serve. The paintings were exhibited within a gallery as a model which could be emulated by other artists wishing to partner with and support missionaries with their painting skills. Originals and prints were made available for sale and the money earned was donated to the missionaries to help with their financial needs.

Keywords: Art of Missionaries; Daniel E. Greene, analysis of painting methods, funding missions.

## Chapter I: Introduction



INSPIRATION

This study is significant to me because of my role as both an artist and as a short-term missionary. While a student at Liberty, I joined a summer missions team led by my former college professors, Bob and Brenda Bonheim. For 25 summers I served with the ministry they founded (now led by their son and daughter-in-law). As a short-term summer missionary, I had to raise financial support, which involved sending letters to family and friends who might be interested in supporting this endeavor. It was then I learned how difficult it is to raise support. Might I add that God was always faithful and each year, He provided the means each year for me to be able to go work with this mission, but now I realize the difficulty of always having to be aware of the need for financial support.

In the spring of 2019, I was finishing the first year of my Master of Fine Arts degree. I had taken a class on color theory, and had done several pastel paintings for this course. The instructor suggested I research a few artists that did pastels, to find an artist who had a methodology I could study further. I ultimately discovered Daniel E. Greene, N.A. (the “N.A.” after Daniel’s name signifies his association with the National Academy, an honor bestowed on significant American artists). I was astonished and fascinated by his absolutely amazing pastel and oil paintings! After finding out about him and his wife (also an artist) I decided I needed to further study pastel painting through the practicum course I would take that summer. I found a local pastel instructor who taught some pastel classes in Lynchburg, so I reached out to her. She agreed to be my instructor for this practicum. Unfortunately, after she realized she had to do what she considered to be too much paperwork, she decided not to help me. Now I was in a quandary. She had backed out at the last minute, and I had a looming deadline to find someone to do this practicum with. I thought, Why not ask the best artist I know of to work with me? So I called his office in NY and asked if Mr. Greene would be willing to do the practicum. I really thought he would turn me down cold, considering his level of fame. But he did not! He agreed! I was so blessed and excited! He took me on as his student and sent me all six of his DVDs and several articles from The Artist’s Magazine which were written about his work. These were to be my curriculum to teach me his approach to painting. I believe I was his last student as he died of congestive heart failure in 2020. His teaching method must not die with him.

Looking back over how I was privledged to work with Mr. Greene, the circumstances are amazing! I’m glad the local lady turned me down for the practicum, because I would not have had the nerve to approach Mr. Green had she not. I realize God worked it all out for His glory and for my good.

RESEARCH QUESTIONS:

- Can painting with traditional painting metods be used to help missionaries?
- To what extent can missionaries use the traditional painting method to help them raise support?
- What is the importance of traditional painting to the mission field?
- Which of these four artist’s methodologies investigated is most likely to effeciently help an artist produce artwork which will best support missionaries?

OBSERVED PROBLEM

This thesis will explore how traditional painting can be used to help missionaries spread the good news of Jesus Christ. A visual analysis of four artists’ DVDs will be used to accomplish this. I utilized an Intrinsic Case Study as the methodology. The research will seek to corroborate and uphold the already established credibility of painting as a tool to help missionaries raise support.

KNOWLEDGE GAP

Perhaps the above-average, in-the-know artist is acquainted with Daniel E. Greene, but I suspect many without some academic training are not familiar with his methodology. Also, there was not a great deal of research about how the fine arts helped any missionary raise support.

In Chapter II, I discussed the relevant literature, which will further delve into the problem of the fine arts and missionaries. Quite a few important issues that

lend themselves to the topic and will help the reader by providing related background information.

RESEARCH RATIONALE

This project is significant because raising support as a missionary is hard, and because I had to raise financial support, I can empathize with those whose livelihood depends upon the support they raise. I want to help these missionaries by selling the original paintings and prints and donating the money to them. Using the best methodology gleaned from my Case Studies of the four

“While they were worshipping the Lord and fasting, the Holy Spirit said, ‘Set apart for me Barnabas and Saul for the work to which I have called them.’ And after they had fasted and prayed, they laid their hands on them and sent them off” (BSB, Acts 13:2-3).

artists to paint my original deliverables would produce paintings of fine quality which, hopefully, would sell for a higher price. The giclee prints may possibly sell for a greater price, and all monies raised would provide financial support for these missionaries.

Why is missions important? The Great Commission of Matthew 20:18-20 urges us to reach out to citizens of all nations and make them disciples of Christ, but this does not mean that everyone is called to be an overseas missionary. Some are called and sent, while others do the sending.



“While they were worshiping the Lord and fasting, the Holy Spirit said, ‘Set apart for me Barnabas and Saul for the work to which I have called them.’ And after they had fasted and prayed, they laid their hands on them and sent them off” (BSB, Acts 13:2-3).

These individuals were sent by the Holy Spirit. However, not everyone went. This shows that some are called to go, and some are called to stay. The individuals called to stay will send those who go. This thesis project will hopefully support three of those who are asked to go.

## RESEARCH METHODS

This content concerns itself with three sections: The Summary of the Literature Review, a description of the four Artist’s Case Studies, and The Visual Analysis.



# Chapter II: Summary of Literature Findings



Summary of the Literature Review

The study and literature on the use of traditional painting and the visual arts as a tool for conveying the Gospel of Jesus Christ are quite limited. Nevertheless, there are quite a few important issues that lend themselves to the topic that will help by providing related background information for the reader. The literature search for a qualitative study involves a brief coverage of potential issues the investigator tacitly believes may be a part of the final study. In this section I have provided the topics which are used to illustrate and discuss the different applicable areas of literature. I have not attempted to provide the reader with an entire historical examination. I have chosen seven related issues which are likely to be covered: (a) the didactic use of art in giving the Gospel, (b) the history of art in the Church, (c) the history of art in missions, (d) a Christian view of art, (e) the employment of art by missionaries, (f) how communication takes place, and (g) missionaries and fundraising using fine arts. This chapter will explore ways in which these issues are interrelated as well as how the issues contribute to the successful transmission of the Gospel via Christian Missions through art.

The Didactic Use of Art in Giving the Gospel

The goal of a Christian missionary is to convey a specific message to individuals for whom the message is new or needs to be understood better. My hope is that this research will aid missionaries in the transmission of the Gospel, that those missionaries will make the most of the benefits inherent in visual art, and that it will help their ministries.

There are good reasons for the use of art in giving the Gospel. There is a sound educational principle which is that a “truth which reaches the mind through the eye-gate and the ear-gate at the same time doubles the impression. Psychologists tell us that sense impressions received through sight are of a higher order than those received through any other sense. Thus we say, ‘In one ear and out the other,’ but we never say, ‘In one eye and out the other’ ” (Maus 5). Pictures are *time-savers* because they are able to “present to the eye what it would take much longer to tell to the ear. This mental economy is a real service, for the less time and strength it takes to get an idea, the more time will be left in which to use and enjoy it” (Maus 5).

Maus believed that the Bible and the arts belong together. In her book, *Christ and the Fine Arts*, she stressed: “Painting and the Bible could not be kept separate...because they have one common characteristic: both deal, not with the immediate and material, but with the eternal and spiritual” (Maus 8). In the Bible, none of the writers ever

wrote against the artistic or creative expression of the individual. They did, however, speak against the worship of these creations (Exodus 20). Nevertheless, if we use the arts correctly, idolatry is not going to be an issue (Wylie 22).

“Teaching (Didache—Greek) and proclamation (kerygma—Greek) are inseparable in the New Testament. In the same way, every work of art that proclaims a Christian truth has a didactic value” (Nathan 146), doing both of these things at once. Using visual art to express principles in the Bible and the Christian faith is as old as the Christian faith itself, and early leaders of the Church recognized the teaching qualities of art. “Scenes from the Scriptures displayed on walls and in windows were intended as a Bible for the illiterate” (Nathan, 146). These illustrations served for the instruction of the young and catechumens. The Reformation realized the value of the visual approach by “producing copiously illustrated Bibles into translations of nearly every language” (Nathan, 146).

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(Maus 8).

The History of Art in the Church

Using the arts has a rich history in the early Church. In fact, art has been used since Christianity began. Early Christian leaders realized the teaching qualities of art. The arts were used as a didactic tool for those who were illiterate (O’Donnovan, Maus, Stokstad). For instance, in the catacombs, there are many artistic symbols used to depict the Christians buried there; for example, the fish symbol. The Greek word for fish is “ichthys.” As early as the first century, Christians made an acronym from this word: Iesous Christos Theou Yios Soter, i.e., Jesus Christ, Son of God, Savior (Coffman 2008).

For millennia past, the Church was the advocate of the arts. Visual art such as painting, ornate church structures, and sculpture were used consistently by the church into the middle ages. Although the Church did not worship their carvings and paintings early on (Nathan 47), several centuries later, the Medieval Church began worshipping the mystical: “Symbolic interpretation of all created nature brought the signs of the zodiac, the labors of the





months, and a profusion of animals and plant life to the cathedral. The material world in all its manifestations was seen as a mirror of the spiritual” (Nathan 73). In addition to the mystical, the position of Mary, the mother of Jesus, had become greatly exaggerated, and she and other local saints were frequently painted in Medieval art (Nathan 72).

The “function of art is to render visible the Divine” (Maus, 6), and works of art were the people’s Bible. For instance, the Chartres Cathedral in France has many stained-glass windows which were used to tell the Gospel, not by the use of the written or spoken word, but the Gospel was given via the windows. The illustrated windows symbolize, didactically for the illiterate, what God expected of them and the future judgment to come.

In his article, “The New Factors in Missionary Art: Developments Since 1950,” Butler (1972) offers a few reasons why the Protestant church had been slow to catch up to the Catholic church regarding art and missions. One reason is the iconoclastic predisposition of the Protestant Reformation. These individuals were certainly well-intentioned, but they were overcautious and even ignorant of the doctrine of idolatry and its relationship to the arts. Another reason provided by Butler is that the spoken word of God has traditionally been the focus of Protestant worship. He states: “Protestantism has tended to be more verbal than Catholicism, centering its worship on the heard word rather than on the seen action of the Mass” (Butler 491). Thus, its main art has been musical, not visual. The same issue has reared its ugly head in Protestant missions. Communication is still primarily verbal, and little emphasis is placed on visual presentation (Wylie 50). Also, the Protestant church began its mission activity two centuries later than the Roman Catholic church (Butler 491). This is a large reason why Protestant mission activities are behind those of the Roman Catholics in using art.

The “divorce” of the Protestant church from the arts over the iconoclasm debate has influenced the Church ever since. This separation and the issue came about because of the passage in Exodus 20 (KJV):

- <sup>1</sup> And God spake all these words, saying,
- <sup>2</sup> I am the LORD thy God, which have brought thee out of the land of Egypt, out of the house of bondage.
- <sup>3</sup> Thou shalt have no other gods before me.
- <sup>4</sup> Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth.
- <sup>5</sup> Thou shalt not bow down thyself to them, nor serve them: for I the LORD thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me;

These verses are at the center of the debate of the iconoclasts who were opposed to the attempts to portray Christ in art. “The iconoclasts were opposed to all attempts to portray Christ (and ipso facto to the use of art as an analogy) on the grounds that since God is infinite, incomprehensible, and ineffable, it is nothing less than blasphemy to paint Christ” (Tinsley 53).

The opposite side maintained that “to paint Christ is not blasphemous unless you consider God’s incarnation of lesser significance” (Wylie, p. 21).

“The assumption here is that it is only the divine nature of Christ that matters, and this is incapable of representation. The theological opponents of the iconoclasts argued that this position really amounted to a denial of the significance and relevance of the Incarnation. Precisely because God had become man in Christ, in a genuine circumscribed and particular human nature, the imagining of Christ in art was not only permissible but imperative, continuously incumbent upon Christians as the only appropriate way of doing homage to the incarnation and accepting its full reality” (Tinsley 53 qtd in Wylie 21). While the Reformers were not totally opposed to visual art as explained in this dispute, just to be safe, they decided to shrink back on their visual artistic church expressions.”

The History of Art in Missions

There is very little art mentioned in the history of missions. In my research, I found only three stories of art being used by missionaries. First, the famous Catholic Ladder, (Fig. 1) which was developed by the Jesuits as a tool to enhance the sharing of the Gospel with illiterate Native American and French métis communities. It was a picture which depicted Bible history and was developed initially by Father Francois Blanchet and Potawatomi Indians. There were many different variations of the Catholic Ladder used by quite a few Catholic evangelizers. They found it necessary to convey the Christian message by extensive study of the target people’s language, and then the simplification of the message by drawing “impromptu pictures in the soil, on bark and on paper,” as well as other instructional aids, “such as pictures, rosaries, religious medals and card games” (Theil, 50). This attempt via pictures and visual aids to simplify and share the Gospel gradually turned into the Catholic Ladder when Blanchet noted the natives’ inability to understand the Christian need for salvation. These people were “visual learners and woodworkers familiar with specially designed staffs,

“The early church embraced the visual arts”  
Wylie 12





planks and totem poles. In order, the priest focused on the Christian essentials of how to get to heaven, in plain language, leaving out complex theology. A similar movement used Christian-inspired “hand-held pictographic sticks with prayer messages similar to the earlier Jesuit devices (Theil 51-52).” The Jesuits at the mission used paper and india ink to make “ladder-like pictographic charts that showed the way to heaven (Theil 51-52).” The native designs they used to explain hell (at the bottom) and heaven (at the top) were “displayed and read vertically from bottom to top” (Theil 52). This eventually turned into the Sahale stick (‘Sahale stick’ means ‘stick from above’) in the Chinook Indian jargon, or ‘Jesus stick’ and ‘soul stick’ (Theil 54). “The stick became an immediate success. It enabled neophytes to memorize summaries of the Bible’s principal events...” despite the language diversity among them. (Theil 54). The ladder developed out of the stick as a visual teaching aid. Ultimately, the pictorial depiction of the ladder to heaven had two sides with visual illustrations of biblical scenes.

Two other stories were mentioned in the book by Ruth Tucker, *From Jerusalem to Irian Jaya*. The first is from Presbyterians Henry and Eliza Spaulding, between 1840 and 1846, based near Lapwai, in present-day Idaho. Eliza ran a school for the children of the Nez Perce Indians and “made hand-painted books and translated hymns into their language. With her artistic talent she made large brightly colored charts illustrating Bible truths” (Tucker 103) (Fig. 2). Her husband “had an affinity for graphic design and...theirs was the first to use color and to feature two roads with pictures...” (Theil 58). Eliza “drew and painted pictures on paper with black ink and colored berry dyes and



natural pigments, which provided green, red, blue, brown and yellow” (Theil 58). Her husband Henry relied nearly entirely on their ladder for the preaching he did, and they “reported that native preachers who used it attracted larger native crowds than those who used Blanchet’s” (Theil 58). Apparently, the Spauldings had heard of how the Catholic Ladder was being used and “she [Eliza] was not to be outdone in visual aids” (Tucker 103).

The third story of art being used by missionaries is Dr. Carl Becker, a medical missionary to Zaire, who left a profitable medical practice in Boyertown, Pennsylvania, circa 1928. Working without formal Bible training under the Africa Inland Mission, Becker effectively communicated the Gospel to the Africans he was working with. He had at first used American Sunday school pictures, but soon discarded them in favor of his own crude drawings. These drawings “became so popular that he began mimeographing them for distribution among his listeners, who in turn used them to evangelize others. On one occasion when Becker entered an outlying village, he noticed a crowd gathered in the middle of the road, and to his surprise he discovered an illiterate Congolese soldier sharing the Gospel, using a set of picture stories that he had obtained from Becker a month earlier” (Tucker 340).

The use of art as a teaching tool in missions has a long history. Centuries after the Golden Era when art was revered by the Church, there was a long period of time without the use of art by the Church. “The early church embraced the visual arts” (Wylie 12) for its spiritual and didactic qualities. Centuries later, the Reformation “vehemently spurned all use of the visual because of the perceived idolatry or iconography with created objects within the Roman Catholic Church” (Wylie 13). However, it seemed that a “fear of the veneration of images, not a rejection of religious art, motivated the iconoclasm of the Reformed church” (Nathan 81). Eons later, Protestant churches are *still* wary of the visual in worship (Glaze 1992; Butler 1980; Wylie 1996).

<sup>31</sup>And he hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship;

<sup>32</sup> And to devise curious works, to work in gold, and in silver, and in brass...

Exodus 35: 31-32



A Christian Worldview of Art

As Christians, we often speak of “being made in God’s image.” What does that mean? According to Franky Schaeffer, “If there is one area that surely sets man clearly apart from the rest of the animal kingdom and gives meaning to these words ‘made in the image of God,’ it is the area of creativity, the capacity to enjoy beauty, communicate artistically and through abstract ideas” (12). So, this is a huge aspect of the Christian life—an “essential” aspect (Schaeffer, 12). But unfortunately, the Church has forgotten how “central this part of our life is, and have therefore wound up poverty-stricken in the enjoyment of themselves, their fellow human beings and above all, God himself” (Schaeffer, 12). Schaeffer states: “the arts, cultural endeavors, enjoyment of beauty, enjoyment of creativity” [both God’s and man’s] have, “in our day and age been relegated to the bottom drawer of Christian consciousness, despised out-right as unspiritual or unchristian” (16).

Fortunately, the traditional Church viewpoint, supported by biblical thinking, is that the arts, and all the beauty that God has put into His world—comes as a gift directly from the hand of God, a good and gracious gift from our Heavenly Father above. Here is an example of how God provided artistic beauty and craftsmanship for his tent of worship in Exodus 35:

- <sup>30</sup> And Moses said unto the children of Israel, See, the LORD hath called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah;
- <sup>31</sup> And he hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship;
- <sup>32</sup> And to devise curious works, to work in gold, and in silver, and in brass,
- <sup>33</sup> And in the cutting of stones, to set them, and in carving of wood, to make any manner of cunning work.
- <sup>34</sup> And he hath put in his heart that he may teach, both he, and Aholiab, the son of Ahisamach, of the tribe of Dan.
- <sup>35</sup> Them hath he filled with wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, even of them that do any work, and of those that devise cunning work.

So, it would seem that the Lord Himself approves of the arts and of beauty! He commanded the artisans of Israel to create beautiful furniture, embroidery, jewelry and decorations for His holy temple. Had he not approved of it, or if it were displeasing to Him, He would have certainly ended its use. Instead, He commanded that the arts be used in worshipping Him. Thus, “the arts need no justification—they need no spiritual justification, and they need no utilitarian justification. They are what they are” (Schaeffer 16).

As an artist, I strive to create or to make—asah—not bara.’ “*Bara*’ refers to how God made the world, in His

Supernatural creation. God created *ex nihilo* (Latin for ‘out of nothing’), but *asah* means to make out of pre-existing material...” which is what all artists and makers do (Answersingenesis.org). I attempt to produce art that is as close to what God “bara’ed” as I possibly can. In other words, I want my portraiture to look as much like the subject as possible when I paint or draw. We humans, as finite creatures, must “create from something else that has already been created. Yet the word *create* is appropriate, for it suggests that what man does with what is already there is to make something new....something that was not there before...” (Schaeffer 1973, 53.) Schaeffer pontificates about the nature of art, declaring about the nature of art that he thinks is correct and “really produces great art and the possibility of great art—is that the artist makes a body of work and this body of works shows his world view...” (56). He states the collective body of the artist’s work is what reflects “the totality of an artist’s view of reality” (56). He further notes the differences between the subject matter of Christian art—that “Christian art is by no means always religious art, that is, art which deals with religious themes. Consider God the creator. Is God’s creation totally involved with religious subject? What about the universe? the birds? the trees? the mountains? What about the bird’s song? and the sound of the wind in the trees? When God created out of nothing by his spoken word, he did not just create ‘religious’ objects.” (Schaeffer 88). These are also “non-religious...” (Schaeffer 89).

Employment of Art by Missionaries

Art, as discussed here, is defined as aesthetic works, or pieces created for visual stimulus—for example, drawings, paintings, sculptures and architecture. “The phrase *fine art* designates the ‘high’ art forms within the visual arts, such as, drawing, painting and sculpture” (Wylie 7). Further, art refers to the visual arts used by the Church. “Missionary art,” (Butler 489) a common term in the 1950’s, “denotes the art produced and used in what was then called ‘the mission field’ ” (Butler 489). The term denotes “art *in mission*.”

Missionary, defined here, is a person who specifically works to share the Gospel of Jesus Christ with individuals of another culture who do not have the Gospel freely given by people around them (Wylie 7).

The Gospel as defined here refers to the message of Salvation through an individual’s belief in the death, burial and resurrection of Jesus Christ. Further, an individual must accept Jesus as the savior of his or her soul. This is the message Christian missionaries are sharing.

I was unable to find much in the academic literature about Art in Missions. This appears to be a research gap. I will share what I have found here.

Bradley and Durham’s (1985) article discusses the four Mormon artists from Utah who were challenged in 1890 to a unique mission for their cult/church. They were called “art missionaries.” John Haflen, John B. Fairbanks, Lorus Pratt and Edwin Evans traveled to Paris for one year to study at the Académie Julian, a school of painting, sculpture and design. Theirs was a “mission consecrated by the spirit to learn their craft more completely, so that they might aptly portray truth through art” (91). They went on the condition that they would exchange study in





Europe for creating artwork on or in Mormon church buildings.

Butler’s 1980 article defined the term “Missionary art,” a common term in the 1950’s, which “denotes the art produced and used in what was then called ‘the mission field’ ” (489). He contrasts Catholic and Protestant uses of missionary art and discusses several reasons for the Protestant neglect of the fine arts.

The main reason for neglect of the fine arts in Protestantism is that Protestant churches never became part of the ‘establishment’ of those ‘flamboyant’ Spanish and Portuguese types of “triumphalist or monumentalist” (Butler 490) extravagant style of building and decoration. The fact that Protestant churches were bequeathed, via northern European churches, a “goodly store of fine Christian art from the medieval undivided church, yet were cut off from the strong influential “fountainhead” (Butler 490) of Italian art is another of the main reasons for neglect in Missionary art. A third reason discussed is that Protestants have centered our worship on the “heard Word rather than on the seen actions, (Butler 490)” such as the Catholic Mass. Because of this, the Protestant Church’s attention during services has concentrated on what has been called the “ear-gate” rather than the “eye-gate (491).” Thus, its main art source has not been visual, but instead has been musical. As a Protestant, I have found this to be true. Many Protestant churches have been overly cautious of iconoclasm and have shied away from the fine arts (Butler 491; Glaze 1992). Butler stated most Protestants are ignorant about the production and the “problems involved in missionary art (492).” Also, “Protestants have virtually ignored the issues (Butler, 492). This



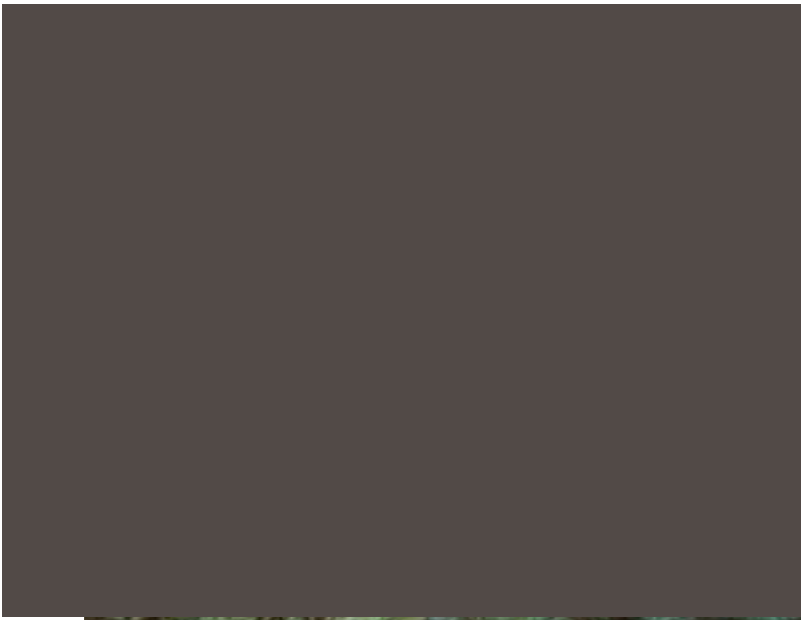
Elephant in the Shallows of the Shire River, Baines 1859



Thomas Baines, Victoria Falls at Sunrise (1863)

needs to change, and although change will not be easy. “The time has come for Protestants to seriously consider art as a form which expresses our evangelistic mission to the world (Butler, 493) and for us to make strong efforts to escape from its past errors” (Butler 493).

Artists traveled frequently and were considered “essential personnel” during the early Victorian “voyages of discovery in East Africa.” For instance, on David Livingstone’s 1857 expedition to Zambezi, Africa, professional artist Thomas Baines went with them. See (Figs.3, 4, 5) Baines’ painting from 1859, which depicts an elephant charge. It was painted later by Baines from a description given by an eyewitness and Baines was not actually present at the event (Mattia). Missionaries carried artists on missionary expeditions because of the Victorian emphasis on popular science as well as their “compelling curiosity for foreign, unknown and exotic scenes” (Mattia, 242). The professional artist was seen as “essential personnel during the early Victorian era” (242). This emphasis on the artists’ representation of geographical and anthropological records helped “carry artists into unknown places” (242). Alfred Robert Tucker “...(who also painted under the name of Alfred Maile—his mother’s maiden name) provides a rare opportunity to examine the collection of a missionary who was also a professional artist and whose art was used for both private and public purposes” (243). Tucker had been a professional artist and exhibited at the Royal



Thomas Baines The Mosi-Oa-Tunya (The Smoke That Thunders) 1862



Alfred Maile, 1887 Watercolor  
Sold in the UK in 2012 on Invaluable.com



Alfred Maile (1882-88) Landscape 10.5 x 16 in.

Academy before becoming a clergyman. His works were “mainly landscape watercolor sketches or studies” (255). He arrived in East Africa in the year 1890 and continued there for 18 years, until 1908 (Krabill). The fact that Tucker is both a missionary and an artist who did a collection of works that depicted the indigenous culture may support my thesis, that art can help the missionary financially. Baine’s pieces are still being sold today as giclees.

The watercolor and first landscape pieces (shown here, Figs. 6, 7) of Maile’s sold at auction in the UK between \$200-300.00 (workm/auction-lot/alfred-maile-fl-1882-88-landscape-10-5-x-16in-1294-c-ut0bk6kx3a).

The painting below sold for between £450 - £550 (478.62- 584.98 in US Dollars) (<https://www.invaluable.com/artist/tucker-alfred-robert-bishop-of-uganda-3ptxwnswx2/sold-at-auction-prices/>). Also, Baine’s piece is still being sold as a giclee for between \$25 and \$179.00.

Butler provided an extremely interesting discussion of Western art and Missions in his article from 1972. There is quite a bit of discussion of the history of Westernization of art via colonialism. “There used to be three reasons for importing Western art into mission lands for Christian uses: the facts that the West was providing the money, that Western art was Christian art, and that Western ways bestowed prestige” (Butler 28). It is no longer the case in any of these issues. Now the West has a non-Christian culture and there is little repercussion on the old style of Western art. Now we “must keep our voice heard in creative artistic circles... [art] must be as good as we can make it, and it must be contemporary—a modern voice in a modern world” (Butler 29).

### How Communication Takes Place

There must be clear communication between participants who are communicating. The visual arts become a tool for communication. Arts in missions is part of a witness as a Christian testimony, and are a possible method of personally engaging others in the creative process.

When thinking of the challenges missionary-artists are engaging in, the challenge is formidable. There are individuals engaging in communication, but they are coming at the communication process from different cultural backgrounds, which makes the task even more difficult. The visual arts become a tool for communication among these different cultures.

People living in different cultures...have fewer similar or shared experiences than do those living in the same culture. Therefore the development of similar meaning becomes more difficult. Difficulty in intercultural communication is further increased by differing interpretations (because of different mental models) of those experiences that are similar. The challenge of intercultural communication is to overcome these two major barriers to understanding—different experiences and different interpretations of similar experiences (Smith 57).

Add to this difficulty a new language, which could be either a new tongue or a visual and symbolic language, and the task becomes even more daunting.

Proper communication is crucial for both the missionary and the visual artist. With this in mind, the importance of understanding how some of the basic aspects of communication take place becomes clear, providing the missionary a “better opportunity to understand how his or her work is processed through the minds of the audience, thus impacting the mission culture” (Wylie 33).

A new body of evidence indicates the vital “unfolding of both empathy-related responses and art experience” (Kesner, Ladislav, and Jiří Horáček). There have been several neuroimaging experiments which have determined that the empathic response to the...emotions of others is modulated by personality traits and affective and cognitive styles (e.g., Avenanti et al., 2009; Calder et al., 2011; Lai et al., 2012). This knowledge could assist the artist with reaching others who empathize with the art subject matter, perhaps gleaned a better financial outcome should the art be sold.

Now we shall turn our attention to the avenue of money and fundraising.

### Missionaries and Fund Raising Using Fine Arts

Joseph Patmury’s article about visual art and missionary communication had some interesting points to make about how the Church’s main means of communication remains verbal. He stated there is a reluctance to accept the visual as a “major channel of communication” (280). He pointed to Beeson’s article, *An Eye for an Ear* (1972), and pointed out that little emphasis is placed on the arts by Church leaders who are the ‘intellectual elite.’ These





elite intellectuals are drawn to methods that are “less dependent on visual presentation” (280). He pointed out a bit of the history leading up to this. Early Christians were decorating the walls of the catacombs “with symbols and pictures that had significance for faith” (280). There was, during the Medieval era, a communication of the “Gospel by means of the visual arts...taken so seriously that it reached the highest level of achievement” (Patmury 280 ). However, the 16th century reaction of the reformers caused the unity of faith and art to be “shattered beyond repair...” (280).

This change in Church communication “toward the verbal and the conceptual” has caused a “deepening insensitivity to art and beauty in Christian communication” (Patmury 280-281). Thus, the aspect of portraying the beauty of God has been neglected. Patmury stated, “a certain knowledge of art is indispensable for all mission activity.” He further states: “no missionary... can entirely dispense with art” (281), and that when art is successful, the person receiving the impression given by the artist “feels as if the work were his own....He feels that what the artist has expressed is just what he had long been wishing to express. Thus a real piece of art destroys the separation between the beholder and the artist, uniting them both in a common feeling” (Patmury 282). The visual artwork is concrete and visual—compelling attention, and once placed, produces a message for all time. Thus, the piece of art would be a kind of poor man’s Bible. The piece of art would be an “intermediary between man and God,” and although the art itself should and must not be worshipped, there are certain spiritual qualities which it commends. “Religious art is a channel whereby man’s ideas are taken beyond the work of art to the reality beyond” (289), and from the “missionary point of view, art must be taken seriously as a form of communication” (289). If a missionary determines to build a church, or to “hang a picture in it or outside it, he is creating things which speak. They will keep on speaking meanings and values. And if they speak of the wrong values, they will keep on destroying what the missionary is trying to build through other means” (290). Thus, the missionary needs to be conscientious here.

In this section, I have explained the didactic use of paintings. I have discussed the history of art in the Church and in Missions. I explored the Christian world view of art, as well as the employment of art by Missionaries and how communication takes place. Lastly, I described how Missionaries such as David Livingstone viewed the artist as essential in their missionary exploits, and that these artists’ work is still being sold today. These research topics help support my thesis, that art can help the missionary financially.

The literature reivew led me to the Case studies. These studies were needed to be able to compare the methodologies of the four different artists. In addition to the Literature Review, I utilized four different Case studies and visual analyses of the outcomes of the final paintings, using each artist’s painting method. The Case studies and visual analyses provided me with information which I believe pointed me to the answer to my research problem.

# Case Studies of Four Portrait Artists

Case studies of four acclaimed artist’s methodologies were conducted in order to discover a systematic approach to traditional painting which could inform my visual solution. The artist all have held workshops and have taught their methodologies for many years, each artist having produced instructional materials including videos or DVDs.

Each artist mentioned here is an acclaimed award winner. They each went about the traditional painting process in different ways and I wanted to do case studies on all four artists to determine their solutions to the real world problems they encountered. The purpose of each artists’ DVD is to help other artists with their portraiture and for the viewer to learn the artists’ methodology of portrait painting.

The analysis will help me with my problem because I will better ascertain what these artists do. By studying these artist’s methodologies, I will be better able to discover which methodology will best help me create paintings to support the missionaries fiancially via traditional painting.

## Five key questions:

1. What is each artist’s palette?
2. What paint company does each artist use for paint colors?
3. Does each artist use a white or a colored paint ground?
4. What is the main methodology for each artist?
5. What methodology is best suited for creating traditional paintings which will best financially support the missionaries?

## Case Analysis of John Howard Sanden’s Painting Lessons from the Master’s Lady Agnew DVD

John Howard Sanden is the painter of presidents and emirs (<http://www.johnhowardsanden.com/>). He is one of America’s best known, highest paid portrait artists, garnering between \$50,000 to \$75,000 per portrait. He has written seven how-to books. Also, he explains his methodology in nine different DVDs produced by the Portrait Institute, an organization he founded in 1974 (<http://portraitinstitute.com/>). He has taught at the Art Students League as well (<https://www.youtube.com/watch?v=P9KUESDz2t4>). Sanden has an impressive resume. In 1994, he was awarded the first John Singer Sargent Medal for Lifetime Achievement. Among prominent figures whose portraits Sanden has painted are former Secretary of Defense James Schlesinger, former John’s Hopkins University President Lowell Reed, and the Rev. Billy Graham.



Mr. Sanden uses what he calls the Premier Coup Technique, also known as alla prima. There are six sections in his video: (1) The layout or preliminary drawing, (2) the Shadows, (3) The Halftones, (4) The Lights, (5) Restating, in which the artist refreshes and improves on previous judgements, and (6) Particularizing, in which the precise details of the facial features are painted (portraitinstitute.com).

I have attempted to analyze the steps he has taken to produce the paintings in the two DVDs I own: He paints on a white canvas. He is using the traditional oil painting method of beginning from dark, to halftones, to light.

Sanden has developed his own brand of paints, Professional Artists’ Oil Colors for Portrait and Figure Painting. It is purportedly used by 50,000 artists worldwide. His system is called the Portrait Institute Color System, (formerly the Pro Mix Color System) which includes the colors in Fig#

Formulated by John Howard Sanden and used nationwide for over a quarter of a century by leading professionals, the Portrait Institute Color System colors are a professional, highest quality product for fast, accurate portrait color mixing.

**The system consists of three components:**

- Flesh Color Spectrum: ten specially-formulated colors.
- Standard Colors: thirteen standard palette colors.
- Permalba White.

**TEN SPECIALLY-FORMULATED COLORS FOR FLESH TONES**

According to Sanden’s website, “These ten colors are, in fact, simple, traditional flesh color combinations (see descriptions below and Fig. 8), used by all portrait artists since the introduction of oil paint. The resulting hues have been used by painters for the five hundred years of oil painting.

**The Lights**

- Light 1. A clean, clear color for the lightest lights. Combines white, yellow ochre and cadmium red light.
- Light 2. A basic caucasian flesh tone. Combines white, yellow ochre, cadmium red light and cerulean blue.
- Light 3. A warm, pink caucasian flesh color for ruddy areas in light. Combines white, yellow ochre, cadmium red light and cerulean blue.

**The Halftones**

- Halftone 1. A cool halftone, especially helpful as a starting point in painting receding planes. Combines white, yellow ochre, cadmium red light and viridian.
- Halftone 2. Often used where light and shadow areas meet, this warm, rich color combines white, yellow ochre, cadmium red light, chromium oxide green and cadmium orange.



**The Darks**

- Dark 1. White has been added to the basic mixture of Dark 2.
- Dark 2. A rich, dark mixture of burnt sienna, viridian and cadmium orange.

**The Neutrals**

- Neutral 3. The light halftone. Combines white, black and yellow ochre.
- Neutral 5. Precisely midway between black and white. A combination of white, black and yellow ochre.
- Neutral 7. Positioned on a value scale of nine tones, this is a dark halftone, midway between value 5 and black. A warm, dark gray combining white, ivory black, and raw sienna or yellow ochre.





THIRTEEN COLORS FROM THE STANDARD PALETTE

- Cadmium Yellow Light
- Yellow Ochre
- Cadmium Red Light
- Venetian Red
- Cadmium Orange
- Burnt Sienna
- Burnt Umber
- Alizarin Crimson
- Chromium Oxide Green
- Viridian
- Cerulean Blue
- Ultramarine Blue
- Ivory Black



PERMALBA WHITE

Permalba is the famous brand of white oil pigment manufactured by Martin F.Weber Company of Philadelphia, America’s oldest manufacturer of artists’ colors.

See figure 9 of Sanden’s palette, the 12 standard colors are on the top row, and Sanden’s 11 Pro Mix colors are on the bottom (except for the three Permalba white to the far right).

He has painted with the above colors, working on an untoned canvas. He uses a mahl stick to steady his hand. In the DVD he did not give us his color palette at first, but as he paints he tells the viewer each color.

In this DVD he is doing a master copy of John Singer Sargent’s Lady Agnew (Fig. 10). He recommends students do copies of Master works to help them learn. Obviously, Sanden wants to help train artists to paint using his

methods. He also wants to sell the DVDs, although I must mention his website stated there are no sales at this time. He faces many challenges a painter typically faces, that of interpreting the correct colors to use, mixing them correctly and putting them on the painting in a way that helps the painting to come together.

In conclusion, the methods that Sanden uses compared to Daniel E. Greene have some of the same variables and some different variables/techniques and colors. Both use the tried-and-true technique of systematically moving from dark, to halftones, to the light colors of the painting (<https://www.youtube.com/watch?v=P9KUESDz2t4>). However, Sanden chooses his alla prima method of Impressionistic methodology which he called Premier Coup which means, first stroke. This alla prima methodology of Impressionistic painting Sanden uses is ill suited for my paintings, due to the fact alla prima methodology generally takes only a few hours. The Lady Agnew painting DVD was three hours of instruction. I am not trained in the alla prima methodology and would be unable to complete my paintings in only three hours.



# Case Analysis of Morgan Weistling’s Painting for the Impatient DVD.

Morgan Weistling’s dad sat Morgan on his lap to begin his training at the young age of 19 months. That is “where he learned how to draw as well as how to use his imagination.” Eventually Morgan moved beyond his father’s instruction and began his formal art studies. He joined the Brandes Art Institute at age 15 and was employed at a movie poster company at 19. He worked in Hollywood as an illustrator for 14 years, after which he made fine art the focus of his career. Since then, there has been a great demand for his work. Morgan conducts painting workshops and teaches at the Scottsdale Artist School in Arizona as well. He paints as a “Narrative Painter,” telling stories. He is an impressionist painter.

This is a two-day recording. He provided two approaches towards portrait painting. This DVD was directed towards his viewers being in a school or workshop situation, in that he is painting alla prima and gave himself a short time limit of about 2.5 hours, just as one would experience in an art school or a workshop situation. He used paintbrushes sized 12 down to size six, and smaller, which were Langnickle filbert mongoose hair and occasionally a bristle brush as well as palette knives.

Morgan suggested the student constantly carry a sketchbook, and practice drawing sketches of people for 30 seconds while out and about. This helps with “being able to capture something quickly and train your eye to see things like shapes quickly.” He calls this the “yearbook approach.” You can always recognize your friends even in a small photograph, because of the main placements of the eyes, mouth, etc. He believes this will strengthen your artistic ability to quickly capture a likeness, and trains your eye—helping you to paint better. Throughout the DVD he repeatedly refers to Andrew Zorn’s etchings as an example. Weistling used Windsor oils and Rembrandt colors.

## Weistling’s Two Approaches

The artist calls this first approach “painting from the outside in.” He begins with the same palette and squints to view the simplified shadow patterns and values. He “squints down” to see simplified values and complicated shapes in order to make them into a shape that is less complicated. His philosophy is teaching the principles of “shapes, values, edges and color.” He paints on a #166 Source Tek board.

He mixes his paints on glass, which is painted grey. This is a mid-toned palette. In the first portrait, (Fig. 11) he draws the drawing in with simplified details using vine charcoal. He quickly maps the darks all over the painting. His approach is to paint all the big shapes; painting the shadow patterns with the brush, “like a stylized cut out of the head,” getting a finished sketch, utilizing liquin for a thinner layer of paint. He squints and notes the darks, painting the shadows everywhere and then goes back with flesh tones all over the whole face.

As he gets more and more paint on the canvas, it balances out the darks with the lighter values. He is using a cool light on the model. He repeatedly refers to the “drawing” and discusses the fact that you cannot consider “every little thing” when you are painting quickly in a workshop. He resists the temptation to go into the details on this piece. He suggests you keep “squinting down, laying in larger areas of paint.” This is not a more detailed painting he is doing. He got basic color “averages,” indicating the colors quickly. He calls it a “quick impression.” Morgan wants to go fast! He makes the analogy of how someone is laying down big pieces of clay in sculptures. He says to “react to something that you see,” look for the “flashes of color,” and “have fun with it.” He puts purple into the hair, because he adds many more colors than just those he sees.

Weistling frequently uses his utility knife and cleans off the palette. He remarks: “throughout the painting, [I] have to keep putting out globs of paint.” He warns against being “stingy” with the paint. “We’re moving fast here, people!” So he wants to have the paint available when needed.



First Painting - Weistling

### Here is his palette:

- Titanium White
- Permanent Alizarin crimson
- Cadmium red
- Cadmium yellow
- Cadmium orange
- Yellow ochre
- RawSenna
- Terra rosa
- Raw umber
- Transparentoxide brown (Rembrandt)
- Veridian
- Cerulean blue
- Cobalt blue
- French Ultramarine Blue
- Permanent Mauve





After finishing the “drawing” (in paint) he changes from the quick impression to more careful drawing. He states, “this is when I finally get to slow down a bit.” He pursues the likeness, using a method of “modeling the halftone and lights.” He wants to “think more like a sketch,” not getting “bogged down.” He continues to draw as he paints. In the “third stage,” he corrects some of the drawing as he paint. He does not use liquin in this final stage. He is “refining” as he paints, being more “careful.” He relates what is going to help him “like this painting in the end, is how much I’ve corrected and gotten closer to a better drawing.” He is still “cleaning up.”

When completed, the painting shows a great deal of grey in the skin tones, which was disturbing to me. He ends up with a likeness of the model, whose hair is grey, but the skin tone is not. He discusses the cool lighting and the warm shadows, which are evident in the painting. It is very interesting that he says he felt “lost” during the painting, because it was not his usual method of painting. “It’s a quick sketch. You want a nice quick impression” like Zorn. He calls it “honing it down to being more specifically him,” meaning, the likeness of the model. He just keeps “working it,” trying to get closer to the shapes that present themselves. He also works on the values, “cleaning up any values that are too dark.” He wants to capture a little bit of the essence or impression of [his] model, “not a perfect rendering.”

For the second painting, (Fig 12) Morgan takes a different approach. He calls this approach “Painting from the Inside Out.” He uses orange acetate paper over the bulb to give the warm orange cast on the model.

He does not do any of the drawing with vine charcoal.



Second Painting - Weistling

He uses the paintbrush to “draw,” and actually begins by painting the area of the model’s left eye and uses it as the gauge of everything else he does, value-wise. He is “drawing” with his paintbrush. He begins with halftones and shadow and on the shadows, the deeps look black. He uses almost a pointillism type of paint style, which he called “tiles.” He seems to paint using tiny strokes. The likeness emerges as he paints the eyes. He explains the method he likes to paint with. “You kind of have to do it before you really get it...and when you do it you find out that it’s really not as easy as maybe it looks right now.” He wants the viewer to try this method, slowly evolving the painting/drawing. He is more careful in this painting than the last. He slows down considerably. He begins with the darks, “squinting down and painting the things that pop out at me, as important shapes, keeping temperature in mind while I mix; if something is in the light I’m adding warm color to it. Pretty much that’s it.” He cleans his palette again, mixing a warmer tone. He does spot checks, “putting a little spot of paint down just to see if the value is where I want it.” Further on, he states: “All I do is look at shapes.” As he moves on with the painting, he gets “thick with the paint....making strokes that matter and have volume...” He squints down to ensure he connects the shapes. He is “putting down strokes, almost like in a stylized way...almost in a bold squared off manner, especially because I’m painting a man.” This type of stroke is helping him indicate the rugged character of the model. He “squints and dabs” the paint tiles.

He states he uses his #6 brush to paint with as if it were a piece of charcoal. He paints the shapes and the shadow patterns that he sees when he squints while painting. He used liquin again for the shadows as well as a bristle brush for the background.

He eventually moves to using more flesh tones and the lighter tones. His painting does eventually evolve into a nice likeness of the model, who was different from the previous day. Weistling has special lights adding an orange tone to the left side of the face with this portrait. He suggests viewers must pay attention to the little measurements, because they all add up to a likeness. He wants to ensure that he is accurate as he paints.

As Weistling is approaching the end, he uses liquin so he can “accelerate” the completion of the last session. He cleans his palette and put out more paint. He states: “When you paint this way it’s a much more direct way and you do use a lot of paint, and that just uses it up quick.”

He retouches the halftones and values on a few places, then he says he is done. In a workshop situation, he suggests you can take a photo of the model so you can work on it at home. But never just work without a model or photo.

Summing it all up: Weistling reiterates that the first painting used “The Outside In Method.” This method of painting is “easier” for quick studies and for workshops. The second painting was done using “The Inside Out Method.” He prefers painting using the second method.

Both methods Weistling provided in his DVD use the alla prima Impressionistic methodology which is ill suited for my paintings, again, due to the fact alla prima methodology generally takes only a few hours. This painting DVD was over seven hours of instruction. I am not trained in the alla prima methodology and would be unable to



complete my paintings in only three hours.

## Case Analysis of Cesar Santos’ Secrets of Portrait Painting DVD\*

Cesar Santos, whose work has been seen around the world, is a modern day master. Santos “is known for his figurative works, which juxtaposed classical esthetics and contemporary philosophy drawn from his diverse life experiences” (<https://cesarsantos.com>). Santos studied at the New World School of the Arts beginning in 2000, but just before graduating with his BFA, he dropped out “in search of his visual language.” Subsequently, he graduated in 2006 from the Angel Academy of Art in Florence, Italy ([www.santoscesar.com](http://www.santoscesar.com)). “He studied under Michael John Angel (Student of Pietro Annigoni) and mastered the techniques and methods of the Renaissance, the eighteenth century and the ateliers of nineteenth century Europe and Britain.” He has produced several drawing and painting DVDs. He has had three DVDs produced featuring him: Secrets of Figure Drawing, Secrets of Portrait Painting and Secrets of Figure Painting, produced by Streamline Videos, from Liliedahl Productions. In this DVD, he is painting his wife. He is a realistic painter.

He begins the DVD with a discussion about the “understructure,” the construction that goes under the painting. If you have a strong “under drawing,” the painting will look good because the drawing looks good underneath the paint. He states “It’s better to have a good construction of space of a shape before you add color to it.” He wants his learners to study the form separately from color, separated from value and



separated from shape. He focuses his drawing on these three categories, and begins with proportion and drawing. With a toned canvas, Santos uses the underpainting procedure called “campitura” (Italian for “filled”) of a very warm, light grey. He is painting on a 16” x 20” canvas.

Cesar uses a Pan Pastel sponge and burnt umber compressed Pan Pastel color to apply his drawing with his palette knife for “sketchy” lines. Later, he uses a charcoal pencil (Fig. 13) to map the details of the composition. His philosophy is if you do the hard work of drawing you will be able to do the “upper painting” better later. He also says the likeness is not as important as getting the “character” of the individual, creating a nice sense of personality. He says “but of course, if you do [it] right, then the likeness comes along with it” (personality comes along with the likeness). He uses spray fixative to lock down his drawing so it will not bleed into the paint.

### Day I: Drawing and Blocking-in, or Dead Coloring Stage

Santos divides the painting stages into three or four days: Day one: Drawing and Blocking-In, or Dead Coloring Stage (an underpainting stage that is a set up for the painting stage the next day) and Day two: the First Painting Stage. Days three and four are the Second Painting Stage.

**Here is Santos’ initial palette for the Dead Coloring Stage:**

- Titanium White Alkyd Griffin (fast drying)
- Light Red
- Yellow Ochre Pale
- Raw Umber
- Cadmium Red
- Ultramarine Blue (Old Holland Brand)
- Terra Verte
- Mars Brown (Old Holland)
- Indian Red
- Ivory Black Alkyd Griffin

Since he is only mixing the standard base color for the complexion, he does not set all of his palette colors out. Since he does not need all of the colors of the palette in the Dead Coloring Stage, he postpones putting them out until he needs them in the final painting stage. He saves Ultramarine Blue (Old Holland) Terre Verte, Mars Brown (Old Holland) and Indian Red until a later stage. He explains how he gets the paint color mixtures for use on the canvas. He gives the principles of how to “balance them out.” He premixes, spending more time on the palette, ending up with seven or eight tints for her flesh, using specific hues; making them darker with lower chroma and lighter, with higher chroma for the highlights. He also uses his own pre-mixed colors—meaning, he makes his own tubes of paint. He does a lot of teaching about the shadow colors and observing the colors and temperatures within the scheme, so the viewer can try them at home.





For the flesh tones, he mixes light red, white and raw umber, with two alternatives to that: a low and high chroma alternative. He pre-mixes white and black to get a grey, which he uses by adding it to the base color in order to reduce the chroma in his paints for the skin tones. He mixes warmer and cooler hues, making them similar in value, but has those two alternatives (a bluish grey tone for the skin with low chroma and a pinkish/reddish tone for the high chroma alternative).

He states that he “used to think that the ‘secrets’ were in the medium, and the brushes, and the paint, but it’s really the principles of how you use those elements that make the difference. Not the medium. I don’t think so [now].” For the Dead Coloring Stage, he uses only a little turpentine and mostly only the paint as it comes from the tube. He expects that it will be dry the next day because he used a quick drying white which was mixed with each color he mixes.

He begins to paint, with the darks first, separating the darks from the lights. He pus all the shadows in, then adds the flesh tone values with the dark mixtures and the light, and his focus is on the values and having softened edges, because that will help in the next stage—the First Painting Stage, Day 2 (Fig. 14).

First Painting Stage

In this part of the instructional DVD, Cesar Santos describes the palette, having added several different colors which are laid out on his palette, blended into shades and tints. He is trying to be effective in his painting, rather than having to stop to mix these as he paints. This is similar to what Daniel E. Greene does.

The first painting stage is building upon what was done during the Dead Coloring Stage. He uses cold

pressed linseed oil to thin the paint. He states: “You want to get more of the resemblance of the sitter and after you get that you want to add more information to it.” He says when he was a student, he thought the schools’ training would provide him with secrets. Now, he says he realizes “...the secrets are in front of you...just pay attention to the model, and that’s it.” He comments you have to really study how everything works on the painting, attempting to finalize the expression and likeness of the sitter. In this DVD portion, he lowers the chin, raises the right eye, raises the left eye, and generally ixes the issues and mistakes made, so now the painting is stronger overall. He goes into great detail fixing any issues he finds.

He suggests that it is important to do a lot of master copies. He says “copying masterworks is a must...this will be the bridge between the paintings in the museum and your own work in your studio.” He has studied quite a bit in museums around the world.

Santos suggests that you check out the extreme values of the lightest lights and the darkest darks as you begin your painting. “If I had not have done the darks first, I probably would have misjudged the lights.” In



Cesar Santos’ Palette with pre-mixed tints and shades

the past, painting with lead white, the transparency of the paint led the artists to need to add a lot of white, and out of a practical reason, artists needed to have impastos in the lights and since the darks covered well, they used transparencies in the darks...it still looks good to have impastos in the lights and transparencies in the darks. He mentions that it is important to squint when working on the darks, or use a black mirror to work on them.

His handling of the paint is very direct; he is trying to solve the problem of value and color. His strokes are short and vertical as he tries to describe the surface of the area. He is adding highlights and transitions from shadow to light. He brings out a picture of the shapes in a skull, showing the planes. He attempts to depict and explain those forms and how they change-in the nose, the forehead, and the area beneath the eye. He cautions the viewer to be careful about plane changes on the head and you can see the differences in them as he paints.

In different places he varies the strokes in order to provide softer edges and sharper edges, to give transitions and variety to the painting, “so the whole painting becomes much more exciting!” This provides volume in the shapes throughout the head. This stage is a time to focus on issues in an orderly way. He suggests you force yourself to work on one area at a time.

Second Painting Stage

During the second painting stage, the third day, Santos uses this day for focusing on subtle, yet critical final touches of the painting. He focuses first on ensuring the dark values had not “sunken in.” He uses cold pressed linseed oil and a make-up sponge to spread the linseed oil over the dark areas of the painting. He likes using the same medium used to paint to do this. The painting must be dry and you can tell if it is dry by touching it with the sponge. At this stage the values are in the right place for underpainting, and so there should be very little change at this point. He also adds a little variety to the palette. He uses:

- Ivory Black
- Vandyke Brown
- Indian Red
- Brown Pink
- Burnt Sienna
- Cadmium Yellow

In addition, he had a few mixtures of the flesh tints available (Fig. 15) to retouch and fix things that meet the background/edges. At this stage, the artist chose to paint wet into wet, so that the area he is painting can be painted into. He says using wet into wet creates a nice surface to “accept the colors I will be putting on.” He opined how wet into wet allows you to hide the brushstrokes; it’s a stylistic choice. You can, like “Bouguereau...” have no strokes showing, and or you can show them, like Velázquez and Sargent.

He focuses on one area at a time, with the idea of finishing that specific area. He works on the hair at the bottom right, then the hairline, then moves to the face. He starts working on the left cheek, goes to the left eye, then over



to the nose, progressing to the right eye, and down to the mouth and chin in order to take it to a finish. In this manner he continues around the entire painting. He says, the first thing you do is cover the area, and then you “cover the edges before you do the inside.” He is bringing all areas into a finished state. He checks all the shadow areas, softening them up so there will not be as much contrast in those areas. He states shadow areas needed to be softer, without contrast because “if there was too much contrast here, the eye goes immediately there, that’s our natural instinct...” So the whole face is “a game of edges. Some are sharp, softer, articulation, roundness, you have to decide that.” He states; “anybody can start a painting, but how are you going to finish it?” He reminds the artists that you have to have the attitude of being a perfectionist, “having that attitude... of looking to achieve better things...of improving and getting better.” But, there is a moment of finishing and “moving on to the next project.”

He states that “painting is decision making.” He says the colors of his palette are not going to be exact. He says people often want to record the exact colors of his palette, and they think that by getting the samples of his exact color mixtures, they will be able to have his “secret or the trick to painting. But not really.” He says “No. The principles are to go from high chroma in the lights, to a little bit cooler towards the half tones, to warm shadows.” In general, the truth is that there are different complexions in nature and you have to find the correct skin tones within context to make it look like flesh, because “no two mixtures are the same. As you turn from the light areas, you have high chroma, and as you turn away from that lightness, you get lower chroma as you turn from the light areas you find the lower chroma greys, and these greys reflect the color of the background. And the shadows are warmer. In general, these are just principles... and the pinker areas around the nose and the planes, you find pinker areas around the nose, and that’s what’s important; not really the...exact proportion of titanium white to light red and how much yellow.... After some practice and observation you’ll find yourself managing these colors more.”

While discussing this, he has provided a painting of himself, a self-portrait to compare to the painting of his wife he was working on.

He goes on to re-cover, refine and define each area of the painting, to bring it to a finish. He eventually moves to the neck, chest and hair, redoing each of the areas of the portrait. He darkens the neck and chest, “pushing it [a] little bit farther, and mak[ing] it look good.” He asserts the artist could leave some areas of the painting in the early stages, but “for the purposes of this video I’m just going over every area, second painting it, just so you can see how I can approach it differently.” He reworks the blouse and the ruffles on the blouse, and says he “has to be more specific about what’s going on around [t]here, to describe the form and describe the texture...”

### Second Painting Finishing Stage

In the second painting, finishing stages portion of the DVD, Santos asserts the time has passed to fix any big things that may be “wrong,” but wants to “push himself to the limit of what I can make better.” The changes are very subtle at this point. For instance, he adds more color to the headband, makes some changes to the bottom of the right eye, touches up the highlight in the eyes and adds “more information around the eyebrows,” adding the “illusion of hair” to the eyebrows. He states: “the whole time you are painting, you’re going from general to specific, from simplified to more information. You have to be very focused, and just look at the overall impression.” You must have both cool and warm parts of the painting. He eventually summarizes the process, encouraging all artists to use these principles, and decides the painting is finished (Fig. 16).

This painting DVD was nearly 20 hours of instruction. While I would likely be able to put in 20 hours on each of my paintings, time is of the essence and it may be that this method takes too long. This time constraint makes this methodology unable to support the creation of art in the support of the missionaries.







## Case Analysis of Daniel E. Greene’s *Erin DVD*.

Daniel E. Greene, N. A., has been recognized as one of the preeminent artists of all time. (\*The “N.A.” after Mr. Greene’s name signifies his association with the National Academy, an honor bestowed on significant American artists). Mr. Greene’s paintings are in over 700 private collections worldwide. He is highly regarded as a portrait artist. Heads of state, such as governors, senators, royalty and many luminaries have come to his studio for a portrait. A force in maintaining high standards and a revivalist of the American Realist Movement, Greene taught at both the Art Students League and the National Academy in NY. As a teacher he has given thousands of students a solid foundation of technical skills. He is the author of the books: *Pastel*, and *The Art of Pastel*. These books were published internationally in eight languages. He has produced six instructional DVDs that have been acquired by artists worldwide. He was a legendary, celebrated artist. Some of Mr. Greene’s subjects include: First Lady Eleanor Roosevelt, Astronaut Walter Schirra, Dave Thomas (founder of Wendy’s), Governor Benjamin Cayetano of Hawaii. He has painted the Deans, Presidents and patrons of colleges and universities such as Tufts, Duke, West Point, Columbia, New York, Penn State, Yale, Harvard and others.

I utilized Mr. Greene’s instructional DVD, the *Erin* oil painting video, produced in 2002, for this case study, which provides the creative process and thinking he used to produce this portrait. This DVD is 160 minutes long and Mr. Greene does the painting over the course of four sittings. The palette is a significant factor for Mr. Greene, so that his premixed colors can be laid out initially. It is a middle tone palette, so that light tones look light, the middle tones look middle-toned, and the darks look dark. It is a greenish brown, cool color, standing out in comparison to the warm colors of the skin tones. The colors mixed to paint this extra-large palette were raw sienna, black and a bit of sap green. After painting this color on his palette, he then sealed the palette with polyurethane varnish so it would not suck the oils out of the paints.

His palette begins with white, which controls the drying time and viscosity of the paint. He chose the fast-drying white, flake white, which accelerates the drying of the paint.

**His palette contains these colors:**

- Flake White
- Ivory Black
- Prussian Blue
- Raw Sienna
- Yellow Ochre
- Naples Yellow
- Cadmium Red Light
- Alizarin Crimson
- Burnt Sienna
- Raw Umber
- Burnt Umber
- Sap Green
- And “an optional color” Terra Verte



These colors are the colors he uses for every painting he does (Fig. 17). He does use additional colors to paint clothing as necessary. However, these are the colors he used for all skin tones.

He explained and demonstrated his methodology for premixing the skin tones and showed his technique of putting the paint out and pre-mixing each color, discussing exactly the procedure of adding white or yellow to mix the six tones and hues of the colors.

Mr. Greene pre-mixed exactly the six tones and hues of each of the colors—in advance. It took him approximately 10 or 15 minutes prior to the sitter’s coming for him to mix all these colors on his palette. He mixed all the colors he would likely need for the flesh tones of the portrait in advance so as to save time.

He discussed the different types of brushes. Bristle brushes, which hold a lot of paint, can stand up to rough treatment. Sable brushes are for details and delicate blending work. He describes brights, flats, round brushes (most widely used with Old Masters) and the combination of all three, called a filbert, which is the one he prefers. It is an extremely useful tool. The fan brush is traditionally used to blend one wet color into another, but he uses it for a different function. The pointed type of filbert brush is one of his favorites, called the cat’s tongue brush. He recommended that artists get sizes 1-12 for the bristles, and sables in size 1-9, but he has the brushes in every size so he can “always find a brush of the size and shape that I need that is clean and that has the right feel to it” (resistance or spring).

He discussed the medium he used, which changed the “consistency and character of the oil paint.”



Some mediums accelerate the drying of the paint. He discussed how over the centuries artists have not come to a consensus of what constitutes the idea of a medium. He used a “very simple medium” of 1/3 stand oil and 2/3s turpentine. He liked it because it accelerated the drying, added gloss, facilitated blending and provided a drag to the brush stroke.

### THE CANVAS

Mr. Greene discussed the three types of weave, fine, medium, and rough. Many portrait artists who strive to get a great deal of detail in their work use a fine weave canvas to produce a sharp textured painting. Impressionistic quality or impasto painting types need a rough weave canvas, which makes you “an instant, automatic impressionist.” Mr. Greene preferred to work on a medium to fine weave canvas, so as to “obtain both rough, thick impressionistic qualities as well as fine lines and sharp details.”

Mr. Greene preferred to paint on a middle-toned canvas. He discussed the use of his toned canvas. He wanted the tone to be a middle-tone. He does not favor working on a white canvas. He discussed the disadvantage of using a white canvas;

When one works on a white canvas, the disadvantage is that every color initially is darker than white, and when you use light colors and put them on a white canvas, your light colors look dark until you surround them with darker colors, to give them some contrast. Any place where the white of the canvas is left uncovered, it remains white, which is a very bright, vibrant note, and very often artists have to cover the white just to get rid of it. When one works on a toned canvas, however, the virtue is that the light colors register immediately, they contrast with the tone of the canvas and the light colors look light. Additionally, anyplace where the canvas is left uncovered, it remains a middle tone, which is much less prominent than would have been white. And third, the color with which one tones the canvas has a very big effect on the outcome of the painting. Generally speaking, one tones the canvas in contrast to the warm colors that are going to be found on the skin tone. In this case, I am using a cool color for the tone.

Mr. Greene creates that tone by mixing raw umber and a little bit of veridian, diluted with turpentine. He wipes it on the canvas with a large brush; then wipes it off with a paper towel. He initially wanted the tone darker to provide a middle-tone when wiped off. Of course, it would not all come off, but he wanted it to dry to a middle-tone, or slightly lighter, or slightly darker. Avoid toning the canvas very dark “because you will lose too much inner light,” or very light, because it “then is virtually of no value in terms of your light standing out.”

### POSING THE MODEL

Mr. Greene discussed the procedure of how he posed the model. He begins with the model’s face directly pointed at him, and then he turned the face slightly more progressively to the right and this process continues until the pose was satisfactory to him. The pose he chose ended up being a 3/4 pose.

### CHOOSING THE BACKGROUND

In choosing the background, the first choice “ought to be the value of your background, meaning the light and dark quality of the background. When one uses a light background, the dark parts of your subject stand out.” So if one wanted to bring out the darkness of the subject, use a light background.

### MIDDLE-TONED BACKGROUNDS

Mr. Greene said about the background: “normally, a middle tone is the choice that artists make.” Over the centuries, middle-toned backgrounds have been used much more widely than very light or dark backgrounds. Because with a middle-toned background, the lights are now quite visible, and so also are the darks. One can see the darks of the figure as darker than the background, and the lights on the face, especially, are lighter than the background. A middle-toned background works well.

### DARK BACKGROUND

Looking at the dark background, the lights will stand out in vivid contrast to the background. The darks will meld or disappear into the background. If one wishes the lights to stand out, a dark background is selected. Be careful of the lights getting more attention than the face. The extreme contrast of the light blouse and the disappearance of the darks make this one he will not be using.





PLACEMENT AND DRAWING

The first consideration for starting the portrait is the correct assessment of proportions for dealing with the model’s face. The correct proportions of the model’s face are important for getting a likeness. Mr. Greene first looked at the model’s face to determine if the face is divided into equal thirds. He judged the distances of the model’s face to be equal thirds in three areas from the top to bottom of the face: 1. the top of the hairline to the top of the eyebrows, 2. from the eyebrows to the bottom of the nose; and 3. from the bottom of the nose to the bottom of the chin. In this case, there are differences and they are not equal thirds. So he deals with distances of length first (Fig. 18).

He marked on the canvas and indicated the thickness of the eyebrows, then he came down underneath the eyebrows the appropriate distance to the beginning of the eyelid, then the fullness of the eyelid, then the opening of the eye. He follows this process with each eye. Then he assessed the distance downward



from the bottom of the nose to the top of the upper lip, and bottom of the shadow, or the top of the upper lip, then the fulness of the upper lip to the center line of the mouth, and lower lip in comparison to the upper lip; then the distance underneath the lower lip until the beginning of the chin, then the remaining space on the chin.

After assessing the lengths of the face then he found the width of the face. He began with the drawing of the nose...paying particular attention to matching the angles or slant of the model’s nose,” and he felt it was “very important to judge correctly the width of the base of the nose,” and then he indicated any shadows there may be on the side of the nose. Then he moved to the side of the nose a little to the right and a little to the left of the nose, putting in the corners of the eyes, using a plumb line to judge how close the corner of the eye may be to the side of the nose. Then he judged the relative widths of the eye socket. Then he indicated the width of the eye on his right and then the eye on his left. Moving from left to

right, he judged the distances of the shadows and the patterns of light. At all times, he paid a “great deal of attention to matching angles.” He “believes the ability to be able to see and match angles, slants, is an important skill to acquire.”

Mr. Greene typically draws and redraws three times. He begins his drawing by diluting a raw sienna and black mixture, mixed with the stand oil and turpentine mixture. Then he redraws with darker, thinner, more diluted paint and a smaller brush each time, as he fixes any errors in the first drawing. He uses a smaller brush and darkenes the paint so it is more liquid, “so that my last mark will always be the one that I can most easily see because it will be thinner, darker, sharper, more liquid and more accurate than the those that preceded it.” From a distance, “one can more easily see proportions, masses and values. When you are close to the model you can more easily see the color and the detail.”

He likes to leave at least the height of the individual’s forehead from the top edge of the canvas when he planned the composition. He explained he was drawing her life-sized. He put her head a little to the right of center, using the width of her face to judge and ensured her face was not too close to the left edge of the canvas. Then he began to paint.

PAINTING: DARK, MID-TONES, TO LIGHT

Mr. Greene paints the deepest darks that he sees first. In this instance, it is the dark tones of the hair, the glasses, the shadows on the face. He begins by massing in the darks of the sunglasses. He paints those that are darker, and then the lighter darks. He discusses the acquired skill of judging the deepest darks, and then the relationships between all the other shaded areas to the deepest darks. He suggests squinting to see the dark masses. He uses the background as an important foil to compare the values. He asks himself with every stroke, “Is the area that I am looking at darker than the background, is it the same as the background, is it lighter than the background?”

He paints the shadows in relatively thin paint. He deliberately paints the lights in impasto. He progressively darkens the darks until they are full strength, and the lights lighter, giving himself a little bit of room to make the darks darker and the lights lighter as he paints. He puts the darks on slightly beyond the drawing lines, and with the lights he trims away what has gone too far. This produces a connection of the paint providing a more painterly approach, in comparison to another method in which artists carefully fill in the boundary drawing lines on the painting. He deliberately goes beyond those drawing lines with the paint. He fills in the deep tones on the eyebrows, the underside of the eyelid, and indicates some of the greenish eye color of the model. He does the shaded portion of the eye, the shadows in the corners of the eye, and the upper lip, as they are similar in value. He also does the deep darks of the inner ear again, similar in tone to the other warm shadows. He puts in the cool and warm tones of the shadows



on the face. Then he goes back and double checks the inclusion of all the darks. The entire process moves along quite quickly as he already has the color mixtures on his palette. He moves all over the painting, inserting the dark shadows that he sees, completing the initial stage of putting in all the darks.

He now moves to the middle-tones, and completes them a bit differently than the darks. He puts in warm ochre colors, primarily using little to no medium. Instead of painting the middle tones in masses, he uses “broken, spaced strokes,” and these middle tones are “directly to the left of all the darks.” He analyzes the cool and warm tones. He is trying to “discover the distribution of warm, cool and ochre” tones. He is simply “preparing the values and colors in the middle-tone with which the painting will be finished” as he continues to prepare the painting. He stops at this point before he discusses the cleaning of the palette and how he mixes the paint fresh each day.

## SECOND SITTING

Mr. Greene lays out fresh paint and goes back to the darks of the hair, eyelid, nostril and the cast shadow beneath the nose, darkening them all. He begins mixing the paint for the darks of the hair. He quickly moves through the darks to work on the mid-tones, which are the darks/shadows of the blouse, a middle tone, and he checks to ensure he has covered all the dark and middle tones prior to going to the lights. He paints the lights fractionally darker than they appear, using straight paint, keeping a little space between strokes, so they are not too solid or too much in mass. He matches the degree of value of the lights, and paints them darker than they appear, leaving room for “continually lightening the lights.” He then paints using warm, cool and ochre colors. In effect, he picks up paint, then wipes off some of the excess paint on his brush so it does not surprise him with too much paint from the brush coming off on the painting. He discerns where the middle tone starts and the light begin. He bypasses the highlights at this point, and prepares the warm tones to get ready for the highlights which are to come soon.

He angles his strokes from left to right. On the forehead, he has to feather the paint from left to right to avoid the glare. He suggests another way of doing that is to knock down the paint glare with a fan brush so as to see the canvas without glare. Greene continues to go lighter, but puts in more ochre in the section beneath the eye, then begins to work on the ear, laying in both middle tones and highlights. He progresses to the middle tones on the blouse, beginning with the darker tones which are farthest from the light, then as he moved toward the light, painting the lights. In effect, he paints the head first, then moves to the clothing to paint the darks, middle tones and lights without establishing the highlights or the background. He begins the background so he can “adjust the values and the colors on the figure with the background to relate them to.”

Mr. Greene mixes the color so he could evaluate the direction of the color and values. He applies this background color to the painting, toward the outside of the painting, varying the color as he mixes it, rather than mixing the exact color and applying it all over the background, so there would be “subtle variations of color within” the background. He is getting some colors on the background which are comparable to what he sees, knowing he is going to go over it several more times. To unify the painting colors, he introduces some of the background color into some of the shadows on the painting. He carefully controls the drawing of the background color with a sable brush next to the face.

After completing the background colors, he returns to the darks to compare them to what they should be with the background colors in place. He squints his eyes to check the degree of contrast in the tones on the background and the closeness of the values he is painting in the darks. This will have much to do with what happens in the lights on the other side of the painting. He begins with raw umber to paint the back of the neck, which darkens the value of the neck and brings the value considerably closer to the value of the hair. He squints to compare tones and values.

He works on the edges of the darks where they meet the middle tones. He continues to adjust the shadows and middle tones and then proceeds to the lights.

## HIGHLIGHTS

Mr. Greene now begins painting the highlights. To attempt to make them appear as accurate as possible, he has to go over them several times. He attempts to match the highlights all over the face.

## THE EYES

He begins the darker tones of the shaded area of the iris, then the lighter section of the iris. Whatever he does on one eye, he does immediately with the other eye. He works on the pink rim beneath each eye and then paints in the pupil. The iris is a circle and the pupil is as well, so they require black paint. He also paints the eyelashes. He continues to work on the details of the lights.

He returns to the blouse and works on the warm colors he sees. He applies a layer of white and identifies some of the shapes. This is in preparation for the work he will do the next day. Even though the folds of the blouse will change, there is one ingredient that does not change. This is that the light will always come from the upper left and the shadows will always be cast to the right...and so he has assurance while he paint the things which do not change, and deals with them when they are most interesting.

He begins working on the earring, putting in the dark parts of the earring first, then the middle tone portions. Then for the light, he uses yellow and white, not making it quite as bright initially as it will become; leaving room for it to go even lighter than what he currently has.





THIRD SITTING

Mr. Greene begins with a discussion of “sinking in” which is when some of the oil is drained from the paint by the absorbent surface, thus, the colors dry matt and flat from the colors originally used. Other colors retain their shine because they do not sink in. When one paints on sunken in colors, it may not match the colors when the painting is finally varnished. To avoid this, and to immediately revitalize the colors prior to painting at each day’s sitting, one should spray the painting with retouch varnish. Greene demonstrates the procedure. He suggests the paint spraying be done out of doors, which he does immediately prior to painting each day.

Mr. Greene states that the earlier, lower layers need to be relatively oil-free, following the principle of “fat over lean.” When a painter begins to use medium, he must keep using medium, thus, the earlier layers of the painting need to be relatively oil-free, and the later layers should have an increase of oil.

Using a dry brush, he touches up the middle tones, as well as the tones around the face. He utilizes scumbling to do so. Then he begins working on the lights again, making sure the value of light he selects is repeated in other areas so he can compare them to the forehead, which is the strongest light. He mixes the background color again, so as to touch up some places on the outline of the lights of the face. He tests the color and value with what he did the previous day, touching up that outline to provide a strong, crisp edge of the face. He judges the distance from the eyebrow to the top of the forehead, the length of the hair to the bottom of the glasses, and concludes the top of the head needs to be brought down a bit.

When painting hair, an artist should follow the line of the forehead, imagining the line of the forehead going through the hair. This ensures the skull line is correct.

THE HIGHLIGHTS IN THE EYES

The highlights come and go, but they change the expression of the eyes quite a bit. They are on the upper portion of the right side of the eyes. When he makes one highlight, he ensures they are in both eyes, and are the same in both eyes. The reflected light on the iris is lighter at the bottom of the eye, where the light goes through. He makes it just a touch lighter.

THE NECKLACE

Mr. Greene puts the dark part of the necklace and the cast shadow in first. He crosses the collarbone, laying in the necklace shadows, which helps define the contour of the necklace on both sides of the neck. Then he indicates the gold highlights of the necklace, using a sable brush, yellow and white paint, and a bit of sap green. Then he paints the stone of the necklace, indicating the shadow beneath it and the grey of the stone.

THE FOURTH SITTING

The fourth sitting begins with a discussion of oiling out. He mixes a medium which is four parts turpentine and one part stand oil, which he will brush all over the painting. It helps by adding a slightly soft layer, so the paint will fuse into this very thin layer of oil. The old masters used this technique, covering the head with a thin layer of oil. The paint must be dry, or it will smear. To do this, you look at the painting from the side, so you can see the dry, matt sunken-in portions of the painting. Spreading the medium all over the painting helps you revitalize it.

Greene works on the shirt folds, and discussed the old master Diego Valazquez, who made many sharp folds in the cloth folds of his paintings. He also discusses how he looked to some of the old masters’ works for help.

HELP FROM THE OLD MASTERS

Daniel Greene discusses how he often looked back to how great painters from the past handled particular problems; for instance, heads in a particular position in a north light situation. This provides insight into the painting techniques of such masters as El Greco, Vermeer, Rubens and Michelangelo. He observes how other artists of the past surrounded their white fabric with dark fabrics or backgrounds. He provides specific examples of how some artists, such as Rembrandt, Ange’s, Bouguereau and Sargent treated the white clothing and the edges. He continues working on the highlights on the nose, and revisits the reflected light on the side plane of the nose, the hair, and the forehead. He goes full strength on these highlights on the face, head and on all of the lights.



THE SIGNATURE

At this point, Greene signs the portrait. He then provides tips as to the way the signature can add to the painting, such as: having the signature pointing up or down, toward or away from a particular area; signing the painting in a dark tone or a light tone; the color of the signature in a harmonious color or contrasting color. His personal preference is to sign the picture in an unobtrusive way, not on the skin tone or on the clothing, using a #2 small, round brush and diluted paint with turpentine to help the signature flow. He signs the painting in a color that is darker than the background. Prior to stopping, he checks the picture from a number of points of view, such as the model’s expression, edges, then looks at the painting in a mirror to see if there are any mistakes. He analyzes the old masters’ paintings, then states, “when you have realized your intentions, the painting is finished.” (Fig. 20).

Mr. Greene truly showed his teaching nature. He covered many more topics than the other artists did, and they are expressly applicable to portraiture.

This research project utilized Case Study analyses of several of the finest artists in recent history but ultimately singled out the portrait artist Daniel E. Greene (Fig. 19), utilizing his *Erin* DVD, which provides his methodology of painting in oil. I believe that the methodology Greene used was most effective for painting portraits. After completing my visual analysis of these professional portrait artists methods, some of whom I admire a great deal, I concluded that Mr. Greene’s methodology is the most time efficient methodology, preferred for my use during this research study to those used by the other artists presented here. Mr. Greene had his insights into creating believable fleshtones published in the 2003 edition of *The Artist’s Magazine*, in an article called *Portrait of a Palette* (Munson). While a student at the Art Students League, he determined to set out to go to The Metropolitan Museum of Art and compare the colors and values of the skin tones he made in order to relate those tones to the skin tones of the Old Masters. Before setting out on this venture, Mr. Greene mixed several versions of skin tones and dabbed his “mixtures onto a strip of canvas, added a value scale, and gave a code to each combination” (Munson 28). He kept detailed notes about how he mixed each hue. At the museum he compared his skin tone mixtures to paintings by “Cassat, Degas, El Grecco, Rubens, Sargent, Vermeer, and more, and took notes about the matches he found. And he came away with an understanding that has formed the foundation for his palette and his paintings” (Munson 29). Greene stated in the article that he saw two skin tone palettes: a golden/rust/yellowish palette, and one based on pinks and grays. He “narrowed down a group of colors that are very likely to be present in most complexions” (Munson 29). Before every painting, he spends time mixing these basic flesh tones, so as to have them ready to go prior to painting his subject (generally from life). The palette contains lighter and darker skin tones, ready to use should they be needed in the painting. My use of Mr. Greene’s palette will facilitate my paintings of the deliverables. In my estimation, Daniel E. Greene’s methodology was best suited to the creation of my traditional paintings and will help most in financial support of these missionaries. Going through the procedure of the visual analysis paved the way for my interpretation and selection of the Daniel Greene methodology of painting.



(Aobve) Photo of Daniel Greene by Susan Farley for the New York Times  
<https://www.antiquesandthearts.com/daniel-greene-n-a-portrait-figurative-artist-86/>



(Left) Final Portrait from Erin DVD by Daniel Greene.





CROSS-PARTICIPANT  
DATA MATRIX: ARTISTS

The following is a summary of each of the artist’s methodologies. For ease of reading, I decided to depict the differences between these four well-known artists in table format. In order to complete this summary of each of the artist’s methodologies, a preliminary analysis was completed. As a result of the preliminary analysis, Table 1 was compiled. This table represents a synopsis of the topics which were in each artist’s video. This preliminary analysis is presented in matrix format.

Artist	Palette	Paint Company	White/ Tinted Ground	Methodology/Approach
John Howard Sanden	10 specially formulated flesh tone combinations: Three Lights; Light 1, Light 2, Light 3. Two Halftones: Halftone 1., and Halftone 2. Two Darks: Dark 1, and Dark 2. Three Neutrals; Neutral 3. Neutral 5. Neutral 7. Also uses: Cadmium Yellow light, Yellow Ochre, Cad. Red light, Venetian Red, Cad. Orange, Burnt Sienna, Burnt Umber, Alizarin Crimson, Veridian, Cerulean Blue, Ultramarine Black, Ivory Black, Permalba White	He had his own paint colors: The Portrait Institute Color System. Not sold any longer (portrait institute. com)	White Ground	Goes from darks to half-tones to lights (traditional methodology) Painting a Master Copy from John A. Sargent’s painting of Lady Agnew. Paints using an impressionistic methodology called Premier Coup (first stroke) or Alla Prima—painting the complete painting in one sitting.
Morgan Weistling	Titanium White, Perm. Alizarin Crimson, Cad. Yellow, Cad .Orange, Yellow Ochre, Raw Sienna, Terra Rosa, Raw Umber, Trans. Oxide Brown, Veridian, Cerulean Blue, Cobalt Blue, French Ultramarine Blue, Permanent Mauve	Windsor and Newton  Rembrandt	White Ground	Paints as though the viewer is attending a workshop. Draws with vine charcoal Paints from a live model. Provided two painting approaches. 1st painting approach: “The Outside in Method.” He wanted to paint the big shapes, values, edges and color. Begins with the darks, moves to the lights. Squints down to see simplified shadow patterns and values. Gets “a quick impression.” 2nd painting approach: Painting from “The Inside Out.” Painted using tiny strokes called “tiles.” Began with the model’s left eye and used it as a gauge of all other values.
Cesar Santos	Titanium White, Griffin Alkyd, Light Red, Yellow Ochre Pale, Cad. Red, Raw Umber, Ivory Black Alkyd Griffin, Cad. Yellow, Vandyke Brown, Indian Red, Brown Pink, Burnt Sienna, Ultramarine Blue (Old Holland), Terra Verte, Mars Brown, (Old Holland)	Windsor and Newton  Premixes his colors into tints and shades of each of the colors	Light warm grey campitura	Draws with a Pan Pastel burnt umber color and a sponge; uses “sketchy lines,” then goes over any corrections with black charcoal pencil. Has different “stages;” 1. The Dead Coloring Stage 2. First Painting Stage 3. Second Painting Stage. Provided many additional points of how to paint better. Took four days and over 19 hours to complete the painting and to show his process
Daniel E. Greene	Flake White, Ivory Black, Prussian Blue, Raw Sienna, Yellow Ochre, Naples Yellow, Cadmium Red Light, Alizarin Crimson, Burnt Sienna, Raw Umber, Burnt Umber, Sap Green, and“an optional color,” Terra Verte	Premixes his colors into 54 tints and shades of each of the colors used. Suggests squinting to see the dark masses	Mixes raw umber and a little bit of veridian with turpentine to have a middle-toned canvas	Provided many additional tips on how to paint better. Paints the lines of the drawing three different times; using lighter to darker lines. Uses the background to compare his colors with as he paints. Painting from life; suggests you learn the most from life rather than master copies. Paints from darks to mid-tones to lights (traditional). Made the darks darker and the lights lighter originally, and as he painted, he put the darks on slightly beyond the drawing lines, and with the lights he trims away what has gone too far. Paints outside the lines with the darks and the lights and covers them later in a “painterly fashion.” The process took three sittings and two hours to show the process he used.



# VISUAL ANALYSIS of THREE MISSION ORGANIZATIONS

## MERCY SHIPS

The visual analysis utilized the websites of three different mission organizations. The first mission organization is called Mercy Ships ([Mercy Ships.org/](https://www.mercyships.org/)) (Fig. 21).

The intolerable suffering (Fig. 22) of so many of the people truly pulls at the heart strings of the viewer. Their video actually brought me to tears. Their video mentions “we can change the individuals, one life at a time.” They do this through surgeries. The staff



of doctors and nurses and the support teams help those who are in need of medical assistance. There are eight different pages of individual stories of people who were helped in Africa alone.

The webpage opens, and the first thing you see is a somber, five-year-old child named Maeva as see in figure 23. Individuals who are interested in this organization can find all the buttons needed to learn more.

As a newborn, Maeva had been severely burned on her leg, foot and hand when her four-year-old brother accidentally caught her mosquito netting on fire while playing with matches. The family took the infant to the hospital, but could not afford the surgical treatment for her, so they took her home to care for her burns. As she grew, “her scarred skin was contracted. The skin in that state meant she would likely never walk correctly or wear shoes, and she would need treatment for pain for the rest of her life. As the years went by, the other little girls laughed at Maeva while she limped home crying.”





The website utilizes photography and text. In this photograph you can see the deformity of Maeva's foot, and the scarred flesh on her leg and hand. This photo enables the viewer to empathize with the young child, showing the need for the Mercy Ships' surgical intervention. There is a blend of text and images. The deep grey-blue background helps focus your attention on the child. There are many images of happy, healthy, smiling people after their procedures, which are colorful and empathy-creating. I did not note any iconography or semiotics on this site. I did, however, find this! (Fig. 24) They offer school for the children of crew members, and they had an opening for a Physical Education teacher! The photo provides what seems to be a teacher who is teaching a lesson to some real students. The equipment is typical of a lesson for floor hockey, and the students are keeping the "no high sticking" rule.

The audience is those who are interested in supporting the Mercy Ships organization. At the end of each screen, the website immediately provides a "donate" or "volunteer" button.

This website is embedded in a wider cultural context in that there are suffering individuals everywhere who need help. But where will that help come from? Who will provide their need? These individuals who serve on Mercy Ships have said: "Here am I. Send me!" (Isaiah 6:8 NIV).

After the surgery, we see a smiling Maeva, walking with a walker (Fig 25). The next photo shows her wearing shoes, which was her dream come true. (Fig. 26)

Maeva's last photo is bright, the sun is shining, and the photo implies that if you come to Mercy Ships, you will leave with your dreams fulfilled.

The composition of the website utilizes the newest format in which one part of the image remains stable and unmoving as one scrolls down the page. This is the newest type of imagery in websites.

As you click on the stories, one may see the story of 13-year-old Marie Madeline (Fig. 27), who developed a severe muscle contracture of the right leg when she was a child. As she continued to grow, her knee hyperextended backward, leaving her with a severe limp when she walked. Her parents had no money, yet still wanted her to have

a normal life. Then came the news that the Africa Mercy Ship was only 100 miles away. Soon she was scheduled for surgery. After surgery her therapy took several hours a day, but then a few months later, she was able to return home to her village. Here is a picture of Marie Madeline after her life-changing surgery (Fig. 28). Marie Madeline eventually wants to be a doctor so she can help people as she was helped.

Following each story is a "donate now" button. These stories are wonderful in that they have the capacity to heal





the individuals who come for the surgical or medical treatment.

Mercy Ships is building another ship called the *Global Mercy*, which will join the *Africa Mercy*, thus doubling their “capacity for healing.” Mercy Ships’ motto on their web page is: “Floating Hospitals. Vessels of Hope.” They help the forgotten poor of these countries. They state:

Our ships are state-of-the-art facilities that offer clean water, reliable electricity, and care centers. Because over 50% of the world’s population lives within 100 miles of the coast, we’re able to sail modern hospital ships with crews of volunteers directly to people who lack access to safe, affordable medical care.

With this successful blend of imagery, storytelling, successes, sunshine and happiness, one cannot help but want to imitate this website. The aesthetic choices of this website connect me back to my own aesthetic choices. I now have a website with photographs of the images I painted, and I need to incorporate this into a visually engaging deliverable on the way to selling the prints and possibly the original paintings in order to raise funds and engage the audiences who will view this site. The aspects that are able to be utilized for my own website are images of the prints to be sold, also a way for individuals to purchase the originals as well. This will provide financial support for the missionaries.

In addition, perhaps I should include the missionaries website addresses so individuals could directly support them. Also, the missionaries websites may need to have a link provided to my website where their supporters could purchase the originals or the prints and the money would go directly to the individual ministries.

## World Vision

The second mission organization is called World Vision ([worldvision.org/](http://worldvision.org/)). The composition of the website utilizes the newest format in which one part of the image remains stable and unmoving as one scrolls down the page. This is the newest type of imagery in websites. The colorful images and orange in World Vision’s name provide a warm, approachable experience for the viewer.



The website opens with a young girl, a mere child, looking into the viewers’ eyes (Fig. 29). The audience is those most likely willing to help the organization.

The girl child is most likely Hindu, and out of focus in the background are three more young girls playing. The title states: “Together to END child marriage.” This is certainly heart-rending...the little girl looking right at us is about ten or 11 years old. She is wearing a bindi, (the red dot on her forehead which signifies she is married) and is likely from India. The Hindu cultural practice of marrying off girls as young as ten, such as this girl pictured on their website, is sadly, quite common. Due to economics, girls are not valued in the Hindu religion, only boys. Traditionally, the sons will care for the parents when they get old. There is also now the illegal practice of female feticide, sex-selective abortion. “Female feticide is driven by many factors, but primarily by the prospect of having to pay a dowry to the future bridegroom of a daughter. While sons offer security to their families in old age and can perform the rites for the souls of deceased parents and ancestors, daughters are perceived as a social and economic burden” ([pubmed.ncbi.nlm.nih.gov/20879612/](http://pubmed.ncbi.nlm.nih.gov/20879612/)).





The next image is text (Fig. 30). It describes the number of millions of people World Vision has helped. It is simple, forthright, pleasant to look at and gives a clear numerical explanation of what you are seeing.

Here is another photo, (Fig 31) but with more text. The buttons allow you to return to the Home screen, and the text is not too “busy.” The color theme of green, yellow and orange is repeated--from the photograph to the green background for the text. Perhaps the actual shade of green from the trees would have been nice to use again. It is a very pleasant photograph: the children holding hands and looking directly at the viewer implies the innocence and safety for the two young girls depicted here. The out-of-focus backlight of the sunlit image is lovely; the colors of green, orange and darker tones of umber and black provide color harmony.



When you click on buttons in Fig. 32, imbedded text appears. This is where you will see more text boxes, and then, when you click on the sector, there are text and videos as well as documents. Here is a screen shot from one of the videos (Fig 34). Below is a photo with the publication of the Case Study they did in 2018 on children from Syria (Fig. 33).

The site offered no semiotics and provided no iconography. The website appears to be a good representation of the ministry. This connects to my project in a small way, in that I will provide photographs and images more so than text. I want to describe the process of the deliverable artwork and provide the images for the viewer.

This Website has many redeeming qualities about it. They are utilizing the newest method of scrolling throughout the website and the buttons make it easy to navigate. This is an important aspect for my website. As I add information and buttons for the viewers of my website, this would make it possible for viewers to actually purchase the prints and perhaps even the



original paintings.

## Serving His Children

The third mission organization is called Serving His Children (SHC) ([Serving His Children](#)). Thus far, I have described two missions organizations which were successful in their ministries as well as their websites. I will now include a visual analysis of one organization whose goal was to save the lives of malnourished African babies and children which was not successful and has since been shut down. Since there were death threats toward some of the individuals involved, I will not share their real names.

This image (Fig. 35) is a photograph accompanied by both text and images. The orange of the text expresses warmth. This is a photo which is engaging, and the bright sunlight helps depict happiness in the image. This implicit message suggests that SHC will help everyone be healthy and happy.

The audience appears to be those interested in helping the poor. In a desperately poor African country, among the poorest countries in the world, a missionary was accused of being a mass murderer, even though she was saving hundreds of malnourished children with her food and medical assistance ministry. It is beyond unfortunate that the poverty and desperation of the recipients of this mission endeavor drove people to do horrible things. The evil that exists in this world destroyed the organization. I learned specifics from an insider who had ministered with this organization.

The accused missionary, I'll call her "Bea," founded Serving His Children in 2009. She devoted over ten years to the service of the poor starving people there, serving thousands of malnourished children during



the time of the ministry's existence. Bea started this ministry when she went to Africa after high school (NPR.org). When she returned to the United States after the ten months she spent there, she felt led to return to begin a ministry. She clearly states in a FOX News video that she was experiencing a "White Savior Complex" (Foxnews.com)

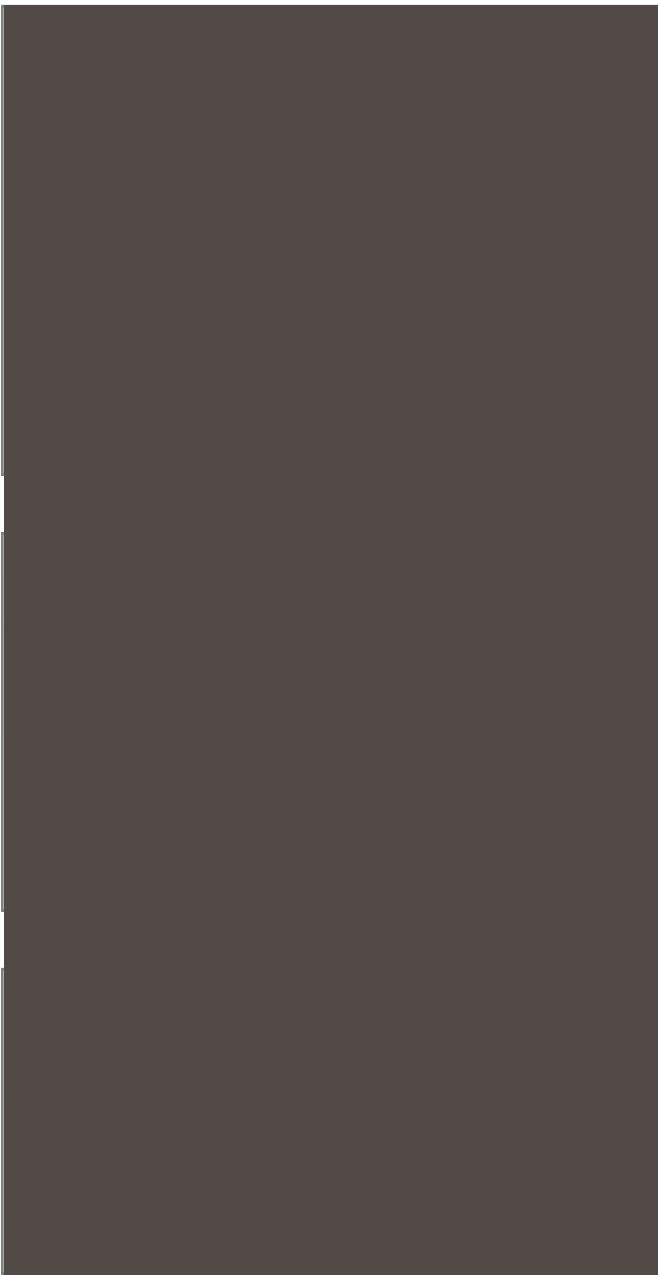
This image (Fig. 36) is of a woman with twins who had been severely malnourished. The mother believed the children were going to die, and thus was distancing herself from them by not touching them or engaging them, yet they were healed as a result of SHC ministry. The entire story is fascinating, however, the image on the website where you click to read the rest of the blog, is very grainy (Fig. 27). Also, you cannot see the babies because they are cut off of the photograph.

This website and ministry are now defunct. There are two videos which require passwords to be able to see them. Also, on this website there is still a place where one may click to donate to the ministry.

Following (Fig. 38, 39, 40) is some of the text on the website which explains what the ministry was doing in this location.

These webpages present quite a bit of textual information, and it is too crowded on the page. These webpages are using too much text to describe the plight of the people. This seems to make the website design not as effective as it could be. This could be a potential missed opportunity—or it could be that no one has updated this website due to the lawsuit the founder was embroiled in.

My insider suggested Bea was paying some of the African workers more than others. Due to the salary differences, there arose envy and jealousy among







the staff. He stated: “I’ve known [the founder] since she was a child; they are very close friends who have been traumatized by this [situation of being accused of this crime]. An African Doctor that was going to testify in support of the Missionary Bea was murdered—he was shot in the head six times. The lady that accused her is a woman (not a local from that country) who had mental illness issues.” The debacle began when this woman with alleged mental issues helped two African women to bring suit after their children died from their illnesses, blaming SHC’s founder for the death of their children.

My informant stated: “When they shot the Doctor in the head—his murder caused great fear, so no one else would testify on behalf of this lady because people feared for their lives!” Even though the government had worked with her and her organization, these individuals would not be witnesses for her case because of death threats. Repeated sharing of the false accusation has caused the defamation of the missionary founder and the demise of SHC. Bea received frequent death threats; and even after she fled the country to return to the U. S., she had helicopters flying over her home and had to suffer a great deal of media attention.

Envy and jealousy can cause people to make false accusations, which in this case destroyed the organization that my informer went to support. Bea gave 12 years of her life, and my informant said about her: “people loved her; and so people are money hungry and they want to sue an American, they’re going to do it and they’ll get help doing it!” That is exactly the situation Bea is facing. She is being brought up on more charges with three different accusers who claim she killed their child. People are giving place to the devil and he is using fear, corruption, envy, confusion, dissention, jealousy, greed, mammon and then their own evil hearts to attempt to destroy the good that God was doing.

The composition of the website does not utilize the newest webpage formatting, which is that one part of the image remains stable and unmoving as one scrolls down the page. This is the latest type of imagery in websites. This is the least successful of the three webpages. Excess text and out-of-focus images do not help their cause and is a failure of their visual solution.

## Takeaways for My Problem

Generally, the main takeaway from this visual analysis of the three websites is that I need to have a webpage myself. My webpage should show the paintings I have completed for this thesis in order to help the missionaries depicted. I would also present the goal of informing the world that we are raising funds by selling the paintings and prints of the paintings of the missionaries. The webpage would likely use some of the types of images seen on the Mercy Ships website or the World Vision website, which have many photographic images and less text.

## Conclusion

In this chapter, an attempt has been made to provide an overview of the issues involved in the history of art in the Church, iconoclasm, the communication process, a Christian view of the philosophy in the arts, and of arts and missions. These issues provided a foundation for the understanding of some of the complexities involved should a missionary attempt to mix the visual arts with the communication of the Gospel.

In addition, the case studies of the four artists provided several different methodologies which were to determine the best approach to creating traditional paintings for the charitable sale to support missionaries. Mr. Greene’s methodology was determined to be the best most applicable approach to completing the deliverable paintings. The visual analyses provided information about websites which were more or less successful in design. The cross-participant matrix was provided to point out the primary differences among the four artists. It was also a segue between the case study analyses and the next chapter.

The intent of this thesis has been to add to the body of knowledge about missionaries and how they collaborate with fine artists in an effort to inform the Church of their mission, objectives and needs. I also utilized Daniel E. Greene’s methodology of painting to produce the three paintings which will be my deliverables.





## My Painting in the Making: Methodology

The methodology of the painting process is to be discussed here. The original plan was to utilize Daniel E. Greene's methodology of painting to paint both pastels and oil painting as my deliverables. I ultimately decided to use oil painting rather than painting in pastel for all three deliverable pieces. This is because I believed oil paintings would garner more money for the sale of the paintings than would pastels.

### What I Used

Here are photographs of my brushes, mediums (Fig 41) and the paint colors (Fig. 42) used in Daniel E. Greene's palette. This palette is what he used for both portraits and landscapes. He mixed all the colors he would use in advance, so as to have them ready before the sitter arrived. This would save time.

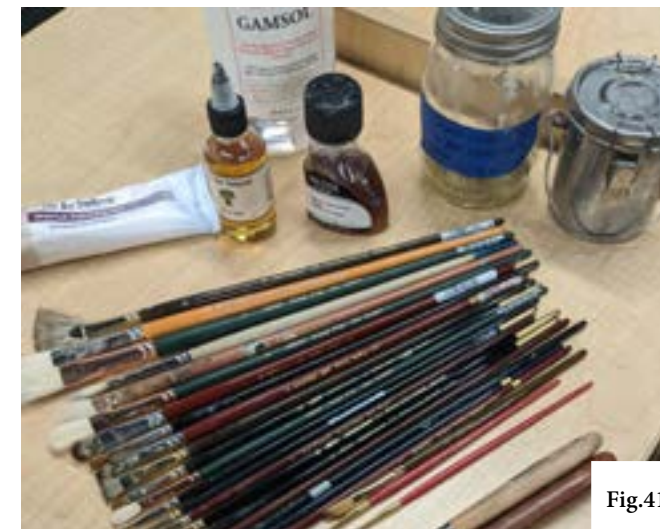


Fig.41



Fig.42

# CHAPTER III

## My Painting in the Making: Methodology



# Painting #1: Salvador and the Lion of Judah

Here is one of the photographs taken of Salvador (he is called Salvi), the missionary to Uganda, Africa chosen for painting #1 (Fig. 43). I had decided I would paint his portrait almost immediately after meeting him. He has a very distinguished face and possessed a certain quality-an essence-which I wanted to study and attempt to artistically capture. All photographs were taken during the golden hour, directly in the warm glow of the sunset as I wanted to incorporate the glow of the sun on his beautiful deep skin tone in my portrait. As soon as Salvi stood before me, for my photographs, I was struck by his undeniable presence and character.



Fig.43

## Ideation Phase: Thumbnail Sketches

As I approached the ideation phase, I reflected on a conversation where Salvi suggested I include cheetas in the painting, because they are an African animal (Fig. 44). This morphed into having lions, which provided quite a bit of Christian symbolism. On 9/3/22, I sketched out different thumbnail sketches which got me closer and closer to what ended up being the final pose. I experimented with the Golden Rectangle with these different poses, ranging from an up-close bust of his upper body, to a 3/4 view, to full-figure. Working in graphite, on an acid-free sketch pad, I drew thumbnail sketches to help me with my composition.

One of the strongest influences for this portrait was a painting from 1878 by Eduard Charlemont (Fig. 45). My missionary friend Salvi actually reminded me of the Chief in Charlemont's painting. I really liked the pose from this painting and deliberately posed Salvador with one foot up higher than the other.

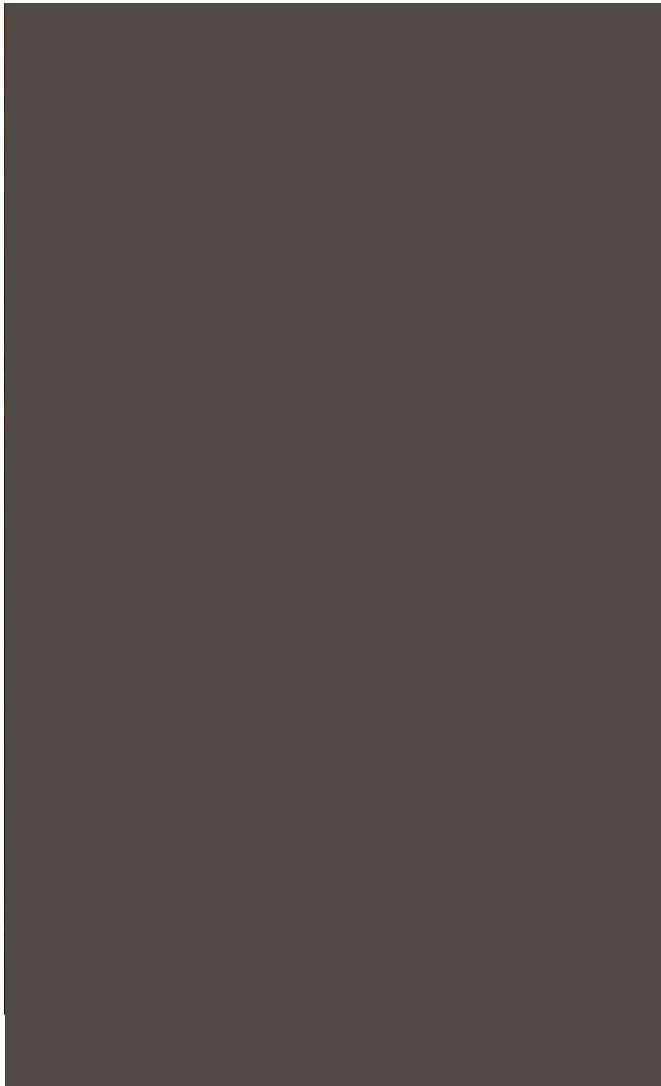
In the painting, I wanted to provide the viewer with the symbolism of Jesus as the Rock of Ages, and as Lion, as He is often referred to in the Bible as the "Lion of Judah." I also wanted to capture the beauty of the sunlight on Salvador's skin and shirt during the golden hour. I ended up taking the photographs of him in his Dashiki cotton shirt (traditional Ugandan garb). He had no Kanzu (traditional Ugandan robe for formal occasions) for this photograph, so I just used a large beach towel with tasseled edges. I stood Salvador on rocks, and used the grasses as part of the design.

## Stage 1: Composition

Ultimately, I chose a standing pose in order to put



Fig.44





the subject's face as the focus. I utilized the Golden Ratio to help define the focal point, Salvador's face. On 9/22/22, I began painting this portrait, utilizing Daniel E. Greene's palette, and also used his canvas wash of a mixture of oxide of Chromium and Raw Sienna paint, thinned with turpentine (Fig. 46). I painted this mixture over the entire canvas, and then wiped most of it off, to provide a tone which eliminates the stark white canvas. This provided a mid-toned canvas, so the darks look dark, and the light tones look light.

## Stage 2: Transferring the Drawing

I decided that I was unable to use the Daniel Greene method of painting on the canvas to draw the subject. Mr. Greene utilized live models and painted his drawing onto the canvas using successively, darker thinner lines to create a more accurate drawing. Since I was working from photographs and sketches, I decided to transfer the drawing by first enlarging my composition on a xerox machine, covering the back of the paper with graphite and laying it on the toned canvas. Utilizing a blue ink pen to ensure that I did not miss any part of the black drawing (Fig. 47), I drew it onto the canvas. After transferring the drawing onto the canvas, I also added a reddish background so that orange tone would peep through the painting and provide a warm glow on the Lion's fur and Salvador's skin. The tone would also compliment the rich blue of the sky.



Fig.46



Fig.47

## Stage 3: The Darks

I painted the sky in the background, starting with the darkest clouds. Then, continuing to follow Daniel Greene's method, I painted the darks from all over the canvas. This included the lion's fur and the shadows in his nose, eyes and ears. I also painted the darks of the skin, the shadows and beard on Salvador's face, as well as the shadows beneath the model (Fig. 48).

## Stage 4: The Mid-tones

On Tuesday, 9/27, I began the mid-tones, following Daniel Greene's method of painting from darks, to mid-tones, to lights. This included some of the colors in the lion's fur and the reddish tones of Salvador's skin, as well as the spear. I focused on the lion to near completion (Fig. 49). Then I began work on Salvador's face, bringing it to a likeness.

I reworked portions of the lion's fur. The background of the shirt was added. No details at this stage were painted on the shirt.

## Stage 5: Laying in the Background

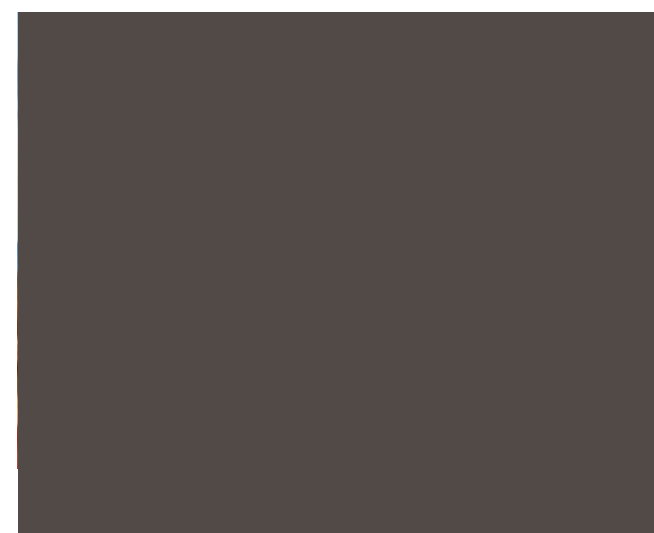
At this point, I lay in the background of the grasses and mountains and painted the spear. I researched photographs of the landscape in Uganda, and of spears there as well. Here is a reference photo (Fig. 50). I completed the initial work-up of the background grasses, taking additional photographs of grasses during the golden hour, which helped with making the painting look authentic.



Fig.48



Fig.49





Stage 6: The Lion

The details of the lion needed more attention, so I continued working on the fur, and the red-gold sunlight dancing on his mane. I also completed the paws (Fig. 51).

Stage 7: The Lights

Using titanium white, I began the folds of the Kanzu (a traditional white robe worn by Ugandans). I found this stark white to be too bright (Fig. 52) and decided to glaze over it. For a way to have a reference for the cloth folds of the Kanzu, I used a white bed sheet and took pictures of it at the golden hour. This provided me with useful references for the cloth folds and colors. I was inspired by Bouguereau’s treatment of the gown in his painting *La Fortune (Fortune)* 1855, (Fig. 53) which seemed to present the perfect amount of white and light.

After painting it (Fig 54), I decided the Kanzu appeared too red and golden. I glazed over it with some cooler colors. I was satisfied with it after that (55).



Fig.51



Fig.52

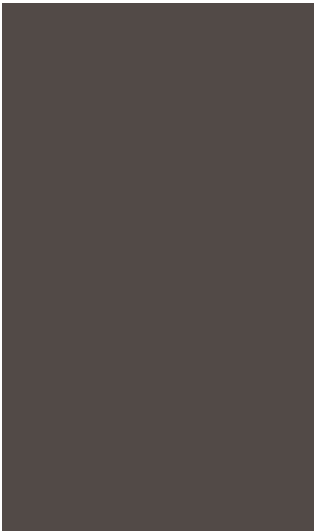


Fig.54



Fig.55

Stage 8: The Dashiki Shirt

I found myself procrastinating on painting the shirt; it seemed so daunting! The intricate details of the Ugandan Dashiki shirt were certainly a challenge! I had to make the shirt look red, yet stay true to the colors, incorporating the golden hour glow (Fig. 56).

Stage 9: The Final Details

After getting feedback from my Thesis Chair, along with a few details, the painting was deemed finished.



Fig.56



# Painting #2 Nā Pali Coast

## The Ideation Phase: Thumbnail Sketches and Photographs

For painting number two, I painted a seascape of the Nā Pali Coastline of Kauaʻi, Hawaiʻi in oil. This coast is one of the most famous of the ocean cliffs in the State of Hawaiʻi. The title is: *Nā Pali Coast*. Here is a reference photo which I utilized as part of my ideation phase (Fig. 57).

## Stage 1: The Composition

I wrote this in my sketchbook on 10/8/22: “After a lot of consideration, I decided upon a seascape....” Here are the thumbnail sketches (Fig. 58).

For the seascape, I took the beautiful wave with the sun streaming through it from Roy Tabora (Fig. 59), one of my favorite seascape artists who lives and paints in Hawaiʻi, and combined the sea with the coastline of Na Pali from my photograph (Fig. 60) and used them in my composition. I attempted to incorporate his idea of romanticizing the piece, which he often does, and as a result, decided to simplify the number of mountains. I wanted only three mountains in the background, and then drew out what was to be the final composition (Fig. 61).



Fig.58



Fig.60



Fig.61



## Stage 2: Transferring the Drawing

I took the drawing to Fed Ex and had it enlarged—to the wrong size! I had a 16” x 20” frame, but had the photo enlarged to 18” x 24.” Obviously that was not going to work. I had to use my sketches and decided to use the method I had used earlier, to copy the final sketch on a xerox machine, cover the back of it with charcoal, use a blue pen over the black lines to ensure I had not missed any details, then transfer the drawing in that manner.

## Stage 3: The Sky Background

I began the painting with the background first, which in this case, happened to be the sky. I wanted to include a blue sky, along with high cirrus clouds, which would catch the orange glint of the sun as it was going down. I used an impasto technique for the white of the sun (Fig. 62).

## Stage 4: The Cliffs and Ocean Darks

In this stage, I focused on the colors of the mountains and the major shapes of the crest of the wave. I began the palm trees, and also darkened the rocks and painted the sand (Fig. 63).



Fig.62



Fig.63

## Stage 5: The Wave

I was not satisfied with the way I had originally painted the largest wave (Fig 64), and began looking for a reference to help me. In my search, I came across an artist named Andrew Tischler who saved the brightest whites for last on the wave face, and used an impasto paint thickener to add texture. That seemed to help. I added a shadow under the rim of the white foam, then completed the darks of the rocks. I continued working on the cliffs. Ultimately I changed the cliff line to be more like the photographs I had of the actual coast (Fig. 65). They needed to read with more texture on the trees and cliffs. When I added those, the painting seemed more realistic.



Fig.64





Stage 6: The Re-Done Wave

I got feedback from my Thesis Chair, who suggested I put more rim light on the trees, and do more to the face of the wave. He then said I needed to fix the shoreline, that it needed more variety and interest. So I added a bit more variation in the color of the sand, added a little more wave and more reflection on the shoreline, added more detail and rim light to the trees and the mountain. I liked the mist from the photograph, and so I added that where I could realistically add it; next to the cliffs and the top of the wave (Fig. 66).

Stage 7: The Final Details

I added a reflection to the rocks, creating the illusion of water spilling back into the ocean. I added more white on the waves and mist with the white and the impasto (Fig. 67). I added yet more rim lighting on the palm trees, and the painting was deemed complete.



Fig.66



Fig.67

Painting #3 A Cord of Three Strands is Not Easily Broken

The Ideation Phase: Thumbnails  
Sketches and Photographs

This is the final painting of the three. My long-time friends, Dr. Randy and Mrs. Louise Manley, who serve in Moloka'i, Hawaii and are Liberty Alumni, traveled from Hawai'i to Lynchburg for the birth of their grandson. I was able to schedule this photo shoot with them for the purpose of making this painting.

I combined these two photographs Fig. 69, 70) to make the painting. I had originally thought I would portray only Louise with her eyes closed, but I decided to merge the photos of the two lovebirds with eyes closed in order to portray the deep emotional aspect of this amorous moment.



Fig.69



Fig.71



Fig.72



Fig.70



Stage 1: The Composition

As I was sitting in church on Sunday morning, October 2<sup>nd</sup>, 2022, a beautiful dove appeared on the overhead screen with the words, “Holy Spirit.” I quickly took a photo and then sketched the dove into my journal (Fig. 71, 72). I thought of the verse from Ecclesiastes 4:12, which states: “Though one may be overpowered, two can defend themselves. A cord of three strands is not quickly broken” (NIV). This was to be the subject matter for painting number three.

Brian Jekel, a retired art professor, painted a magnificent piece, *Star in the East* (Fig 72). I learned of him from my Thesis Chair. My Chair, who went to school in Florida, is a former student of Mr. Jekel. Professor Jekel was also a Physical Education teacher and coach turned artist, like I am! After some investigation about him and his work, I decided to use his painting as my inspiration for the background. I loved the glow of the piece and the circular rings representing glory and holiness which encircle the Angel depicted in this painting.

Stage 2: The Drawing

I decided to combine the beautiful background of Professor Jekel with my photographs of Randy and Louise (Fig 73). I took photographs of them on October 24<sup>th</sup>. I wanted to paint him gently kissing her on the forehead. After the photos were taken, I experimented with the Golden Ratio to help define the focal point before I decided upon this pose (Fig 74). Then, using vine charcoal, I sketched it onto the toned canvas (Fig. 75). Like Daniel Greene, I went over parts of the

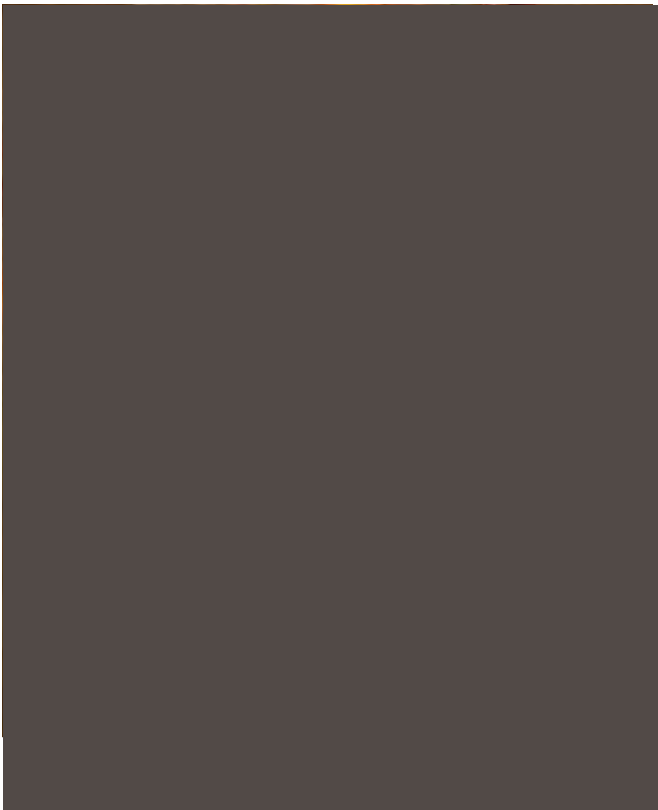


Fig.73



Fig.74

drawing with darker layers. I then sprayed fixative on the canvas to protect the drawing and began the painting on November 9th, 2022.

Stage 3: Background and the Darks

I attempted to fill in the background before I started making the clouds similar to Jekel’s. I began with the darks (Fg 76), but then, after I completed the background and had time for some contemplation, I really liked how the background looked and decided to leave it—without the clouds. I added the radiant rings and the main ring around both figures. Then, I began painting Louise first. I painted the dark tones all over the canvas: her hair, her shirt, the shadows on Randy’s shirt and head. All this was in preparation for the mid-tones. I needed to paint the skin tone of Randy’s hairline and added some darks on his scalp first before I put in his hair.



Fig.75



Fig.76



#### Stage 4: The Mid-tones

The mid-tones on Louise's face began with the overall skin tone on her face and neck. I put the mid-tones all over both faces in preparation for the lights, bringing her face to near completion. At this point, I realized her hand was too big in my original drawing. I reduced its size and painted in the mid-tones on the hand as well (Fig. 77). The mid-tones on Randy's face were initially painted far too light, so I decided to glaze over it, adding more color. The hair on Randy's head included both darks and lights, and I worked on both. The blue of the shirt was next. The back of his scapula needed a bit of work, so I added more blue beneath the shoulder area of the shirt to fill out his back. I was originally going to use a vignette to finish off the bottom of the piece, but changed my mind after seeing that Daniel Greene had fewer vignettes than full-finished paintings and so I continued both of their shirts down to the bottom of the painting.

#### Stage 5: The Lights

The next stage of the painting was the lights. The lights of Randy's hair were next. I continued to add to Louise's facial highlights, and painted the highlights on her hand, knuckles, fingers, fingernails and the stone on her ring (Fig. 78).



Fig.77



Fig.78

#### Stage 6: The Dove

I had to research how to paint a dove. This dove symbolized the Holy Spirit and I wanted to be true to the dove. This was the first time I had ever painted one. My search led me to Dutch artist Marcel Witte, whose video really helped.

I painted in a grey grisaille, then added the individual feathers in the wings and tail feathers. Then I added the dark eyes, the reddish beak and the feet. I added more radiant streams angling around the dove, and then the painting was complete (Fig. 79).

#### Stage 7: The Final Details/Completion

My Thesis Chair had suggested some changes for me to make. He requested that I add an ambient occlusion shadow on the sleeve for Louise, fix the bit of the halo that is not rounded enough, and soften some of the edges on her hair. Another suggestion was to add some additional color to Randy's cheeks and ear. The last thing to do was add some background color to the lower left side of the painting, as one part of the background is different from the other portions. I have finished these items and now the painting is complete.

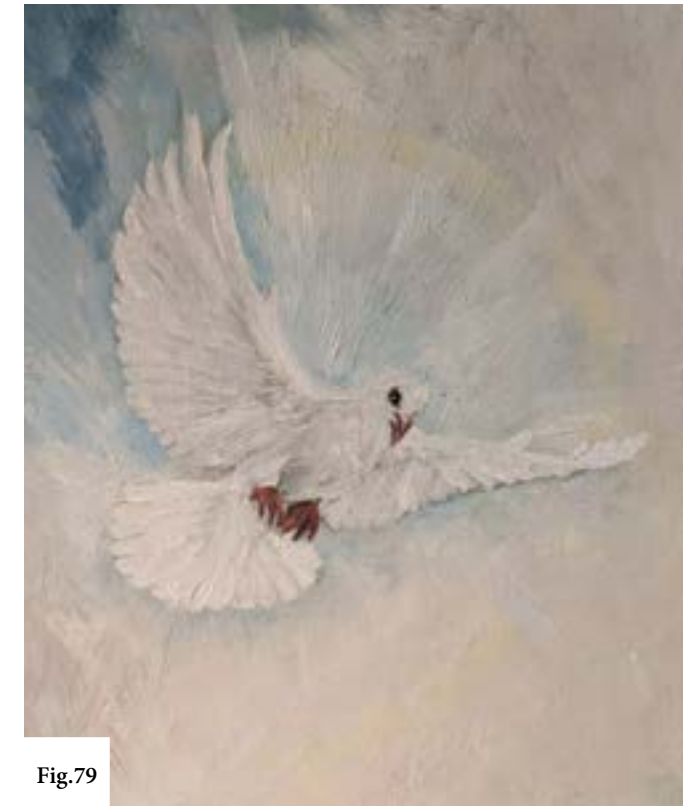


Fig.79





## CHAPTER IV

# My Visual Solution

### My Visual Solution

One of the goals of the visual solution was to determine if my research about how the fine arts can be used to help missionaries was accurate and, if so, to what extent this helps them raise financial support. Furthermore, I performed Case Studies of four individual artists to note differences between them in their methodology, palette, and painting style.

My investigation revealed that over a century later, the works of several Missionary Artists are still being sold (see websites above). This research has led me to formulate three Empirical Assertions (Erikson 1986), which I will outline first in this chapter. Secondly, in the rest of the chapter I will deal with each assertion individually by explaining the assertion (and by providing evidence that will warrant the assertion). Finally, I will depict the final pieces for the perusal of the reader.

#### **Assertion #1: The artists' work could be sold to help missionaries financially.**

In chapter II, I found the evidence for this assertion while researching the two Missionary Artists, Thomas Baines and Alfred Maile. Here is one gallery that still sells prints of Thomas Baines work: <https://www.1st-art-gallery.com/Thomas-Baines/Thomas-Baines-oil-paintings.html>. Here is another: <https://www.invaluable.com/artist/maile-alfred-be6yh6hitr/sold-at-auction-prices/>. The prints ranged from \$25 giclee prints, to originals, which cost (approximately) \$550.00 US dollars. Thus, the two artists (or their estates) may be financially gleaning from the sales of these pieces. However, let me acknowledge that these websites may or may not funnel any monies to the artists' estates. The art pieces may not be copyrighted, and the website makers could be pocketing the funds from the sales. My work will also be sold, but the finances will be given directly to the missionaries I painted.

**Assertion #2: Daniel E. Greene’s method of painting was the best suited to efficiently create traditional paintings in support of missions of the artist survey.**

I deduced assertion #2 when I compared the four artists in my additional research. The two artists, Daniel Greene and Cesar Santos, were closest in methodology. While Cesar Santos and Daniel E. Greene both had mixed different tints and values of the flesh tones prior to painting, Cesar Santos’ video method took 19 hours to complete his portrait. His video took four days, while Daniel E. Greene’s methodology only took him two hours to explain (with four sittings ranging from 30 to 45 minutes each). The video showed that he completed his painting in 120 minutes, making his method much more efficient. There *were* similarities between them: both painted from life, mixed skin tones prior to painting, and painted from dark to middle tones to lights. However, Santos’ method was wonderful, but much more intricate; Greene’s was simpler, explained well, and thus, easier to follow. He was obviously a consummate teacher, having taught for decades at the Art Students League and other schools. I chose the Daniel E. Greene method to paint my paintings.

**Assertion#3: The artists’ work is still being sold; and I can construe from this that I could sell my work and use the money to help missionaries financially.**

There is evidence that websites still sell the work of Thomas Baines and Alfred Maile. There are prints and original paintings for sale over 100 years later. I construed assertion #3 because my research found several websites still selling the Missionary Artists’ works. The prints ranged from \$25 giclee prints, to originals, which cost (approximately) \$550.00 US dollars.

I am convinced the fact that I sold one of my paintings completed for my thesis on opening night of my Gallery show is proof of this assertion. The money will be split and half will be given to each of the missionary organizations.

I used the qualitative data from my Case Studies of the four fine artists to focus on the method of painting revealed to be the most efficient, the Daniel E. Greene method. I chose his method to make two portraits and one seascape. These paintings met these conditions below.

*These paintings:*

- Were completed using the methodology of Daniel E. Greene. Mr. Greene divided the skin tones into either a golden or a pink and grey tone (Munson 2003). The first painting, Salvador and the Lion of Judah utilized both a warm brown and a reddish tone, so the skin tone had to be mixed from specialty colors but was painted via the Greene method of darks, middle tones, and lights. The second painting was a seascape, so again, I used unique colors but painted the darks, mid-tones, and lights as recommended by Mr. Greene. The third painting depicted flesh tones with the pink and grey discussed in the Munson (2003) article about Mr. Greene’s palette colors. The flesh tones for Randy utilized the pink and grey skin tones Greene mentioned, and I painted him with those tones. Louise was painted using more golden skin tones. I also painted the portrait using the Greene method of darks, middle tones, to lights, as well as starting out a little darker and working to darken the darkest dark, and then starting out a little lighter and working up to the lightest highlights and lights.
- Painting portraits was my personal preference. However, when choosing what to paint, I had to remember what might sell best, in order to help the Missionaries the most. This applies to the second painting, the seascape. The Chair of my committee and I decided that a seascape may sell better than another portrait.
- I wanted to tell a story with the portraits, utilizing Christian symbolism. The Lion and the Dove both helped with this story.
- I believed the seascape would capture the ambiance of the sunset, would be a lovely piece, and would perhaps sell more prints.

The website designed for this course will possibly help me sell prints and even possibly the originals.



## Salvador And the Lion of Judah

This painting portrays Salvador, a missionary to Uganda, Africa. He is dressed in the traditional garb of this country. Beside him lies a lion, the Lion of Judah, Jesus Christ Himself. The image of the Lion reflects the powerful, majestic, and kingly nature of this creature, often called the “King of Beasts.” They are portrayed at the golden hour, the sun casting its warm reddish glow upon everything as it sets. Salvador stands upon the rock, the Rock of Ages. The picture pays tribute to Eduard Charlemont’s painting from 1878, The Moorish Chief.

Judah is a lion’s whelp; from  
the prey, my son, you have  
gone up. He crouches, he lies  
down as a lion, and as a lion,  
who dares rouse him up?

Genesis 49:9

He alone is my rock and my  
salvation...

Psalms 62:1







## Nā Pali Coast

This painting is a romanticized version of an actual place, the Nā Pali Coast, Kauaʻi, Hawaiʻi. It is depicted here at sundown, as the wind whips up the constant swells, and the sunset color streams through the top of the wave as it curls, a teal mountain heading towards the shoreline. The churning waters crash against the rocks, while the sand glistens as the water retreats...as wave, after wave, after wave builds up and crashes over the rocks—a serene, beautiful place.

“ ‘Do you not fear me?’  
declares the Lord.

‘Do you not tremble in my  
presence?’

For I have placed the sand as  
a boundary for the sea,

An eternal decree, so it  
cannot pass over it.

Though the waves toss, yet  
they cannot prevail;

Though they roar, yet they  
cannot cross over it.’ ”

Jeremiah 5:22

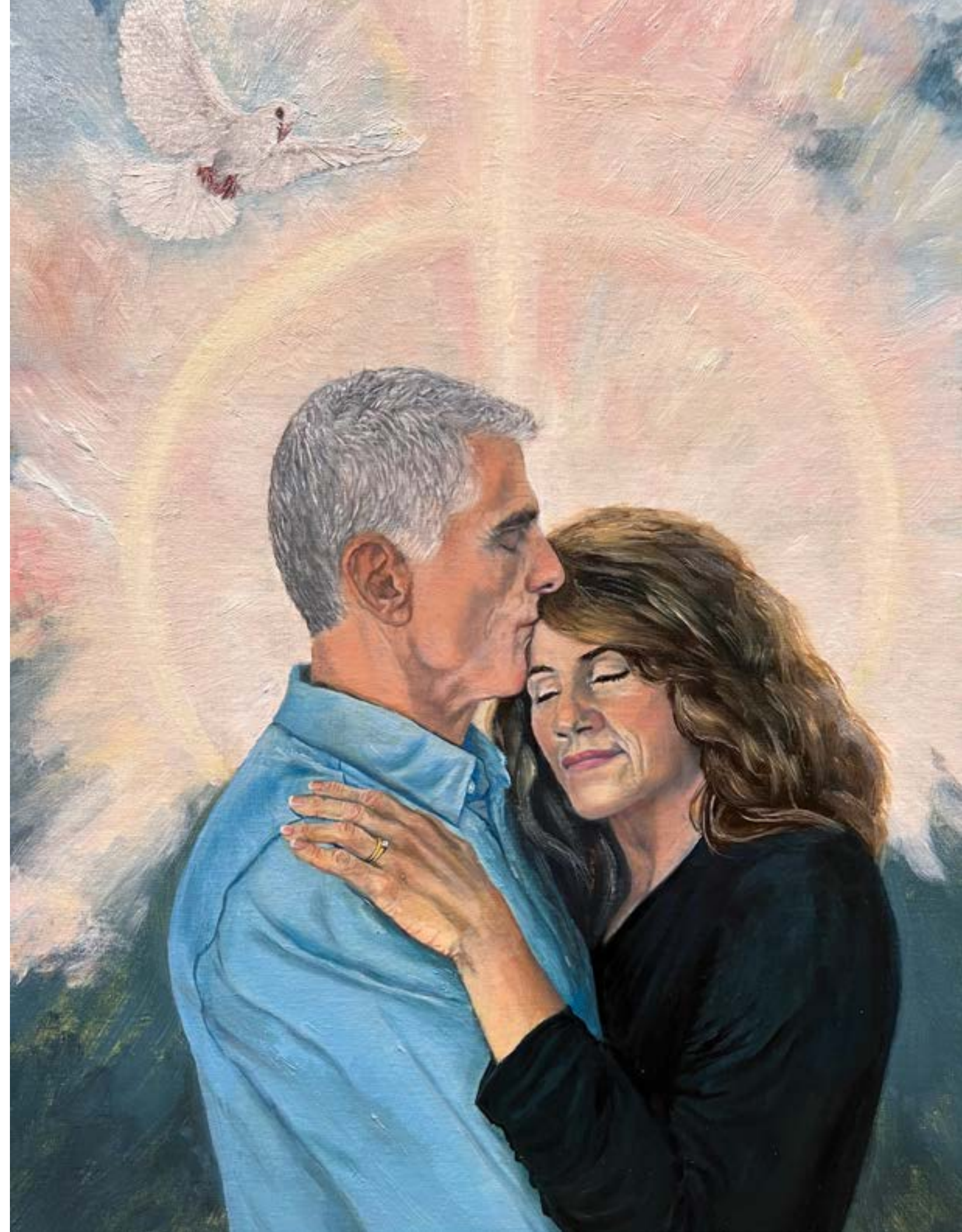


## A Cord of Three Strands Is Not Easily Broken

The meaning of the symbolism depicted here is that, with the Holy Spirit in a marriage, there is strength. The union of these two Christians in marriage is tantamount to success. The two united in marriage can assist each other, iron sharpening iron, by encouragement, or by gentle reproof. The scripture here states, “two are better than one” (Ecclesiastes 4:9). But even though two people are good, three are even better, and with the Holy Spirit’s help, the marriage will be strongest. A three-strand cord is much stronger than a one-strand cord.

Though one may be  
overpowered, two can defend  
themselves. A cord of three  
strands is not quickly broken.

Ecclesiastes 4:12







# CHAPTER V: Conclusion

## Conclusion

In Chapter I, I explained how my interest in this thesis project was initially piqued as a result of working with a Summer Team of short-term missionaries for 25 summers. Having to raise support is difficult. You must write letters and initiate contact with friends and family to ask for money so you can fund the trip. It was a result of doing this repeatedly over those 25 years that I developed an empathy for missionaries whose very livelihood and success depends upon them raising financial support so that they can go to the mission field they have been called by God to go to.

My interest in this thesis project was also piqued as a result of working Daniel E. Greene, N.A. In the summer of 2019, I reached out to him asking to work with him on my practicum. This topic for my thesis project was piqued in my interest as a result of working with Daniel E. Greene, N.A. I am totally convinced it was God who put Mr. Greene and his teaching methodology in my life.

The late Daniel E. Greene was a phenomenal painter and person. When I reached out to him to ask him to be my practicum instructor, he asked me to tell him about myself. I told him my story of how when I went to Liberty, there was no Art degree. I told him how I always wanted to get an art degree, and that I took classes in High School from an amazing teacher, the late Mr. John Mogle, and that I took a few more Community college classes from him. We discussed how while in college I took classes with Professor Del Loven, and how now I was studying part-time as I was in the MFA program at LU. After that discussion, he sent me a letter telling me he would work with me and I was absolutely thrilled!! He sent me all six of his videos and several articles, and I began to paint using his methodology. The first portrait I did using his method of painting fell into place very quickly. I did several more paintings, and received feedback from Mr. Greene. His evaluations stated some of my strengths and weaknesses:

2. The student's strength(s) are:  
DRAWING, APPLICATION, FOCUS, DESIRE

3. The student needs improvement in the area(s) of:  
MIXING, VALUES, HANDLING PAINT

4. Additional comments (if any).  
VERY INDUSTRIOUS  
A QUICK LEARNER

Using the grading scale below, please indicate the student's competencies.

Characteristics	Superior	Good	Average	Marginal	Unsatisfactory	N/A
Problem solving		✓				
Decision making	✓					
Communication	✓					
Teamwork/Collaboration	✓					
Initiative	✓					
Productivity	✓					
Timeliness of task completion	✓					

Supervisor's Signature: *Daniel E. Greene* Date: 6/28/19

Fig.81

Fig.80





The fact that he was willing to work with me at all, considering his congestive heart failure, which ultimately took his life, is absolutely incredible to me. I will be forever in his debt. At the conclusion of the practicum, I sent Mr. Greene and his wife a gift basket to say *thank you* for all he had done for me. In it was a video about Billy Graham. I can only pray he watched it and turned to God for salvation before he died.

In Chapter II my literature findings on the use of traditional painting and the visual arts as a tool for conveying the Gospel were limited, however, there were important issues which lent themselves to the topic and I used those to provide background information to the reader. I chose seven issues to cover. They were: (a) the Didactic (teaching) use of art in giving the gospel, (b) the history of art in the church, (c) the history of art in missions, (d) a Christian view of art, (e) missionaries using art (f) communication and how it takes place, and (g) raising funding for missionaries using the fine arts.

- (a) I explored the ways these topics were associated and how these issues contributed to the effective spread of the Gospel via Christian Missions through art.
- (b) Numerous central points were that pictures are time-savers in that they “save a 1,000 words,” so to speak.
- (c) Another central point was that the function of Christian art is to “render visible the Divine” (Maus, 6). An example of this is Chartres Cathedral’s stories told within the stained-glass windows, which, historically speaking, was the Bible speaking for the illiterate.
- (d) I found three stories of art specifically being used by missionaries to transmit the gospel of Jesus Christ via the Catholic and Protestant ladders. The story of Dr. Carl Becker, a medical missionary to Zaire, Africa who used his own crude drawings is another example of this.
- (e) Another issue was the Protestant church’s iconoclasm fears which prevented them from using arts in the church.
- (f) One of the most fascinating findings of my research was how artists were considered “essential personnel” on voyages of discovery by missionaries such as David Livingstone in 1857. There was a missionary who was a former professional artist (Alfred Robert Tucker) and Baines and Tucker’s work is still being sold today.
- (G) Missionaries and fund raising was the last topic.

My Case Study research in Chapter II looked at four portrait artists, and I was able to ultimately ascertain by this comparison in the format of a cross-participant matrix that the method Daniel E. Greene used would be the most effective method out of the four to produce my deliverables. In addition, I also performed a visual analysis of three large Christian Websites which led me to the conclusion I also needed a website which would be able to provide the artwork for sale.

Chapter III is a discussion of the process I used as I created the deliverables. I painted three oil-paintings using the methodology taught by Daniel Greene in his Erin DVD. I discussed each stage of the three paintings, providing details of the creative process involved. Chapter IV is a summary of my qualitative research assertions (Erikson 1986) and how they guided my visual solution of the initial research questions.

There is an impact traditional painters can have in supporting missionaries. This impact is founded in the personal connection the artist can develop with the missionaries. Specifically, in my case, I have known two of these missionaries for over 30 years, and the other one I have known for only a year and a half. I consider these individuals close friends and I support them financially. One of the goals of the visual solution was to determine if my research about how the fine arts can be used to help missionaries financially was accurate, and if so, to what extent this helps them raise financial support. I believe the fact that I sold one of the paintings on the opening night of my Gallery Show is proof of this assertion.

My vision for the future is that I want to have more gallery shows, which may provide further opportunities for people to purchase prints as well as the original paintings I have made of these missionaries. The monies garnered will all go to fund the missionaries. The website I made for the Thesis project could be another avenue for sales. As this Thesis goes to print, I will have provided the missionaries with my website address for them to include in their newsletters and on their websites. Perhaps people who know and love these missionaries will want to have a print of the painting and could use it as a prayer reminder.

Also, I would love to continue to teach the Daniel E. Greene methodology for painting. His method is a real time-saver and people need to know this wonderful methodology. I would love to do workshops in the summer to teach his method.

The personal impact this thesis has had on me as an artist and an individual has been remarkable. When I tell people I was taught by Daniel E. Greene, such a famous artist, I am convinced it raises my level of credibility in the art world. It has provided me with more self-assurance and confidence in my personal artistic abilities. This will allow me to thrust myself onto the art world stage and shine, not with my own light, but hopefully the light of Jesus will shine thru me and my work. Also, Brian Jekel’s work has inspired me to do Christian art.

This thesis was ultimately an attempt to financially support the three missionaries depicted in these paintings. In this study, an artist collaborated with three missionaries to help inform others of these missionaries’ objectives and needs. It has been revealed here that artwork done in the past by trained artists working with missionaries has sold and continues to sell. However, in this case, it remains to be seen whether or not these paintings and the prints made from them will sell. When they do, any money garnered will be split equally among these servants of God for them to use for their needs. I pray God will glorify Himself via this collaboration between missionaries and an artist and will use this fine art to do so.

1 Peter 4:10

As each one has received a special gift, employ it in serving one another as good stewards of the manifold grace of God.

Soli Deo Gloria



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