



# MAJOR AWARDS

“A medal glitters, but it also casts a shadow.”

– *Winston Churchill*

**Winter Frosting (Opposite)**

30" x 48"

2006

**Award**

Winner of both the 2006 People's Choice Award and an Award of Merit from the Western Rendezvous of Art.

**Location** Gros Ventre River in Grand Teton National Park, WY.

**From the Artist**

Influenced by the painting I did in my second instructional DVD, "When You Can't Paint Out," (*seen to the right*) as well as by several photos that all made contributions to the final result, this view of a frosted winter wonderland shows how beautiful our world can be when temperatures are a bit extreme. I like to observe and photograph this kind of subject and then return to my 70-degree studio to paint it. Digital photography makes it possible to begin a painting in my studio ten minutes after I study it on location.

**Fifth Season Frost (Below)**

20" x 30"

2006

**Location** Gros Ventre River in Grand Teton National Park, WY.

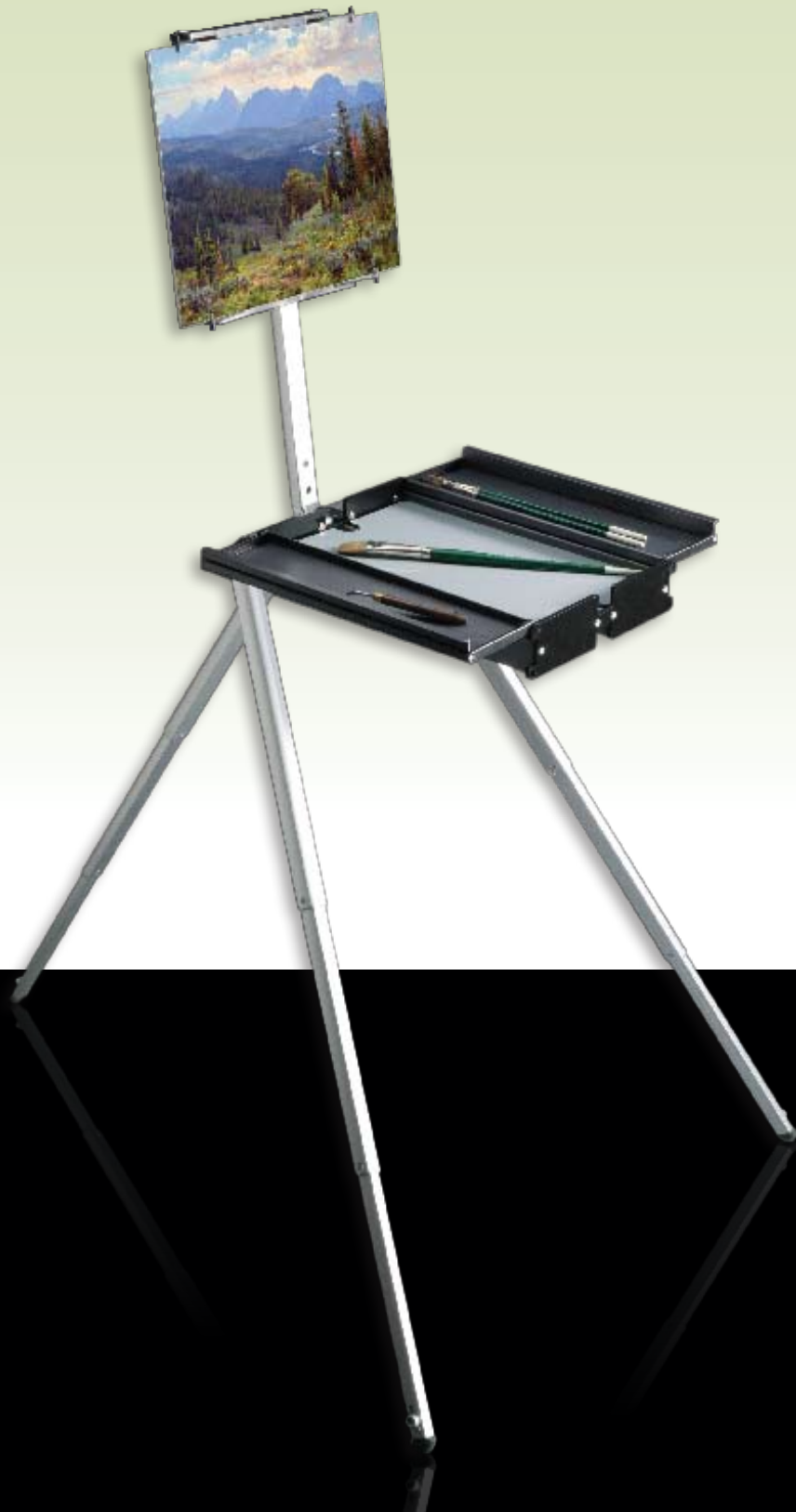
**From the Artist**

This is the studio painting I did for my instructional DVD "When You Can't Paint Out." I felt this painting needed to be done larger when I painted it, and that's how the second one came to be. When you paint larger, you can achieve effects that might not be possible on a smaller scale. Besides, it's just more impressive to see a sizeable painting.

Notice the similarities and differences between this and "Winter Frosting" on the opposite page. I strive to never reproduce a painting for the sake of reproduction, but make each painting an individual with elements all its own.







# PLEIN AIR

“Any serious artist should paint from the actual subject whenever it is reasonably possible to do so.”

– *Jim Wilcox*

## ***PLEIN AIR***

### ***LOVE THE LIFESTYLE***

As a young college student, I had three career interests that were more or less equally appealing: product design (especially car design), architecture, and painting. As I tried to choose between them, lifestyle and location became the deciding factors. My college summers included a job at a resort in Jackson Hole, and living anywhere else didn't sound nearly as appealing. Painting was the choice that best fit the place I wanted to live.

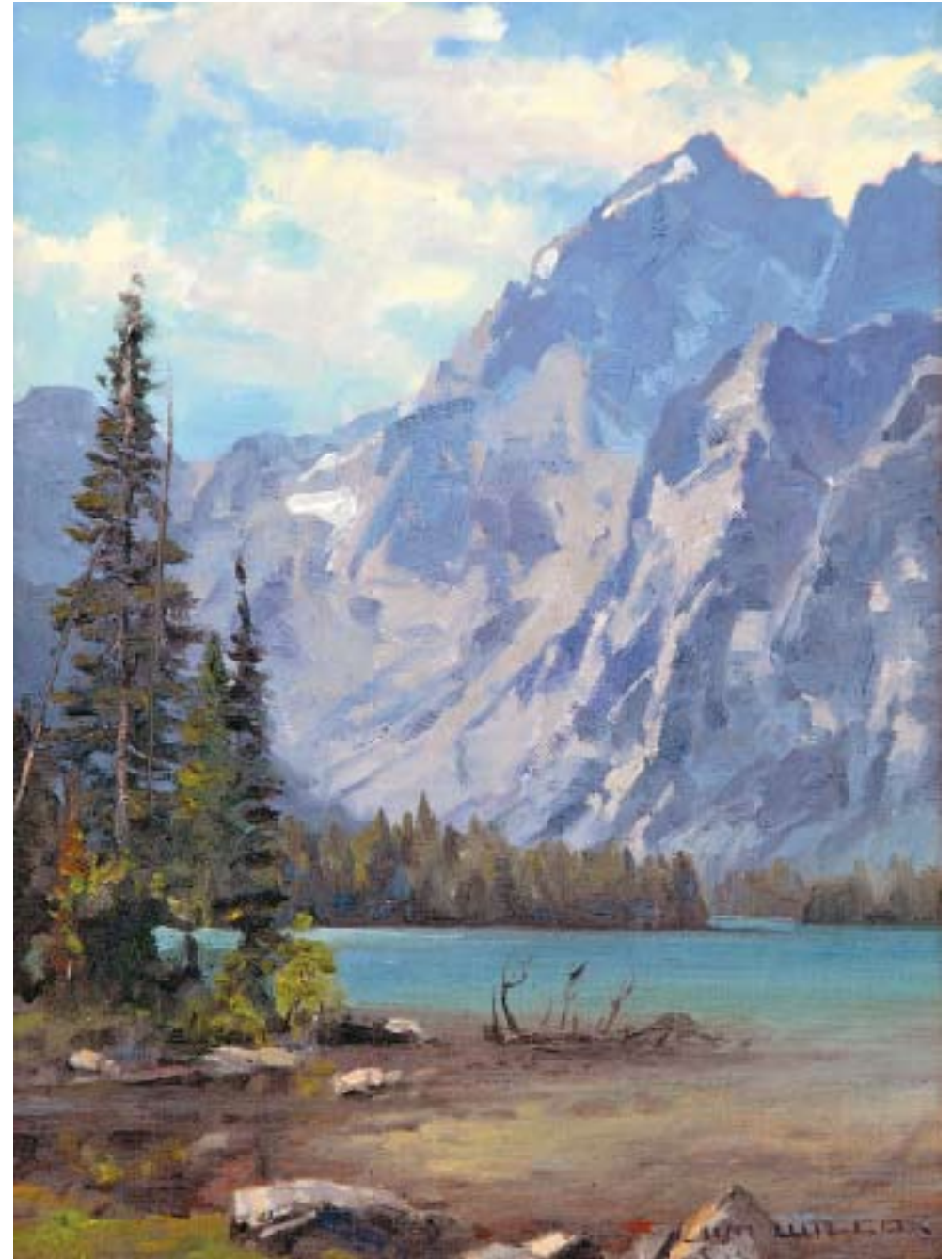
To be outdoors enjoying sunshine, fresh air, and beautiful scenery is to be on vacation. What a way to make a living! There are no photographs that can provide all the information that is available to an artist painting on location, and there is no other acceptable substitute for becoming familiar with a subject. Obviously, we won't produce a painting that provides all the information of being there, but occasionally we can add memories of the light, air, temperature, and feeling of a place. When we succeed in doing that, we share with the viewers of our work much of the appeal that moment and location had for us. We learn to see in new ways and with improved insight, and we can share those things with our viewers.

### ***THINK SMALL IN A BIG WAY***

Initially, I would work as large as 30" x 40" or even larger on location. Being a bit of a hard-head, it took me a while to learn that the wind and moving sun make large sizes very difficult to work with on location. In order to get a reasonable start on a painting that size, it was necessary to return to the spot several times, hoping for the same conditions and light (rare and difficult).

Apparently, if your name is Joaquin Sorolla, or you have his talent and equipment, it is possible to paint very large canvases outdoors. For the rest of us, painting smaller, more finished works seems to be better. A small painting, almost finished, has far more information in it than a larger, less-finished piece is likely to have. It can also be used along with photos to create a larger painting in the studio. Another advantage of small paintings is we can do more of them, so artistic growth is more rapid. Of course, small paintings don't usually have the same impact as large paintings, so we need to do both.

Any serious artist should paint from the actual subject whenever it is reasonably possible to do so.



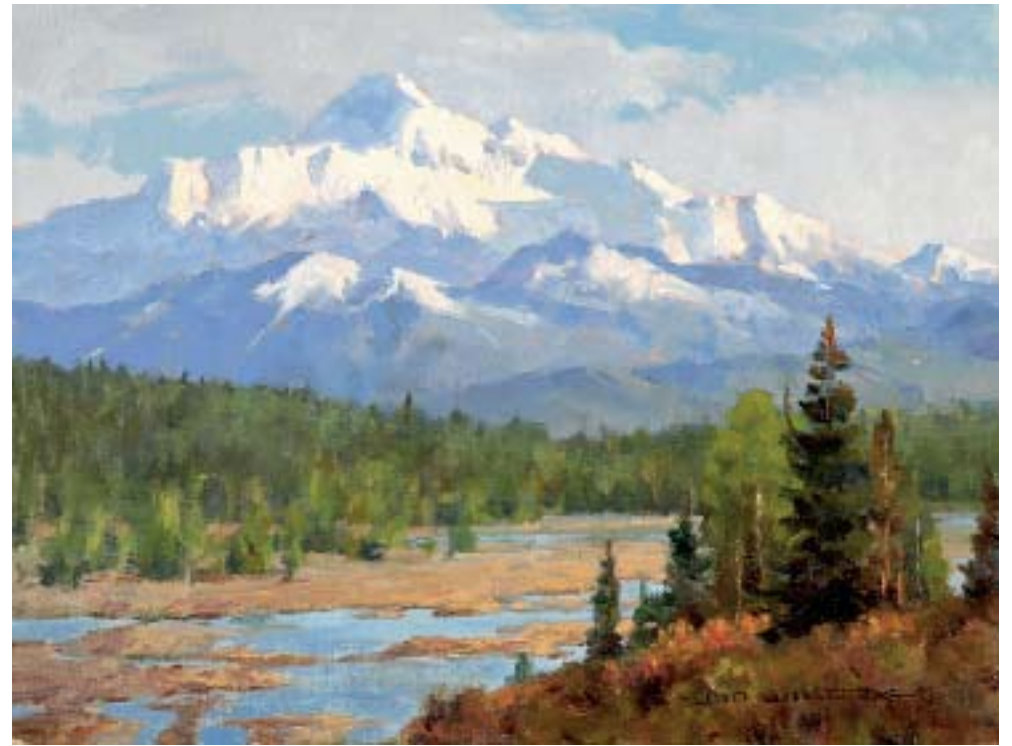
*Cool Waters of Leigh Lake*

16" x 12"



*Reaching the Heights*

16" x 20"



*Denali Study*

12" x 16"



*Monterey Cypress*

12" x 16"



*The Swimming Hole*

12" x 16"



# BRUSH MILEAGE

“When you paint two, maybe three thousand paintings, then you start...”

– *Carl Rungius*



***Sentinels of Hidden Lake (Opposite)***

30" x 40"

2003

**Location** Hidden Lake in Glacier National Park, MT.

**From the Artist**

The mountain goats that frequent Hidden Lake in Glacier National Park make good use of their terrain. They leap, climb, and run up and down boulder-laden slopes with equal ease and fearlessness.

I thought it fitting to give these goats special importance in this painting since they add so much to the atmosphere as they watch over their pristine home as "Sentinels of Hidden Lake."

A careful look at this original painting reveals a tiny paraglider that my son Jeff painted in the sky when I turned my back on the easel. The paraglider was subtle enough that I kept it, and the painting hung for three months in the National Cowboy and Western Heritage Museum as part of the Prix de West Show.

***Changing Seasons (Right)***

40" x 30"

2003

**Location** Snake River and the Cathedral Group in Grand Teton National Park, WY.

**From the Artist**

Though much of the vegetation begins to die at this time of year, the cottonwoods along the Snake River come to life. It is sometimes difficult to keep fall paintings of the Teton Range from having multiple subjects when the yellows, reds, and oranges of fall command so much attention.

