

# Neumann: 'It's what I love!'

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"A break" for Neumann usually consists of going for a stroll around the neighborhood or watching a little television. But sometimes, Neumann says he gets so involved with what he's working on that he paints well into the late hours of the evening.

"I paint at any time of the day. It's what I love. I'm always thinking about it, it's always in the back of my mind," he said.

A full-time painter for the last three years, Neumann received his training in fine arts at Melzinger Art School of Detroit in the early 1950s.

"I was a little bit late getting to art school," he said, explaining that he was in his 30s when he be-

gan his two years of study at the school.

BEFORE HIS formal training, Neumann says that one day he decided to "take the bull by the horns" and buy himself a set of paints.

"To show how naive I was, I went out and bought watercolors instead of oil paints and then I couldn't understand why the paints wouldn't mix with turpentine on the canvas," he said with a laugh.

After seeing the work of 19th century still-life painter William Harnett at the Detroit Institute of Arts, Neumann thought to himself, "Gee, I could do that," and began "fiddling about" with different painting techniques.

The technique he finally settled on includes sketching out what he wants to paint on a piece of

paper. Then Neumann transfers the drawing onto his canvas with transfer paper and then begins to paint the picture, adding the background.

"Everyone doesn't use this system," he says, "it's just one I worked out for myself and am comfortable with."

As a departure from still-life painting, Neumann likes to draw and paint marine scenes which include his "first love" — ships.

"Ships are my favorite, I guess, because I can't get it down to where I can paint a ship scene quickly," he said, adding that it takes him several days to paint the schooners he admires.

For these paintings, Neumann says he just "dreams up" scenes to paint, sometimes consulting various reference books in order to depict a ship realistically.

But, he says, still-lives are his specialty, and have been for the past 15 years.

According to Neumann, he makes a "pretty good living" now, selling most of his still-life paintings at arts and crafts shows throughout Michigan and the Midwest.

Neumann says he wanted to begin painting full time years ago, but that he waited until his four children were out of high school.

"Now that I've done it, I wish I would've done it earlier," he said, adding that he has won many prizes for his work at art shows.

## Her philosophy: 'You gotta have art'

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HAVING ANOTHER artist in the family can encourage one to pursue artistic interests, and Pugley says her husband, Steve, whose interest is in painting landscapes and still life, is a big help to her.

"We share a lot," she says. "We go outdoors to paint and there's a lot of encouragement with each other, although if both of us are in a down mood at the same time, we're in trouble."

Pugley's favorite subjects to capture in her oil paintings are children and landscapes.

"I love the outdoors and I don't think I ever want to give up the child in me. I think life would become very boring and straight-lined if we did that," Pugley laughs.

HAVING A FAMILY also adds to your painting, she says, because you can see your childhood repeated in your offspring and can capture that in your art work.

Another subject Pugley likes to paint are Great Lakes lighthouses. She and her husband spend time in the summer travelling around and looking for different scenes to paint, especially different lighthouses.

"I like to spend a few hours in just one place, in order to become familiar with the subject matter," Pugley says. If there is not enough time for her to get the "feeling" of a scene, she often takes photographs to be used later on as a reference tool when

she is painting.

"I often take photos of people and then incorporate them into different pieces of artwork," she says. "Of course I don't paint the person exactly as they look, but often just to get a better idea or to add to a painting."

In addition to painting full time, Pugley also teaches painting in her home and also takes her work to arts and crafts shows during the summer.

"Shows are really exhausting, but they're good in that I am out with the public and can get feedback from them about my work," she says.

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"There are so many things in art that are trite," she said. "What I'm trying to do is let the viewer add a little imagination to what he is seeing."

Glinke paints "almost every day," sometimes twelve hours a day, and often spends many days perfecting one piece of work.

"It's hard to talk about my work because whatever I'm doing at the time is the most important thing in the world," she explains.

She is a perfectionist at her work, and never feels quite satisfied with it. "I always wish I'd done something a little bit differently," she said.

But there is nothing different about the way people perceive art today than

they did many years ago, Glinke says. "Art has always been a rich man's fancy," Glinke said, "because most people can't afford to devote all of their time to it."

Glinke HAS been fortunate, she says, in that she has had a husband who supported her financially and emotionally, enabling her to pursue her painting.

She encourages people to try art now, even if they don't pursue it on a full-time basis.

"We have got to start making art for everyone," she said. "Art is an expression for our emotions, and I think we all have a little art in us be it poetry, music or painting."

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