



"The Process Of Painting The Sea In Oil"

My "artist's loft" studio is an enviable place to be. It is lit by north light and supplemented by "natural"



daylight fluorescent tubes. There are south facing windows and two skylights that can be utilized on many of the Northwest's brightly overcast days. I have a library for my reference books and art magazines and, there is plenty of room for oils, watercolors, pastels and gouache. The floor is polished wood for easy clean-up. I have an area on which to hang paintings for photographing with a black velvet background to keep light from bouncing back and to avoid reflected light. The natural (and assisted) lighting is ideal for this process, too. It is a joy to spend time there with quiet music playing in the background. Along one wall I have blank stretched canvases stacked. I use high quality materials in these canvases, as well as the best oil paints I can acquire. My husband stretches the canvas for me therefore, I can paint any size and dimension I need to suit the planned composition. My oil palette is quite simple. I use Phalo (or Prussian) Blue, Burnt Umber, Burnt Sienna, Raw Sienna, Alizarine Crimson, Cadmium Yellow Light, and Titanium White. I can recreate any scene and mood with these basic colors (occasionally I will add Cadmium Orange for a vivid sunset.) My brushes are a variety of bristle brushes and I use a trowel shaped



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palette knife for texture in the rocks and sometimes the glare of the sun on the horizon.



The composition of my piece is carefully planned. I prefer the "Z", and sometimes I use the triangle style. I focus on good design and instinctively acknowledge values, perspective and appropriate color. I may have several seascapes in process at the same

time. One oil painting may need to "set up" for a day or two before details can be added. Another may be propped along the wall to be studied for any additions or changes that will enhance the final piece. When I leave my painting loft for the day it is almost like saying goodnight to an old friend, but the next day will find me back at the easel to begin again.

