



ABOVE
Woman With Pearls (Portrait of Eileen)
 1995, oil, 20 x 16. Private collection.



ABOVE, RIGHT
Portrait of Erin
 1999, oil, 19 x 15. Collection the artist.

OPPOSITE PAGE
After the Bath
 2000, oil, 24 x 18. Private collection.

large egg shape. The point of the highest light is usually on the forehead. As values go down around the form they get darker and colors change. The forehead can be more yellow, with the flesh getting pinker farther down. You'll see these variations if you're thinking of an egg." In a few places—the most readable places—she draws shapes in more detail. "Then you should have it pretty much set up," she notes, "and you can start refining."

As she works, Minifie keeps her shadows flat so that they will act as a foil to the halftones—another tradition learned from Academic painting. "I'm beginning to discover that halftones carry the power of a painting," she

says. "All the play of form happens in the halftones."

Unlike John Singer Sargent, Minifie does show the portrait to her clients at various stages and welcomes their feedback. "I like to see the painting through other people's eyes," she says. "They often have ideas and possibilities I haven't thought of because they are looking at the work intuitively, as nonpainters. If their suggestions really go against something I'm trying to do, I explain. So far I haven't had any problems.

"There's something really special about working on a portrait," she continues. "You get all the technical work done, and suddenly it's a person. It's

quite amazing. I find the human form so exquisite in all its variations. It offers an endless world of possibilities. One lifetime is not enough to even begin capturing it."

Minifie is an artist member of the Copley Society and The Guild of Boston Artists, as well as the American Society of Portrait Artists and the Portrait Society of America. She is represented by Portrait Brokers of America, in Birmingham, Alabama; Francesca Anderson Fine Art, Portraits North, in Lexington, Massachusetts; Alfred J. Walker Fine Art, in Boston; Powers Gallery, in Acton, Massachusetts; ARTLINK, in Dover, Massachusetts; The Walsingham Gallery, in Newburyport, Massachusetts; and Phoenix Gallery, in Nyack, New York. Her work has received numerous awards in prestigious shows and is displayed in many public and private collections. Visit her website at www.maryminifie.com. ■

"Flesh tones are built up of many variations. Think of them as variations of a theme instead of separate colors. ... And look at one color in relation to the others, remembering that a flesh tone can be affected by what you put behind it."

Linda S. Price is an artist, writer, and editor living on Long Island, New York.