

December 1, 2001 Issue

## A Classic Seascape



We have sunshine in the Northwest! The long fall days linger, much to the delight of native Washingtonians, who know all too well that the rains are coming soon. So we get out and enjoy the crisp sunny days. We clean up the last of the fallen leaves. We give the lawns one more "shave". We cover tender plants with mulch. Some of us are walking and running in the glorious sunshine. Some are sailing, fishing, hiking. Bright days give way to sparkling nights. We watch meteor showers. Holiday lights appear in the neighborhoods. We pour over gift catalogs in anticipation of the season before us. The time is here to send out greeting cards to loved ones we remember with fondness.

Ah, but the forecast is for wind and rain. Enjoy the sun in the Northwest (and where ever you may live) my friends, Winter is right around the corner.

Next Issue: Florals

When I began to seriously consider a career as an artist, I was faced with a decision. I loved to paint and draw. I had the ability to capture on canvas, whatever I could see or envision. But such a wealth of subject matter was overwhelming! As I had just recently moved to the Northwest, and as the ocean was a total fascination to me, I began steadfastly to research and paint the sea. My media of choice was oil. I would use the best materials available. The approach was to be classic realism. So I studied the ocean. I painted the ocean.

From numerous sketches and photos I decide on the composition, color and mood. I begin by sketching on the canvas with grey-toned paint, the basics. That is, the horizon, the position of any rocks and headlands, the major wave and the background and foreground water.

**“Working from the top down, I quickly complete the sky.”**

The mood of the sky dictates the rest of the painting. Working from the top down, I quickly complete the sky. I finish the sky in one session, bringing the sky color down to the background and foreground foam. This assures a continuity of color and mood throughout the piece. The background is then completed before I paint any rocks, and before closer waves are added. Another session will be required to complete the translucent wave which must be done "alla prima" to get the proper blending. This is essential to obtain

the luminous glow of sunlight through the water. I work large rocks and headlands with a palette knife thereby assuring the look of rugged, jagged edges.

**“inspection reveals a classic realistic seascape that glows from within.”**

The finishing includes trickles of water running off rocks, diamond-like sparkles on rippling waves, and the highlight of sunshine against deep shadows throughout. The final inspection reveals a classic realistic seascape that glows from within.



## Featured Artwork

**Winter Coast (oil)**



"Tourists are few; seagulls are sheltered in quiet seclusion; and winds pick up to toss rolling waves relentlessly against dark and massive rocks. But the 'winter coast' is an awesome rewarding experience for brave adventurers who make the trek to the sea."

**Last Splash (oil)**



"The sun is quickly dropping behind the horizon, casting long shadows and lighting up the world with a rosy glow. Waves roll in against dark rocks and cause one 'Last Splash' before the light fades."

**Tidal Watch (oil)**



"The tide is rising and winds begin to gust as a storm blows in from the Northwest. It is an awesome and breathtaking sight to stand at a distance and 'tidal watch'."