

1. Paint every day.
2. Paint until you feel physical strain- take a break and then paint some more.
3. Suggest.
4. When at an impasse, look at the work of masters.
5. Buy the best materials you can afford.
6. Let your enthusiasm show.
7. Find the way to support yourself.
8. Be your own toughest critic and best supporter.
9. Develop a sense of humor about yourself.
10. Develop the habit of work. Start early every day. When you take a break, don't eat. Instead, drink a glass of water.
11. Don't settle for yourself at your mediocre level.
12. Don't allow yourself to be crushed by failure. Rembrandt had failures. Success grows from failure.
13. Be a brother (or sister) to all struggling artists.
14. Keep it simple.
15. Know your art equipment and take care of it.
16. Have a set of materials ready wherever you go.
17. Always be on time for work, for class, for an appointment.
18. **Meet deadlines.** Be better than your word.
19. Find a mate who is really a mate.
20. Don't be envious of anyone who is more talented than you. Be the best you can.
21. Prizes are nice, but the real competition is with yesterday's performance.
22. Give yourself room to fail and then fight like hell to achieve.
23. Go to sleep thinking about what you're going to do first thing tomorrow.
24. Analyze the work of great painters. Study how they emphasize and subordinate.
25. Find out the fewest material things you need to live.
26. Remember: Michelangelo was once a helpless baby. Great works are the result of heroic struggle.
27. There are no worthwhile tricks in art: find the answer.
28. Throw yourself into each painting heart and soul.
29. Commit yourself to a life in art.

30. No struggle, no progress.
31. Do rather than don't.
32. Don't say "I haven't the time." You have as much time everyday as the great masters.
33. Read. **Be conversant with the great ideas.**
34. No matter what you do for a living, nurture your art.
35. Ask. Be hungry to learn.
36. You are always the student in a one-person art school. You are also the teacher of that class.
37. Find the artists who are on your wavelength and constantly increase that list.
38. Take pride in your work.
39. Take pride in yourself.
40. No one is a better authority on your feelings than you are.
41. When painting, always keep in mind what your picture is about.
42. Be organized.
43. When you're in trouble, study the lives of those who've done great things.
44. "Poor me" is no help at all.
45. Look for what you can learn from the great painters, not what's wrong with them.
46. Look, really look.
47. Overcome errors in observing by exaggerating the opposite.
48. Critics are painters who flunked out.
49. Stay away from put-down artists.
50. If you're at a lost for what to do next, do a self-portrait.
51. Never say "I can't." It closes the door to potential development.
52. Be ingenious. Howard Pyle got his start in illustrating by illustrating his own stories.
53. All doors open to a hard enough push.
54. If art is hard, it's because you're struggling to go beyond what you know you can do.
[which is good]
55. Draw everywhere and all the time. An artist is a sketchbook with a person attached.
56. There is art in any endeavor done as well as it can be done: shoemaking, cooking, painting.
57. If you've been able to put a personal response into your work, others will feel it and

they will be your audience.

58. Money is OK, but it isn't what life is about.

59. Spend less than you earn.

60. Be modest; be self-critical, but aim for the highest.

61. Don't hoard your knowledge, share it.

62. Try things against your grain to find out just what your grain really is.

63. Inspiration doesn't come when you are idle. It comes when you have steeped yourself in work.

64. Habit is more powerful than will. If you get in the habit of painting every day, nothing will keep you from painting.

65. There are three ways to learn art: Study life, people and nature. Study the great painters. Paint.

66. Remember, Rembrandt wasn't perfect. He had to fight against mediocrity.

67. Don't call yourself an artist. Let others name you that. "Artist" is a title of great weight.

68. Be humble; learn from everybody.

69. Paintings that you work hardest at are the ones you learn the most from, and are often your favorites.

70. Read values relatively. Find the lightest light and compare all other light values to it. Do the same with the darks.

71. Grit and guts are the magic ingredients to your success.

72. Let your picture welcome the viewer.

73. Add new painters to your list of favorites all the time.

74. Study especially those artists who are dealing with the same problems that you're trying to solve.

75. Have a positive mind-set when showing your work to galleries.

76. Don't look for gimmicks to give your work style. You might be stuck with them for life. Or, worse yet, you might have to change your "style" every few years.

77. If what you have to say is from your deepest feelings, you'll find an audience that responds.

78. Try to end a day's work on a picture knowing how to proceed the next day.

79. Don't envy others success. **Be generous**-spirited and congratulate whole-heartedly.

80. Your own standards have to be higher and more scrupulous than those of critics.
81. Pyle said, "Throw your heart into a picture and jump in after it."
82. Vermeer found a life's work in the corner of a room.
83. Rembrandt is always clear about what is most important in a picture.
84. If, after study, the work of an artist remains obscure, the fault may not be yours.
85. Critics don't matter. Who cares about Michelangelo's or Rembrandt's critics?
86. Structure your day so you have time for painting, reading, exercising and resting.
87. Aim high, beyond your capacity.
88. Try not to finish too fast.
89. Take the theory of the "last inch" holds that as you approach the end of a painting, you must gather all your resources for the finish.
90. Build your painting solidly, working from big planes to small.
91. See the planes of light as shapes, the planes of shadows as shapes. Squint your eyes and find the big, fluent shapes.
92. Notice how, in a portrait, Rembrandt reduces the modeling of clothes to the essentials, emphasizing the head and the hands.
93. For all his artistic skills, **what's most important about Rembrandt is his deep compassion.**
94. To emphasize something means that the other parts of a picture must be muted.
95. When painting outdoors, sit on your hands and look before starting.
96. Composing a picture, do many thumbnails, rejecting the obvious ones.
97. Study how Rembrandt creates flow of tone.
98. If you teach, teach the individual. Find out when he or she is having trouble and help at that point.
99. Painting is a practical art, using real materials — paints, brushes, canvas, paper. Part of the practicality of it is earning a living in art.
100. So — most painters I know teach, do illustrations or other work in an art-related field. Don't be an art snob-survival is the game.