



John Van de Kamp, Former Attorney General of California. 16 x 20 in.

SOME KIND COMMENTS

“...I was both surprised & pleased with Mr. Drenkow’s rendering...I was honored & flattered by his work.” —*John Van de Kamp*

“All that have seen my portrait are speechless, for it is a perfect match of my grandma and me. Thank you forever...” —*Irma M.*

“Your painting of my young grandchildren so far exceeded my expectations...” —*Sylvia Z.*

“...I truly enjoyed the interaction with him...how much he cares about people and how much he cares for what he does.” —*Hajime S.*

“His attention to detail was most commendable. I was very pleased with his work.” —*Harold F.*

“This painting is a lovely piece of art. We will always treasure it.” —*Venita S.*



Mister Fettig, U.S. Merchant Marine. 16 x 20 in.

FEES & TERMS

Head & Shoulders	\$2000
Bust	\$3000
½ Figure or	
¾ Figure Sitting	\$4000
¾ Figure Standing or	
Full Figure Sitting	\$6000
Full Figure	\$9000

- **Discounts:** 15% discount for children (younger than teenage), 30% discount for each additional subject in a single painting.
- **Surcharges:** Variable—for animals; for complex costumes, backgrounds, etc.; for travel, lodging, or shipping out of the greater Los Angeles area; or for framing.
- **California Sales:** Subject to sales tax.
- **Deposit:** Negotiable, but non-refundable.
- **Balance:** Due only if client is satisfied.
- **All Fees:** Payable in installments, and subject to change without further notice.

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Reference Photo

Self-Portrait. 30 x 40 in.

For as long as people have appreciated their lives, cherished their family and friends, and esteemed their leaders and colleagues, portrait artists have been commissioned to create lifelike, lasting works of art.

My name is Douglas Drenkow, and I paint portraits. It is my pleasure and honor to create “prized works for prized subjects”!

For more information, visit my website at:

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Victor & Katherine. 18 x 24 in.

COMPOSING A PORTRAIT

To portray the inner spirit as well as the outer aspect, I first become acquainted with the subject in person, if possible.

Eliminating the need for long, tedious sittings, I paint by referring to photographs. Sometimes, as for surprise gifts or in honor of people or times no longer with us, I refer to photos taken by clients or, with permission, to those taken by professional photographers; but I typically prefer to take reference photos myself, on site, with my portable lighting outfit.

I have assembled sample books of traditional and modern portrait poses and compositions, which can help inspire new works of art.

With my computer system, I can freely re-color, re-size, and re-locate subject and background elements within one or more photographs to create an original composition.

I have even painted subjects into scenic backgrounds inspired by botanical gardens.



Lisa. 24 x 36 in.

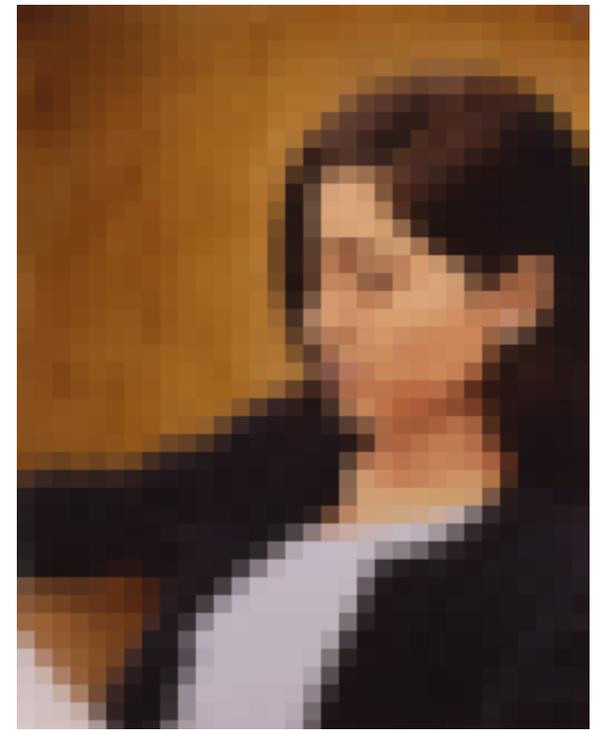
METHODS & MATERIALS

I have adapted traditional methods to state-of-the-art media. For posterity, I use only materials of archival quality.

The support is stretched Belgian linen, the finest canvas in the world, sized and primed with a pH-balanced ground.

Although I originally painted in acrylics, noted for their durability, I now paint in oils, renowned for their rich “glow”. My palette includes a select group of permanent colors, ground in the finest linseed oil by Old World craftsmen.

The painting mediums I use facilitate the multiple glazings required to reproduce the lifelike translucency of flesh tones, as seen in Old Masters’ works but not in many modern portraits painted in oils.



Doctor S. 16 x 20 in.

THE FINISHED WORK

Upon completion, I present the painting (or across the miles, a photo of the painting) to the client, who may suggest any reasonable revisions. And upon final delivery, the client receives a Certificate of Authenticity as well as a sheet of instructions on the care and display of their original work of art.

Especially when viewed in soft, diffuse light, my portraits are said to look remarkably “three-dimensional”, an illusion achieved by subtle methods of *trompe-l’œil*, which “trick the eye”. Photographic emulsions cannot duplicate this lifelike, almost tangible sense of “presence”: It may be fully appreciated only in person.

“The painting of Katie was a wonderful, sweet success...She said it’s like looking at herself through a window. Her dad & brother also were amazed at the likeness & detail. But Katie is thrilled & enchanted. Her mom too.”

—Maureen M.