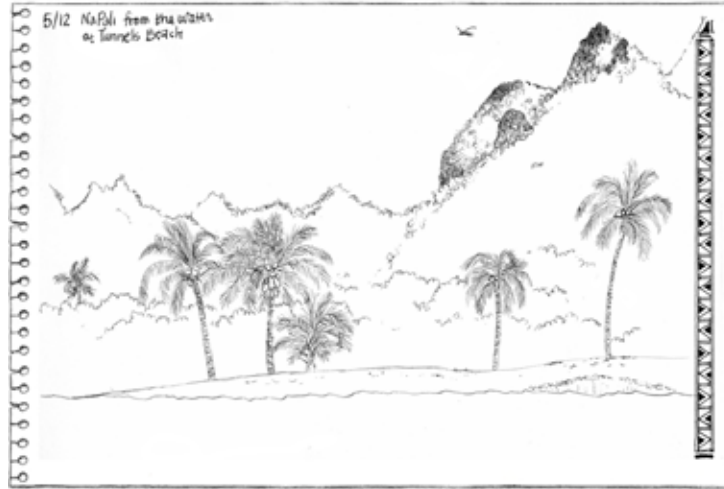


The Original Page



The Process

Na Pali from the edge of the water.



I became very familiar with this scene, and although I drew it here without the fog, the crags were often enveloped as they are in the photo below.

The photo is not from exactly the same spot as my sketch, because I took the photo later and didn't remember the exact place I'd sketched from.

But notice how an artist can pick and choose what to accentuate. In the photo, the feathery palm trees at the edge of the beach are almost lost in the profusion of foliage texture and color. In the sketch they take on a major role in the composition.

It's entirely up to the artist what is chosen to take pride of place.

I didn't reference any Hawaiian motif sheets for this border design, but instead created it as a stylized palm

trunk, to reiterate that distinctive crisscross texture.

This picture may not be finished. The foreground, below the wavy line, is water. This is the scene I watched during a long dreamy up-and-down session in the waves beyond the surf.

I memorized how the wavelets and reflections looked from there, and I describe it on the next page, but I haven't found time to paint it. Yet. I think I'd like to paint JUST the wave reflections on the water, but they're very difficult and I'm not sure I can do it.

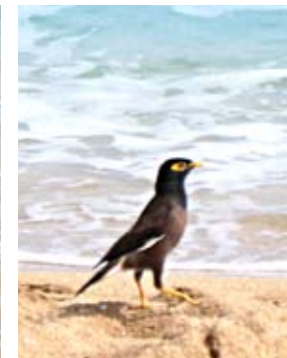
If you want to try something difficult but don't want to mess up your work, you can make a photocopy on similar paper and practice on the copy before trying it out on your original.

So I plan to do a trial run before I make this attempt on my actual

sketch page.



Wave patterns.



A common myna goes beachcombing.

While it's often possible to improve or cover mistakes with glued-on fixes, it's more satisfying to do it right the first time.