

Good morning,

Thanks for joining me yesterday evening, for our 2-for-1 Seascape Sunrise palette demo. Here below you'll find a few follow-up shots along with a little extra info.

1. A shot of the the sunrise piece — completed fully during the demo
2. The palette used for the sunrise.
3. The final painting of our sunrise wave, along with reference photo, palette, and thumbnails for both paintings.
4. Below the photos you'll find a description of my completion process—as you'll see, I need to learn some lessons every time.

First Light 6x12"



Palette for First Light





Palette for Soft Light





To finish this piece, the first step was to establish the sea foam patterns exactly as I wanted them by adding more pigment where needed, thickening the foam, and then pulling out 'holes' in the foam with the fan brush and my stiff oil painting brushes. This is a back and forth process that began with one shade of midtone blue and then once I had shapes I liked, I could add lighter blues where the light was hitting and finally add pinks. Then, I still needed to go back and restate some of the holes with neutral grey greens—because the holes tend to get cloudy with all the foam...it's a never-ending process but I like to think of that as a great way to build up a believable seafoamy texture. Stepping back a lot helps, to see the over all effect and not get stuck in any particular area. I added a few drifting clouds to the left sky and a bit of movement in the back ground sea to create a slightly stronger composition and keep the eye moving around.

Then: as I was getting ready to leave the studio for the night I happened to catch a view of both my reference and my painting in the mirror and noticed the difference in general color between the reference and my painting. Remember me talking about this during the demo? My painting was generally blue, and the reference was generally glowing rose. I groaned. I realized the whole piece needed a rosier glow. So —not wanting to make any major changes late at night, I got up in the morning and added light glazes here and there, over the sky, foam, and wave, to skew the light warmer. Yes, it's one thing to 'know' what you need to do, but it's really true that we need to keep learning the same lessons over and over...

One final note: Matt Miller, Epiphany tech guru and Epiphany Oil instructor, was telling us last night (un-mic'd) of a material that works well for adhering paper to a surface that is also reversible—should you be looking for that feature! Here is the info on that. It's called Beva 371 film, it comes on a mylar sheet and can be purchased from naturalpigments.com and elsewhere. Matt is an excellent instructor and if you're interested in studying oils—please check him out on Epiphany!

Jeanne