



PAINT FOMO

Issue #9 2025 THE OFFICIAL TISCH ACADEMY NEWSLETTER

Our Winner...

JENNIFER FOSTER

"A Quiet Moment"

01. NEW Affiliate Programme

An exciting development.

02. Piotr Grzechowski.

Whites and their Bindings.

03. Members Spotlight.

Rali Hartigan.



Runner Up - Dan Phelan, Last call Crab boat.

Issue #9 2025.



A Message from Tisch

It's amazing how quickly time is flying. I'm pleased to say that some epic progress is being made here in the studio, and with our members in the Academy too!

Let me catch you up on what's been happening...

We've finally set up the gallery space. Heck, there're even paintings on the wall. Bonus! Even though much of the collection remains the same as what we had hanging in the Lawrence gallery, it's being viewed by a fresh audience.

Opening your own gallery is something that's equally rewarding and challenging, and at times, nerve-wracking. One thing's for sure, whether it works or not, it's all on you as the artist. I'm going to keep you across all the happenings, and I'll be uploading more modules to our Art Business course on the Creator Activator!

I'm pleased to announce that the studio is a fully functioning creative hub. I've been working away in this space for several weeks now, and the team is chipping through the countless hours of video content in our "media wing". The atmosphere here is electric!

I couldn't do this without you, and a dedicated team. It's awesome to have you along for this journey and I sincerely hope you enjoy what's coming your way: a fresh look; more in depth instructional videos and some long awaited beginner friendly content!

This month saw a visit from the NZ famous **Freeman White**. You may remember him from past YT videos. He stopped by the studio



Greetings from beautiful Wānaka!

and then we decided to paint a local scene, from the heart of the Matukituki Valley. Our new Production Manager, Nick, busted out his 5kg cinema

camera and captured the splendour that was visible all around.

Rest assured I'll be uploading these demos and all the shenanigans to the En Plein Air library; it's being edited right now!

Both Freeman and I turned out a little painting—we even traded them at the end! I loved his painting; fortunately he loved mine just as much, so I guess I'm now the proud owner of another piece of original art.

Moving our entire life here was definitely the right decision. As tough as it's been ploughing through all the red tape and fiery hoops to get the studio up and running, being surrounded by the beauty of this place is totally worth it.

Everywhere you look there's inspiration. That's why we decided to run our tours once again, and give our Tisch Academy members a chance to experience this place for themselves.

Now, you know I'm nuts, right? I got this crazy idea; If we're running tours for me, why not run them for other artists and allow them to experience this incredible scenery for themselves?

So, I invited two good friends to take part and run their own tours - **Kathleen Hudson** and **Joe Paquet** - both are now SOLD OUT. If you're just hearing about this now, and bummed out because you missed it, not to worry - we're going to announce dates for 2027 soon!



There's too much happening here to let you in on. So many developments are flooding in, left and right that the days are packed! The best part, I'm painting

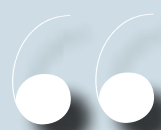
more than ever, which means I have even more video content to share with you.

Now, stay tuned because also this month we launch the first of our many upcoming beginner friendly courses, the first one hot off the press is all about trees and several of the demos show you EVERY SINGLE STROKE! That's right, we're going deep and clocking those early wins at the easel.

Put the coffee on, we have a great issue to share with you. We've got Tisch Academy's own **Piotr Grzechowski** with another cerebral read on a technical aspect of painting you need to know about, and a guest profile spotlight on **Rali Hartigan**, one of our OG's. We've also got a great little read from **Nikki Hart** and yet another Artist for your files!

Jump in! **Tisch**





As a member of the Tisch Academy, you are first to hear about this exclusive tour. Jump on the waiting list, this will sell out fast.



PAINT WITH TISCH IN **France**

Tour ONE: 4th September to 14th September, 2026.

Tour TWO: 17th September to 27th September, 2026.



For expressions of interest, and to jump on the waiting list, hit Tisch up via this email:

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your fresh content...

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NEWS

Our Stunning new Art Gallery in Wānaka



MEMBER SPOTLIGHT

Rali Hartigan



COMPETITION GALLERY

ART in our community

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This newsletter has been produced as a gift to you from me, the artist Andrew Tischler, and articles and content have been donated by members of the **Tisch Academy**, who believe we have something great, it's community orientated. This Newsletter is being provided to help the busy ones keep up with the **news in a nutshell**, and the technology-challenged members who love to read the written page.

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the CREATOR ACTIVATOR

New Fine Art Gallery + Business tips

Hey friend, Tisch here, can we get real for a second? I want to talk with you frankly about my experience with galleries and perhaps share some value with you that may help you avoid some of the pitfalls and heartache that I've experienced. I also want to continue the conversation about self-run spaces, something I'm a big believer in.

You see, I've learned a few things, stumbling around for the last 20 years as a professional artist. I've learned some of the things that work, and some things that definitely don't. It's not that I'm clever, or more business savvy than anyone else. Far, far from it. I just started to notice what worked, and then other things that didn't, and then I started to recognise patterns, in the market, in locations, in trends and this all got added to a sort

of feedback loop in my mind.

The last 20 years have been gearing up towards this point, leading me to this one moment in time where I stand now. I want to bring you along for this ride and share with you what's happening. Things are working, but there's still the fair share of daily challenges that I have to meet head on. I'm still putting out fires and still needing to pivot, sometimes on a daily basis. Those challenges I want to share with you too.

Let me first catch you up. As you may or may not know, I recently relocated from Lawrence. I had only just moved there, it seemed. Poured nearly \$100K into a space that I walked away from after only a year. Stupid? Maybe. But I think what would have been even more stupid is failing to learn the lesson from it. There were valuable life and business lessons staring me in the face. I got the message and decided to act, as painful as it was. You can read more about that in our previous issue of Paint FOMO.

You see, I learned that LOCATION matters. If you're going to have your own space, the WHERE is just as important as the WHAT...We'll cover that in this article.

I shut it down. We relocated the entire business and my family. Those roots went down quickly into the fertile Wanaka ground, and we got re-established rapidly. People walk into the gallery and are shocked that we've only been open three weeks. "But it feels so established!" they exclaim.

Also in this article, I want to share with you some vital lessons I've learned from my experience of running my own space, and how I choose to represent myself—and now others. By extension, this will also hopefully, give you some points to consider when approaching galleries, when it comes to choosing whom to work with and what markets to target. We're going to focus on self representation in this article; I will have a follow up on approaching galleries in the next one.

CRAFT

the visitors experience

Have you heard the expression, “you only get one chance to make a first impression”? Well, it’s true.

I was in Queenstown recently, a beautiful yet “touristy” destination. I visited a new art space that opened up on the edge of the “golden square”, which is the much coveted retail precinct in the heart of the city. I walked into this space and if the word “snooty” had a picture with it in the dictionary, it would be this lady’s “mug”, right there.

Nowadays, I won’t even walk in, and Rachel and I still laugh about it. The experience was so bad, it was comical. But therein was a valuable lesson. As someone running my own space, I thought - “I’m not only responsible, but totally in control of what kind of experience the visitor has, when they walk into my space”.

Here are some ground rules we live by, and what I trained my “front of house” to do:

- Always acknowledge the visitor with a warm greeting. Look for the cues if they want to engage, or be left to their own devices to wander around, but acknowledgement is the key.
- Make the visitor feel heard and understood - listen for feedback, and be attentive to their needs. Often, people

are just “*looking around*” without the intent to buy, still, it’s important to ask them how their day is going and “*If I can be of any assistance, just holler.*”

- When we do get a lead or a sale, we use that as a golden opportunity to show them how much we care. Have you ever been asked to fill in your details only to have the retailer never call you when the thing actually came in? **This cannot happen!**

- On the off chance we get a negative experience or a complaint (I’m pleased to say it’s rare), we use it as an opportunity to once again show our care and willingness to make it right.

- I’ve dealt with agents and representatives that were harsh, negative and rude, or too busy to see the customer, and even bemoaned the “bing bong” of the doorbell as the customer walked in! “*Bloody customers*”, one agent would say. Now fancy that, not liking customers? They shut up shop shortly after.

I think you get the point. It’s all about building a personal connection and leading with kindness and love. Of course you can overdo that and come across as “too much” - but you learn the balance when it’s driven by an authentic and

genuine desire to connect in a meaningful way. Our customers form the bedrock of what we do. We’re here to serve. It makes sense to look after them.

Another vital part of their experience is what they’re walking into. I’ve been to all sorts of shows at all kinds of galleries. The worst openings taught me as much, if not more than the best. Some shows felt like a kegger at a frat house - chaos, disorder and a total lack of awareness. The buyers rushed out, and the riff-raff rushed in - and why not? There was free booze.

I’ve put a lot of thought into the type of space I wanted to have and how to present the work thoughtfully and respectfully. I divide this up into a few considerations:

- Walls/Floors and Ceilings
- What does the space actually look like?

I’ve had an old character building and now a brand new retail space in an empty building - just a shell. My approach was the same - clean, prep and paint the floor, ceilings, and walls.

SIDE NOTE, I love dark walls!

This makes the paintings jump out. I’ve noticed that museums use forest green, charcoal, burgundy or midnight blue. The colour I’ve chosen is called Okete and is just right for a Kiwi audience. It’s a dark Blue green - a note that’s reflected in several of the paintings.

Lighting - This is critical! Now be honest with me here, have you ever been in a space that you couldn't see the paintings properly because of the terrible lighting? Sometimes this isn't the fault of the gallery, it's because of the building they've had to make do with.

Because this space, like the last, has such a high ceiling, it means I can mount the lights nice and high. The high lighting allows me to control the angle that the light strikes the painting, which is 30 degrees from vertical, measured from the centre of the painting. Also, the higher the lights, the more even the glow. Now, admittedly, the bulbs I'm using leave a little something to be desired, they're not the same high CRI that Piotr was talking about in the last issue, these are only 80 CRI and at about

4000 degrees Kelvin. Is that too technical? Check out Paint FOMO #8 and study up!

Now, I've spoken about this in a few places, but let me mention this again, because like the angle, the temperature of the light, warm or cool, is also important. Follow my logic here: I paint under a cool light, that's somewhat dim. As I compensate for a cool dim light, I mix warmer and brighter tones to adjust, so the work appears correct to my eye. Then, when I take the painting out of the studio, and place it under brighter, warmer lights, despite the low CRI, BANG! They leap off the wall and appear richer and warmer.

I learned this the hard way. I used to paint under a spotlight halogen workman's lamp. You know the kind that workers

use to illuminate job sites at night, outside? Yeah, those! It was so bright and so yellow in the studio that my paintings ended up cold and black. I realised that I painted to the conditions. Then, thinking about the result I really wanted, I created a scenario that had the desired effect.

Frames - Frame your work so it says what you want to say, how you want to say it. I get it, frames are horrendously expensive. But you don't have to break the bank to acquire them.

I use "display" frames. These are frames I can reuse over and over. I can sell the painting with or without the frame. My frames always get comments. They can be, if I'm honest, a little divisive. I love a traditional, heavily ornate frame. I love embellishment and the artis-



try in the decorative corners, but it's not to everyone's taste. Does it date the work? Sure it does, but that's kinda the point, right? You know I'm a traditional kinda guy and I love not only the art behind the making of the frame but the philosophy of "beauty for beauty's sake".

One thing is for sure. These frames definitely start conversations!

If you're displaying works, they don't need to be in a frame always. You can show unframed pieces, so long as they have hanging cords or D-rings on the back. I've displayed work for years just on the stretcher. That works too!

As long as the frames are quality, well made and fitted well to the painting, you're good to go. Check out my video on how I make my own, this may give you some ideas! That video is in your library right now. [\[LINK\]](#)

Furniture - I like to give people a snap shot of what paintings could look like in their home. I have a select amount, carefully chosen, furniture to lightly fill the space. This mimics a corner of their room, potentially, that gives them an idea of how to display their new painting. Chairs can also give viewers a moment to rest, pause and take in a painting that you've spent months creating.

I have an old "invalid's" bed that came out of a hospital



from the 1890's. Morbid? Maybe. But it served as a cool conversation piece, and a comfortable place for a visitor to rest, pause and reflect. Now, far from its original intention, the bench serves a different purpose.

Cohesion and Narrative - I love it when the work "hangs together". This is important from a number of standpoints. Paintings aren't just hanging in isolation when there's more than one. Ultimately they form a dialogue when they're hanging together.

When I'm planning a body of work, I like to think of themes and common elements throughout that can tie the work together. This can often be landscapes from a specific region, a series of portraits that are posed similarly, or similarly lit.

But what if you did what I did, silly as it may seem, and you had to scrape together a jumbled body of work that doesn't seem to tie together at all? Well you just go with it. Inste-

ad, it was the seemingly disjointed subjects that tied it together. I rolled with the fact it was a random mishmash. I turned the whole body of work, spanning years, into a visual inquiry, and titled the whole thing: "*Land, Light and Life*".

Now I invite the viewer into a story, and I'd encourage you, dear reader, to do the same. Whether the work is tied by an obvious theme or not, bring that narrative. I do this by way of didactic panels that accompany each painting, I tell the story and invite the viewer in. I think of an opening question, and encouraging consideration, rather than over directing the viewer. I still do my best to hang the works in similar groupings—still life here; horses there; and portraits over here.

Then, let me just mention a few bonus things that are worth considering. **Never, ever, EVER** put paintings on the ground. Make sure you have them up on the wall! A painting on the ground shows a lack of regard,

not only for the work, but for the space. Fewer paintings is better than too many, if you must, cycle through them - have a rotating collection!

Make sure the space is clean! Whether you've flown in for the weekend, and it's a pop up space, or you're there for a bit longer, regardless - make it as clean as possible. We're forever dusting the frames, and mopping the floor, watering the plants and tidying the counter. We tell ourselves, it's the attention to detail that make all the difference.

Here's one little story, another gallery from Queenstown—I walked in recently and immediately I was struck. Every wall was a different colour and looked like it hadn't been touched in 10 years. They were dinged, dented and patched and there wasn't any space to breathe. Paintings were hanging edge to edge. Air conditioning had leaked moisture into the low hanging ceiling panels and you could barely walk on the floor. You were relegated to thin haphazard corridors between works stacked a dozen deep, all

leaning against the wall.

"We've been here over 20 years!" the gallerist chirped. "Yeah," I thought, "it shows". What would have been better is to store three quarters of the work, buy some cheap paint and roll the walls. At least then you could appreciate the paintings!

So we've talked about crafting the viewers' experience from how we treat them to what they're presented with. Now, how do we make this work as a business?

2. INFORMATION

Gather it!

You're building more than just a pretty space, you're building a client list. This is paramount. The health of your art business is measured in sales, and sales are generated from leads, how exactly are you getting those leads?



One sure fire way to gather a potential lead is to have a visitors book or an **"opt in" form**, whether at your stall at the local fair, a list with your display at the cafe, or in your own self run space, get the email address!

This list will keep those sales rolling in. Obviously the more motivated, and able the punters are, the better. Curate this list and edit it often. You'd be amazed how quickly you can fill that thing up if you have a solid offering of prints and paintings.

We work it into the conversation when a potential buyer is in front of us. If someone is taking in the art but hasn't made a purchase, it's not a no, it's just a "not right now". My gallerist will say "Hey! Andrew

would be thrilled to hear your thoughts, as you've shared them with me. It really makes his day to hear people enjoy his work. Would you mind filling this in and he'll shoot you a personal message." We have takers from that one line more often than not.

Here's the deal. It has to be authentic, it has to be genuine. People are smart and they can smell bull dust a mile off. So when you do this, really mean it when you say you want to connect.

People become your best source of marketing. Even if they aren't the ones buying, they'll represent you well amongst their friends, family and colleagues, if they've had a positive, warm and encouraging interaction.

3. MARKET

the living SNOT out of it

Gross right? But seriously, this idea of “Build it and they will come” is a total myth. It’s just not true. Trust me, I’ve built it, sat on my hands and nothing, crickets! This time I swore I would do it differently.

Here’s what we just did: We built it. We “soft opened” - this gave us a baseline - we wanted to know how effective we’d be. We had a few folks trickle through, and were able to tell who the viewer in the neighbourhood told and it slowly built up for a period of four weeks.

We then were strategic with our marketing - we went local. It turns out that most communities, and yes, even yours, have either a notice board, Facebook page, classifieds paper, newsletter or even a bulletin. Turns out, Wanaka has all of those. We thought local, the next city over (Queenstown) and national and even international! And we didn’t just choose one, we approached ALL OF THEM.

Now you don’t have to go mental like me, you can just

go with one. Let me give you my particular strategy: I reached out to the local rag - the ODT. I had a contact that had previously written about me in the Lawrence gallery, so I hit them up again. He was only too willing to share his contact for our new location.

Next thing you know, I’m on the phone to the reporter and a week later this goes in the paper. Not bad huh?

We still have visitors coming in. I’m amazed by the reach! No idea where she got the

Renowned artist opens gallery in Wānaka

OLIVIA CALDWELL
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When Andrew Tischler was at school, while most of his friends were playing hockey, cricket and climbing trees, he was tucked away creating art.

It has paid off for the American/Kiwi Australian artist, as he is internationally recognised and has recently opened up an art gallery in Northlake Wānaka called Tischler & Co Fine Art Gallery.

Born in Texas, he moved to Wellington when he was 6 years old, then moved to Australia four years later.

He went on to complete a fine arts degree and has built up his name as an artist over the past 20 years.

“In that time, I’ve sold paintings to collectors internationally, worked on massive commissioned projects. I’ve had a few sell out shows and rubbed shoulders with the rich and famous on epic ‘artist in residencies’, but nothing compares to the joy I feel when teaching others and passing on what I’ve gathered.”

That passion for teaching has earned him a name as one of art’s YouTubers. Students can tune in to watch him paint and learn the trade. Tischler is also conducting tours in Wānaka for students from all over the world.

Last week he opened the gallery locally, after setting up in Lawrence for the past year.

“The reception so far has been fantastic. New Zealand is becoming such an international place that we get traffic from tourists, international visitors and Kiwis alike.

“The Kiwi audience is open, receptive and loaded with ideas.”

Being a landscape artist, he is brushing up on his local Wānaka knowledge, and said



Finishing touches ... Andrew Tischler has been internationally recognised for his beautiful landscape paintings. (PHOTO SUPPLIED)

there was an abundance of spots around the region.

“I have been coming and going from Wānaka for years, my favourite spot in the world is the Matukituki Valley.”

The gallery showcases his large-scale landscape and seascape paintings inspired by the South Island, alongside works created during his painting tours and plein air sessions across the region.

Having moved to Wānaka with his family, Tischler wanted to create a dedicated space where locals and visitors alike could connect with art that reflected the beauty of Central Otago.

“I paint for people and I love when people look at the paintings. It is not always about the sale and it is really nice for people to come and look at the art and hopefully leave and feel inspired in some way.”

“I am a real big fan of the old masters so what I love is learning how they did what they did and using those techniques in my own paintings and then teaching others to do the same. There is a lot of artistic licence that goes into it.”

Having been a professional artist since he was 21 years old, he now has 1 million followers across his channels and is excited to have a gallery

accessible to the local community.

“Having the gallery is something we are really excited about, sharing this with the community.

“I really feel like teaching is my passion. I love painting pictures and having those on display in the studio, but I love teaching and live for that light bulb moment when they pick it up.”

opening line from though. I played roller-hockey as a kid, collected bugs and had loads of friends. It wasn't until my teenage years that I became a weird art-loner. But still, she was very kind.

Have an article ready to go, a bio that reads like an article on your website, and let your local journalist know that you can have that for them in a "press pack" together with some great photos to boot! They're looking for content, so give it to them on a silver platter!

If you're able, pay for reach. Now I don't do this with social media, though that is important to have a solid social presence. Instead, have a strategy in the physical world. In a lot of our business coaching calls, I talk about combining the "Physical and the Digital". Sometimes a strategically placed, paid advertisement can work wonders. We decided what better than an "in flight" magazine. People are traveling here from all over the world, to see this magnificent landscape. What better way to commemorate their experience than with an original work of art? I'll let you know how that goes.

We didn't stop there. We also paid for a little ad to go in a real-estate publication. If you're buying a house, you're probably going to decorate it too, right?

Again, we'll keep you across the developments. I don't just want to tell you what I'm doing, I want to share with you the strategies and the WHY we're doing it. I hope some of this will also work for you, truly.

4. TALK & network

This is marketing as well, but it kinda deserves a separate bullet point and we've brushed over this before. When I first started it was my own personal network that got me off the ground. Friends, family and acquaintances want you to do well, naturally. You'd be amazed at how they could show up for you, sometimes, in droves. Don't discount that list.

Everyone you meet, even in the street, could be a potential collector or advocate. Make sure they have a positive experience with you. Just a little tip before you head out though, be more interested in them than getting your point across.

Another anecdote, sorry, I'm

full of it I know, but again, I hope this helps...

I was driving recently taking in the views and scenery when the light was just right. I pulled the truck over on the side of the road, next thing I know I have another car coming my way from the opposite direction. He stopped in the middle of the street, a look on his face that said trouble, "can I help you" he asked. "Oh no mate, I'm just so taken with the beauty of this light right now and I love this tin shed and the old-man pines, I'm an artist and I'd love to paint it!" He grinned. "It's magic, aye mate?" he said. "You carry on fella, loads of artists have pain-



ted that one.” Before he left he knew that I had just moved to the area and now had a gallery, locally. It won’t be the last time he sees me.

Take Something, Leave Something

It’s imperative that when you’re interacting with a potential client that you get them to take something away with them, and they leave something with you. Please note, you don’t want to be a nuisance, or pushy, if there’s an opening to do so, leave the interaction with a call to action, to take place at a later date.

Let’s unpack this...

On our front counter I have the guest book, as I explained, but we also have something else: a little sign up form. Rachel had an interesting take. “I’d never sign that thing” she said pointing at the book. “Why not?” I asked. “My email would be on public display, you know I like my privacy”, she said. “Fair point”, I thought.

So how could I then get that email? I have a little A5 sign up sheet with our logo, a space for their name, email, number and comments. I lead in the same way. Following the conversation with the client I suggest I get in touch with them when I have “subjects of Wana-ka” that may interest them. Or, “The next boat painting has your name on it, chuck your email here”. Okay, nuff said, covered that one? It was so good I had to say it twice.

Now, get them to take something with them. We have DLE

fliers; business cards and A5 booklets, to hand out to anyone who’s interested. WE get the prospect of an interested party, or someone who has a Mom who is an art lover, to take some stuff with them. Our information is on every piece of printed material.

I try to make this as pretty as possible, with loads of pictures and a good design so they’ll want to chuck it on the fridge and think it over. The whole while the painting is hopefully speaking to them, telling them to go ahead, come in and buy the dang thing!

LOCATION LOCATION LOCATION!

If you want to hunt for bears, go to the woods. It’s really true. I’ve often made the mistake of putting my work in the wrong areas just to come away wondering what went wrong. I quickly realised that the buyers I was looking for, at the level I wanted to be, were working, playing, eating and shopping in particular areas. I found the first representatives in these areas, and recently, I just moved to one.

Now we can make this work online and bring it right to the collectors feed, and phone, but that’s a little bit of work and requires strategy. We’ll cover that in another article. But if you’re thinking of running a space, or a pop up, then think about the demographic of your ideal buyer. Is there a sailing club nearby? Go for it! Do they play golf? How about

the clubhouse for a space? Do they work in the financial district? Then try the cafe they frequent. A bit of thought is required here. But I think this time, we’ve found the right fit.

In years past I had great success in a top tourist region famous for its wines and palatial estates, Margaret River.

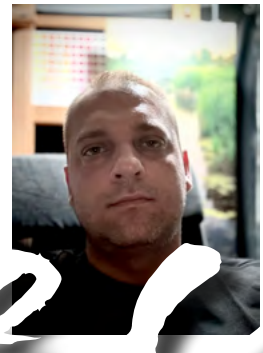
There’s so much more than we have space for in this issue, and in your busy day. I hope this has in some way given you a little more insight into how I do what I do from here, representing myself. In the next issue, we’ll dive into finding representation if you don’t want to go it alone. But I want to hear from you!

Please write about some funny/horror stories, or some positive things that have happened with you and galleries, who knows, you just might find your story in issue #10! Post them here: [LINK](#)

More next time, my friend

Tisch





Notes

by Piotr Grzechowski

AND THEIR BINDERS



The binder in oil paints is nothing more than the type of oil used to grind the pigment and produce the final product, which is oil paint. Sometimes, other additives, stabilizers, and fillers are also added to the oil to help achieve the right and consistent texture. In cheaper paints, these are simply fillers. But today, we won't focus on them—we'll focus specifically on binders in the form of oil.

The types of binders are often ignored or misunderstood, yet they play an essential role in choosing our tools and mediums, depending not only

on how we paint but also on the conditions in which we work and in which our works are stored or wait for the next layer in “cook time” mode. In the case of light paints, such as transparent yellows and oranges, the choice of binder is even more important, and when it comes to whites, it can be a game changer for many of you. (For me, selecting the right whites with the right binder has greatly improved my workflow, which translated not only into higher quality paintings but also saved me a lot of time and nerves.)

We can distinguish three main types of oils—binders: Linseed oil, Walnut oil, and Safflower oil.

Linseed oil is the most popular and most traditional binder. It oxidizes (polymerizes) the fastest of all binders and creates the strongest paint film **but...** which makes a huge difference because linseed oil yellows—especially when it does not have sufficient access to true sunlight. This effect is very visible in light and transparent paints, and in whites, it can be a nightmare. How bad? See for yourself:

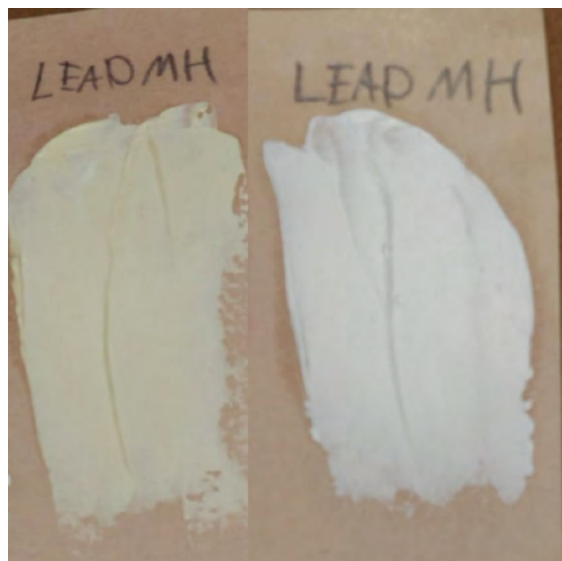
These are two samples of pure “Cremnitz White” (lead white) paint where the binder is linseed oil—without any medium, just pure paint applied thickly with a palette knife. On the left we see the sample that was kept in darkness, and on the right one with strong exposure to sunlight. The testing period was about 6 months, but the yellowing started af-

ter just a few days. After one month, it was very noticeable; after 3 months, it looked like in the photo.

Now imagine your perfectly painted clouds and then trying to match the right color for the next layer... Not only difficult but practically impossible. If you adjust to the “yellowed” tones of the left sample, after some time, you’ll end up with one big yellow patch surrounded by pure white. Why? Because this process is reversible! If you expose already-yellowed paint to sunlight for 2–3 days, it will return to 80–90% of its original white. But your carefully adjusted “yellow” patch from the next layer will remain yellow!

Keep in mind that sunlight emits UV radiation, so we cannot overdo direct exposure—too much harms the paint. This is one of the main reasons we varnish paintings, since varnishes contain UV filters.

These two tables—the first showing binder properties and the second pigment properties of whites—should give you a clear understanding of



how to choose them according to your working conditions, desired effects, working time, and anything else you may need. There are no perfect solutions—it’s a matter of choice and compromise.

Think of it this way: imagine painting a huge cloud on a large format, say 150 x 150 cm (60 x 60 inches), and you want to cover a large area in one session. In such a case, you should consider choosing a binder that stays workable longer and remains fluid and flexible—for example, safflower oil mixed with pigments 50/50 titanium + Cremnitz. Even if your studio is well lit, instead of 6–8 hours (linseed oil), the paint will remain workable for 12–14 hours or even until the next day.

Comparison Table – Oils as binders

	Drying Time	Paint Film Strength	Tendency to Yellowing
Linseed Oil	FASTEST	STRONGEST	VERY HIGH
Walnut Oil	AVERAGE	AVERAGE	LOW
Safflower Oil	VERY SLOW	WEAKEST	ALMOST NONE

Comparison Table – **Pigment Properties** (without binder)

Pigment	Drying Time	Paint Film Strength	Transparency	Impact of Mixtures (Hue & Value)	“Voodoo Darkening” Issue
Titanium White PW6	VERY SLOW	AVERAGE	VERY OPAQUE	MUDDY & CHALKY	YES
Cremnitz White PW1 (Lead White)	EXTREMELY FAST	STRONGEST KNOWN PIGMENT	VERY TRANSPARENT	CLEAN MIXTURES	NO

My Conclusions and Studio Practice

I replaced all my whites with ones based on Safflower and/or Walnut oil (Blue Ridge). That’s because I work on multiple projects at same time , with some having really long time to “cook” and on top of that my studio really lacks enough sunlight for “drying” proces for all of these projects . By using at least 50/50 titanium white and Cremnitz white, I eliminated the biggest problem of safflower oil—low archival quality and weak binding strength—by combining it with the strongest paint in the world which is lead white (Cremnitz). Additionally, by using Liquin (an alkyd medium), I speed up oxidation and further strengthen the paint film. In short: the ideal solution—for me. It’s all about system, methodology, and conscious use of binders and mediums. As for “VOODOO DARKENING,” I will try to cover that in the next PAINT FOMO No. 10. It’s a longer topic that deserves a separate article.

Yellowing Test of Several Whites



From left to right:

- TG: Titanium White in linseed oil (Gamblin)
- TRLO: Titanium White in linseed oil (Rembrandt)
- TRSO: Titanium White in safflower oil (Rembrandt)
- LEAD MH: Cremnitz White in linseed oil (Michael Harding)

I carried out this test and photos around 2022, before I started using paints from Blue Ridge. Whites from Eric Silver which are based on a walnut + Safflower oil blend, which helps them stay bright and white—even Cremnitz White. Also keep in mind that inclu-

ded photo does not represent what I’ve seen with my naked eye , in reality differences where much more visible also with Titanium whites .

Summary

Paint consciously. Choose your working tools consciously: pigments, binders, mediums, accelerators, or retarders of oxidation. This will influence your results, workflow, satisfaction, joy in painting, and will reduce problems and frustration. Knowledge is a treasure worth using.

Happy painting,
Piotr Grzechowski



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COOK TIME *and* AESTHETIC CHESS:

You know I'm mental, right? I keep starting paintings before the last is even done! Walk into my studio and you'll see forty two on the go. But here's the thing - most will be finished. This is one way I love to work, and in this little snippet here in **Paint FOMO** I want to give you my reasons why, and share two concepts with you: COOK TIME and AESTHETIC CHESS. Let's go.

This came up in a livestream last week when I was asked about how many works I have on the go. This naturally brings up the following question of WHY?

Why so many? Well, if I'm honest, it's also because blocking is one of my favorite parts of the process, because it gives us a great leaping-off point to

start the process. It's also immediate and on a livestream



we can knock out something quite large, relatively quickly.

There's several paintings out in the studio, all over my French cleat easel wall and around the space. Heck, I've even hung

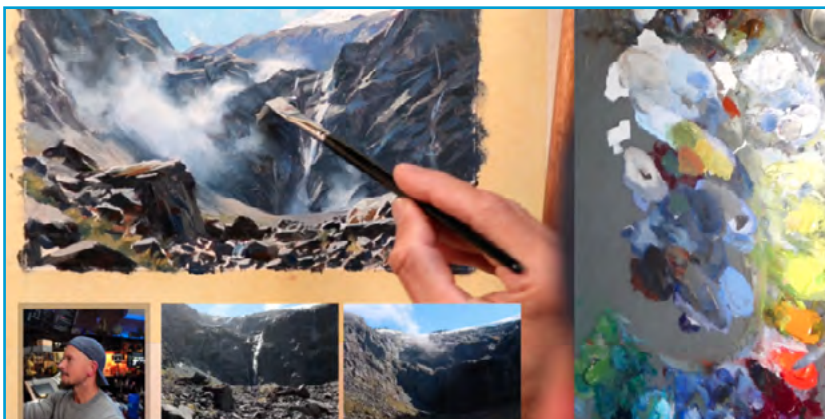
some unfinished works in the gallery, just to start a conversation. I'm continually looking at these paintings, thinking, thinking, thinking.

In actual fact, I spend more time thinking about a painting than actually painting it. Why are we always in such a rush to get there? This isn't an argument that goes over well with clients, not that I push the point but it's thinking - leading to strategising that helps me enormously with my paintings - I think this could help you too.

COOK TIME

This concept is simple. Sometimes an idea just ain't done yet, you gotta let it cook a little, y'know? Like a fine sauce, distilling flavours made even more powerful and delectable as it reduces on the back burner, the painting is the same, oftentimes.

If your paintings leave a little something to be desired, if you find them lacking, but can't quite put your finger on it, put them up in your space and let them cook! This may



seem rather passive, but it's anything but. You're going to be thinking about those paintings, and working out what needs to go where. One day, you'll be putting your feet up in the corner of the studio, and just like the timer on the stove "DING!" the idea will pop into your head. *"Cut down the tree; move the boulder; maybe make it a sunset; maybe not midday"* - you'll have it. You'll find the solution!

AESTHETIC CHESS

Some ideas are so good you gotta steal them. I'd love to take credit for this one but I can't. It's probably one of the best things I got out of my fine arts degree and I'm still scratching my head about what else I learned there - besides what tape to use when you stick the banana to the wall.

Colin Lancely was an assemblage artist. He played this game



when compiling his pieces, so I thought as a concept, "This sounds good to me". Move stuff around until it feels right. Now you and I both know that we're going for an asymmetrical balance when painting traditional realistic landscapes right? Just checking. So within those parameters I'm moving elements in the painting. These chess moves are the result of cook time.

But just like chess, we can only make one move at a time. Often, we'll move several at once and lose the thread. Make a single move and evaluate.

If you tuned in to the recent Livestream, on the *"Rocky Ampitheatre Waterfall"*, you would have seen this in real time! I made a tiny colour study and then I put it up for "cook time." Following this we went ahead and played aesthetic chess, LIVE!

It was great fun - check it out!

My goal is to gear you up with tips and tricks so that you can employ this to great effect in the studio. I firmly believe the old masters did this. They may have had different words for it, sure, but they played this game nonetheless. Give it a shot - it'll improve your paintings!

Tisch



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ARTIST SPOTLIGHT *Rali Hartigan*

I am Rali Hartigan, a middle-aged 'adult' and mostly self-taught artist until I found Andrew Tischlers teaching videos on YouTube several years ago.

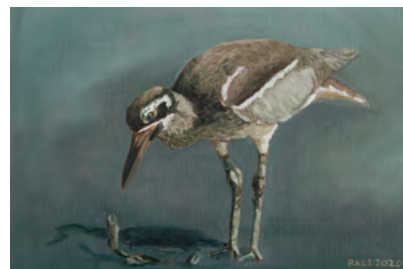
For the last five years I have lived in the tropical resort city of Cairns, far North Queensland in Australia. It's a blessed sea-change move, after health issues ended my career as a police officer in the Australian Federal Police. Prior to this I was in the Royal Australian Navy as an Electronic Warfare Linguist for a few years over two decades ago.

Around my now full-time employment as a Procurement Officer (and as energy levels allow), I dabble in my passion for oil-painting. The subjects I am drawn to paint are Australian native birds, portraits and landscapes. My guilty pleasure is painting portraits of horses and dog.

I don't plan on ever being a full-time artist. In the next 10 years I would like to go part-time and dedicate those hours to being an artist, but I really enjoy my current career and I appreciate its stability. I also love working with other people.

I've always had an interest in Australian after growing up

in country New South Wales on a 400-acre property consisting of a sheep farm and bushland. Imagine rolling tussock fields, blue-lichen covered granite boulders, parsed by a river from the Snowy Mountains that was filled with trout and platypus all surrounded by dry sclerophyll forests. It was full of picturesque landscapes. I wish those days had digital cameras, so I'd have a lot more reference material now I've moved 2700 km away!



Trail-rides and bush walks with my father doubled as fun lessons in identifying the native birds and their calls, lizards and snakes. The wildlife identification books packing our bookshelves doubled as my reference photographs for endless sketches.

I drew relentlessly and moved on to sketching portraits of my colleagues. I picked up painting for the first time in 2003 whilst I was in the Navy. I shocked myself with how well my first painting turned out... then it only got harder from there! That first painting was a portrait of my then-partner so it may have suffered a cathartic burning ritual afterwards.

I am unable to use art as a therapy when I'm unwell - I am only able to paint when I'm





feeling on top of the world, as I find painting requires so much focus and energy. My actual chill-out hobbies are reading and gaming (PS5 and Xbox), where I fangirl over games like Assassin's Creed, Horizon Zero Dawn and other open-world RPGs.

What I appreciate most about Andrew Tischlers Academy is learning how to paint archivally. I would like to create something with my name on it that lasts longer than me, so painting archivally scratches that itch.

As a very belated 40th (ahem, 40-something) birthday present I treated myself to the

2025 'Extreme Plein Air' tour hosted by Andrew in the South Island of New Zealand. I was initially nervous about group dynamics, but everyone was a legend and bonded

over a shared zeal for painting.

My most valued take-aways from this trip was the pure pleasure of painting on fine-weave linen. The way paint slides across it, as well as your final work not being disrupted by a coarser canvas weave is *chefs kiss*.

The tour also led me to being more safety conscious, such as preventing paint touching my skin, using Andrews' folded paper-towel technique for brush cleaning, and keeping the brush handle spotless. (I was guilty of holding the occasional brush in my mouth – but no more!)

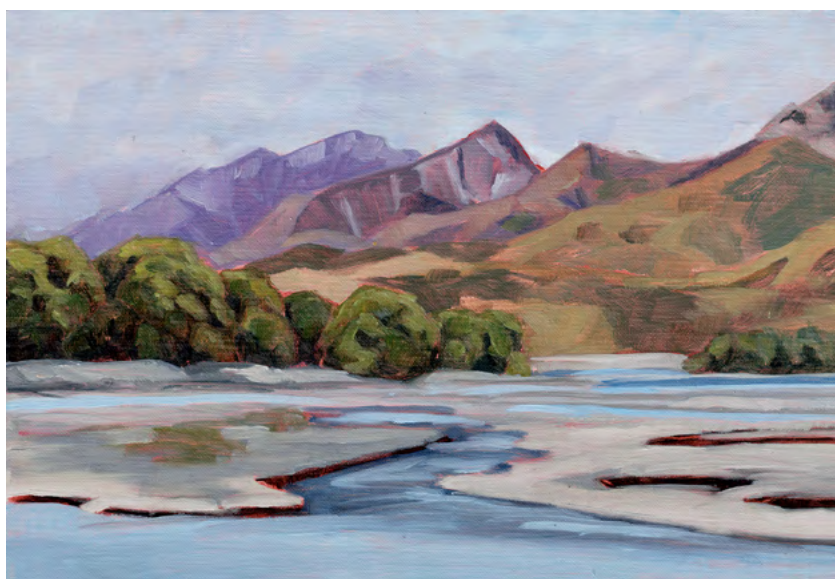
I'm now a fan of using stiffer brushes to allow for expressive brush marks, especially as a stiffer brush can dig through to create more broken colour. Broken colour in a brushstroke calls to my impressionist soul.

I recently had the opportunity to complete a Diploma in Visual Arts through Central Queensland University (CQU). I found the focus not so much



on artistic technique, but a emphasis on the business side of art. A project I created for this course is my artist website at www.ralihartigan.com which is hosted by Shopify.

A benefit of having a website is that an okaku such as myself can get my art in front of the public without the cost penalty of a third-party gallery. You can also diversify to other printed products created and shipped by a third party automatically upon receiving an order. Diversifying your potential income stream through licensing, products, or teaching, can be a key supporting pillar for an art career.



JOE PAQUET NEW ZEALAND

SOLD OUT!

Art Tour



2026 NZ Plein Air Tour with Joe Paquet. Join Joe for an Exclusive Plein Air Tour in New Zealand's South Island! This is your chance to paint side-by-side with, Joe, who is one of the worlds BEST Plein Air painters, he will be teaching in some of the most breathtaking and exclusive locations in New Zealand's South Island. **ALL IS NOT LOST**, you could still be a part of this SOLD OUT tour, add your name to the waiting list, for cancellation openings, email: rachel.tischler.art@gmail.com!

[YOUR LINK TO THE TOUR PAGE](#)

Who is Joe Paquet?

Joseph Paquet, while pursuing a Bachelor of Fine Arts at the School of Visual Arts in New York, had the good fortune of finding mentors in artists James McMullan and John Foote who opened his eyes to the joys of drawing the human figure. After graduating, Paquet met another major influence in his life, John Osborne, who was uniquely gifted artist and teacher. Osborne believed that a landscape painting should begin on location, but that its poetic essence should be completed in the solitude of the artist's studio. Paquet experienced a demanding and rewarding apprenticeship, in which he learned to fuse field studies with the image he could see in his mind's eye. Increasingly however, Paquet is creating most of his work from life, believing that the direct correspondence with nature increases the potential for greater feeling. "Intellect, he says, doesn't keep one warm at night."



BOOK&APP REVIEWS

SUBMITTED BY THE ACADEMY MEMBERS

The Uffizi Gallery Art History Collections

Book Review by Nicky Hart

Managing Editor/Author Gloria Fossi Publisher: Giunti Industrie Grafiche S.p.A. -Prato – Italy First Edition July 2021 (English translation)

I have been wanting to share this book with Academy members for a while now as truly it is INSPIRATIONAL, the only two words I could think to use were—EYE CANDY! Truly. Sumptuous, scrumptious eye candy. Inspiration for the soul.

The book was a gift from my parents who visited Italy on

several occasions and spent some time actually going through this marvelous collection in person. I had requested some iconography, as that was what I was into at the time, instead they brought me back some street art and this absolutely magnificent book as a memento of their travels.

This is the most looked at book on my entire bookshelf, it is



absolutely sumptuous; a visual feast; and a source of inspiration for any artist, art enthusiast, historian or collector. With over 400 full colour illustrations ranging from drawings, etchings, paintings, sculptures and iconography from the Uffizi Gallery and Museum in Italy, Included in the front section is a detailed description about how the collection came about, and on the Uffizi Gallery itself, with many stunning photographs of the museum interiors where the collection is currently housed.

The paintings included in the collection predominantly focus on portraiture and group scenes from Italian and European masters. Also many examples of beautifully



rendered iconography, a few 'people in landscape' settings and I noticed some port scenes part way through. There are also several drawings and preparatory studies for master works featured, as well as sculptures, etchings and other varieties of work.

Uffizi Gallery Art History Collection is written and collated by art historian Gloria Fossi, who specialises in the artistic and cultural history of Florence, and has several other books to her name. Each page has a full colour reproduction of a work or works in the collection, often with close up details, and accompanying text talking about the artist and the work itself and its significance to the collection and the art world in general where applicable. The book is arranged in an easy to follow format, starting with the museum itself, next travelling through each century to showcase the art and artists, then a comprehensive section involving a biography on each artist featured in the collection. The book finishes with a catalogue of each of the works, and where in the Uffizi they may be found, should you have the privilege to go and view them yourself in person.

The Uffizi Gallery Art History Collections is published by Giunti Industrie Grafiche S.p.A. - Prato - Italy. World of Books has a soft cover version of this available for \$62.99 in very good condition, two in stock. It also was available new: US\$ 692.23.



Raphael

Portrait of Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi 1518, Oil on wood, 155.5 x 119.5.



The reproduction of this book is magnificent—for example; the beautiful detail shown in this portion of a fur hat. The ability to see how it was painted by the artist. Truly inspirational.

■ **EDITORS NOTE:** If you have a book you absolutely love, that has been an essential inspiration for your creative journey, why not share that with the Academy Members. Email your article, (add some pictures), to: vanessa@vanessajones.com.au

Competition Winners!

AND THE WINNER IS... Drumroll please!!

Congratulations and **WELL DONE** to all of our competition participants. This was hotly contested and there was a flurry of creative activity across the Academy. All over the world, artists put together works and tested their skills, for the thrill of it, and to win a deluxe set of Rosemary and Co Brushes, and a complete palette of Blue Ridge Oils.

WINNER

Jennifer Foster

A Quiet Moment



Runner Up - Piotr Grzechowski



Runner Up - Dan Phelan, Last call Crabboat

Runner Up - Ruth Artistruth, Apples



Entrants Gallery

Jennifer Foster, [A Quiet Moment] is on our cover of this issue of Paint FOMO, she has won a deluxe set of Rosemary and Co brushes, a set of Blue Ridge Oils, even a one-on-one session with Tisch over zoom.

There were so many entries, and we were so blown away that we couldn't just let it go there. We had to announce three runners up, each winning a En Plein Air brush set from Rosemary and Co! **Congratulations** to Piotr Grzechowski; Dan Phelan; and to Ruth Artistruth.

Just hearing about the competition now?

Not to worry, we're going to be running these throughout the year. You gotta be in it to win it! To enter is so easy! All you have to do is be an active member, subscribe to Paint FOMO, submit work that was completed in the last six months, and if there's a theme, follow the instructions on what and how to submit.

Congratulations to all of our winners and everyone who took part. You made the decision incredibly tough for us. You're all winners! Here is a selection of entrants for you all to enjoy. There was a staggering number of entrants, and these are a small selection.



■ ANGELA KARTER



■ CASEY MORRIS



■ ANDREW PUGH



■ DANIEL BERESFORD



■ DEHBRA SMITH



■ JAMES ITO



■ GABRIELA CONSANTINESCU



■ FINCORME



■ JOSEPH AMBROSE



■ JON KRIDER



■ JOY FRANSON



■ JUAN SEPULVEDA



■ SCOTT HAWTHORNE



■ IRENE PELLEGRINO



■ LISA JONES



■ LLOYD SPURGEON



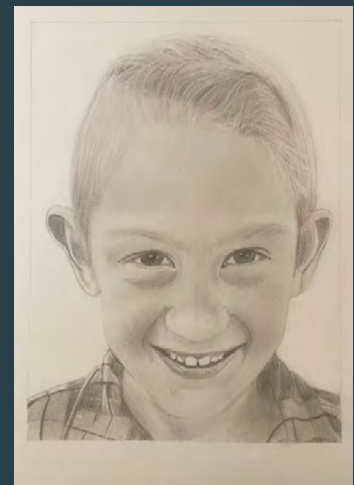
■ BALSAM ALJARYAN



■ LYN ALDERSON



■ GARY MAC



■ GAB ARMSTRONG



■ LAUREN PHILLIPS



■ LEON BARNES



■ QUINTIN DAVIES



■ TEDD KERSEY



■ TINA BURKE



■ SARAH CHURCHILL



■ SUE COWAN



■ SUESANNE HOPE



■ SHANNA HANDELSMAN



■ QUINTIN DAVIES



■ PENNY FREGEAU



■ VIRGINIA HAYNES



■ LYNN GRACE



■ WOUTER WISSINK



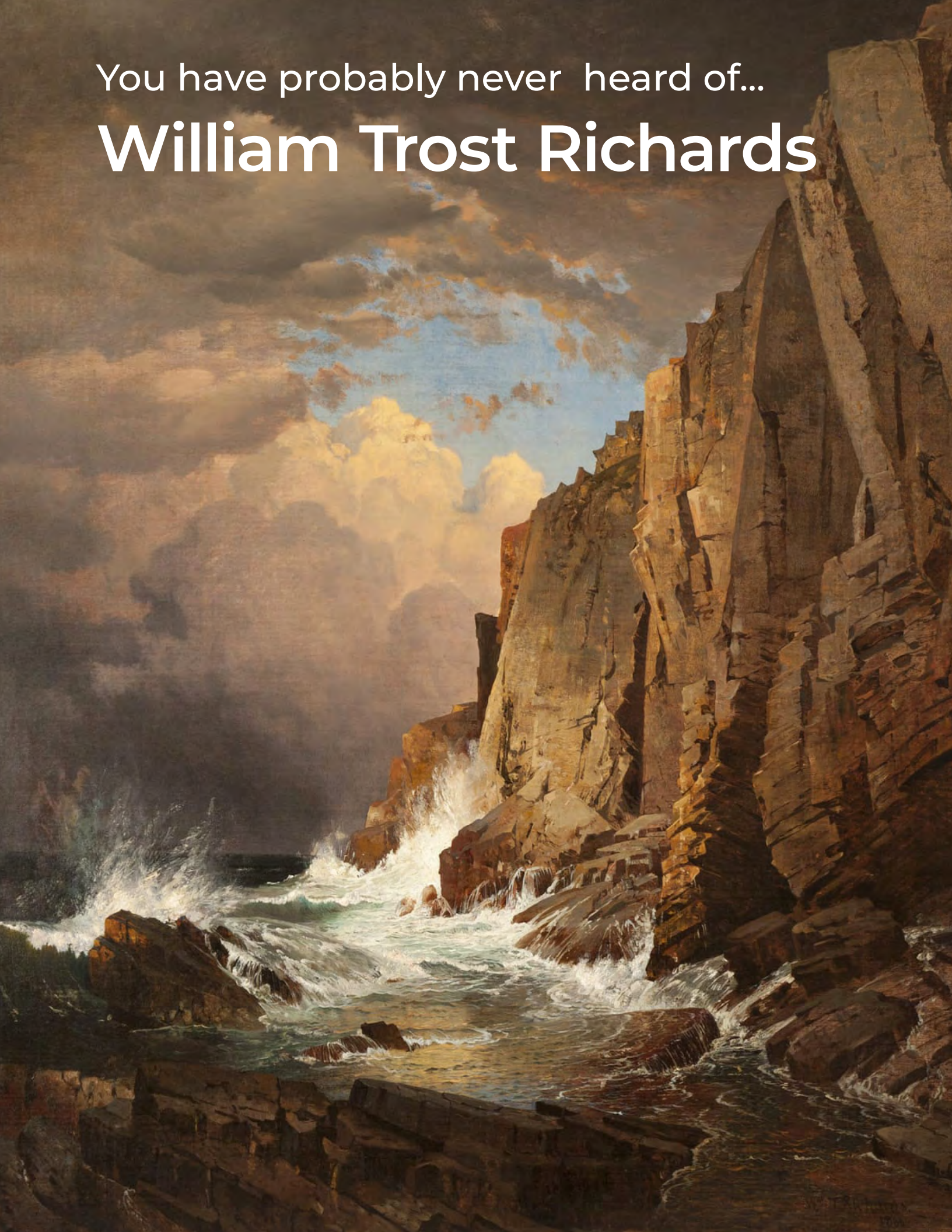
■ DANIELLE OG

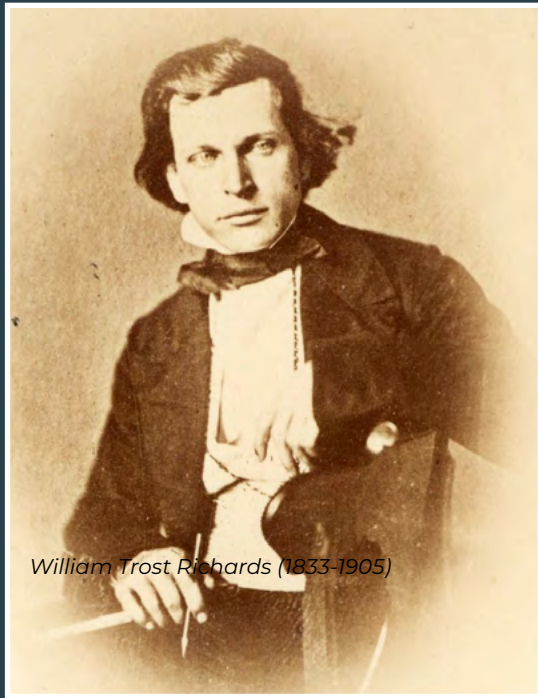


■ SANDY WATT

You have probably never heard of...

William Trost Richards





William Trost Richards (1833-1905)

William Trost Richards should be in every landscape artist's "inspiration file". He created stunning seascapes and landscapes in a style that for its time, was unbelievably photographic.

Beginning his creative journey as a designer, he moved to capturing the landscape in oils and watercolours, and was part of the world famous Hudson River School, and associated with the American Pre-Raphaelites.

There are several points that I marvel at William Trost Richards's work - namely his use of light. He was a master of value. We talk about value, and tone often in the Academy. This is a primary concern when trying to illuminate objects within the composition. He used a selective light, shining it on where he intended the viewer to focus, and ponder.

Another point that fascinates me about his work is his use of edge. Where and how strokes meet is essential when trying to depict material. In some of the reproductions we find online, you can clearly see his grasp of the finer points of geology, and specifically how rock fragments.



Though his Wikipedia page reads that he: "Rejected the romanticized and stylized approach of other Hudson River painters and instead insisted on meticulous factual renderings.." I find his work to be miraculously romantic. Each work depicts a dramatic story unfolding taking the viewer from foreground, through midground to the background.

Make sure you add this incredible artist to your files and pull him up when you tackle the next big ocean scene. I know I will!



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