



OPPOSITE PAGE

The Monk

2002, oil, 36 x 28.
Collection the artist.

ABOVE

**Girl With
Blue Shawl**

2005, oil, 22 x 28.
Private collection.

much time to build up color notes.

"I advise students to begin with a monochromatic palette of umber and white, then move to the Anders Zorn four-color palette (yellow ochre, cadmium red light, ivory black, and titanium white) and then add the primaries in warm and cool variations," Watts adds. "It's better to learn how to get the most out of a few colors and avoid being overwhelmed by a wide range of choices."

Watts encourages his students to take the same class several times in order to better train their vision and understand how to solve problems. "For example, they should spend 30 to 40 weeks studying the structure of the human anatomy to develop an instinc-

tive understanding of muscles and bones of the body," he comments. "Likewise, they should learn to paint through a process of study and repetition. Once students develop the necessary skills, they can break free from the discipline of class work and become the painters they want to be."

Because he is still in his 30s, Watts relates well to his students and relies on his own experience in guiding them. As he says, "I encourage them to take their time and harness their natural urge to hurry along with their careers." ■

M. Stephen Doherty is the editor-in-chief of American Artist.

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See additional images of Watts' artwork in the Online Exclusive section of the American Artist website.

ABOUT THE ARTIST

Jeffrey R. Watts studied at the California Art Institute and with his father, Robert Watts, before establishing himself as a freelance illustrator. For more information, visit the artist's website: www.jeffreyrwatts.com; or the Watts Atelier of the Arts' website: www.wattsatelier.com.

Watts will teach at the Art Methods & Materials Show from October 6 through 9. For more information, visit www.artmethods.com or call (888) 999-3973.

