



Joaquin Sorolla

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/23-Joaquin-Sorolla>

MY PAINTING CLUB

Introduction

When most people think of an artist, they imagine someone painting outdoors in the sunlight, standing at an easel. This romantic image wasn't truly possible until the 1840s when paint became available in tubes and the French box easel was invented, making it easier for artists to travel with their gear and paint outside. In this chapter, we delve into the life and techniques of Joaquín Sorolla, a master of capturing light and life on canvas. Born in Valencia, Spain, Sorolla faced early tragedy with the loss of his parents, yet his passion for art shone through from a young age. By age 15, he was already excelling at the fine arts academy, and his talent caught the eye of patrons who supported his education. Sorolla's work is celebrated for its vibrant color and dynamic compositions, and in this lesson, I will guide you through his *alla prima* style, revealing how you can infuse your own paintings with more color, passion, and life. By standing on the shoulders of giants like Sorolla, we can reach artistic heights we never thought possible.

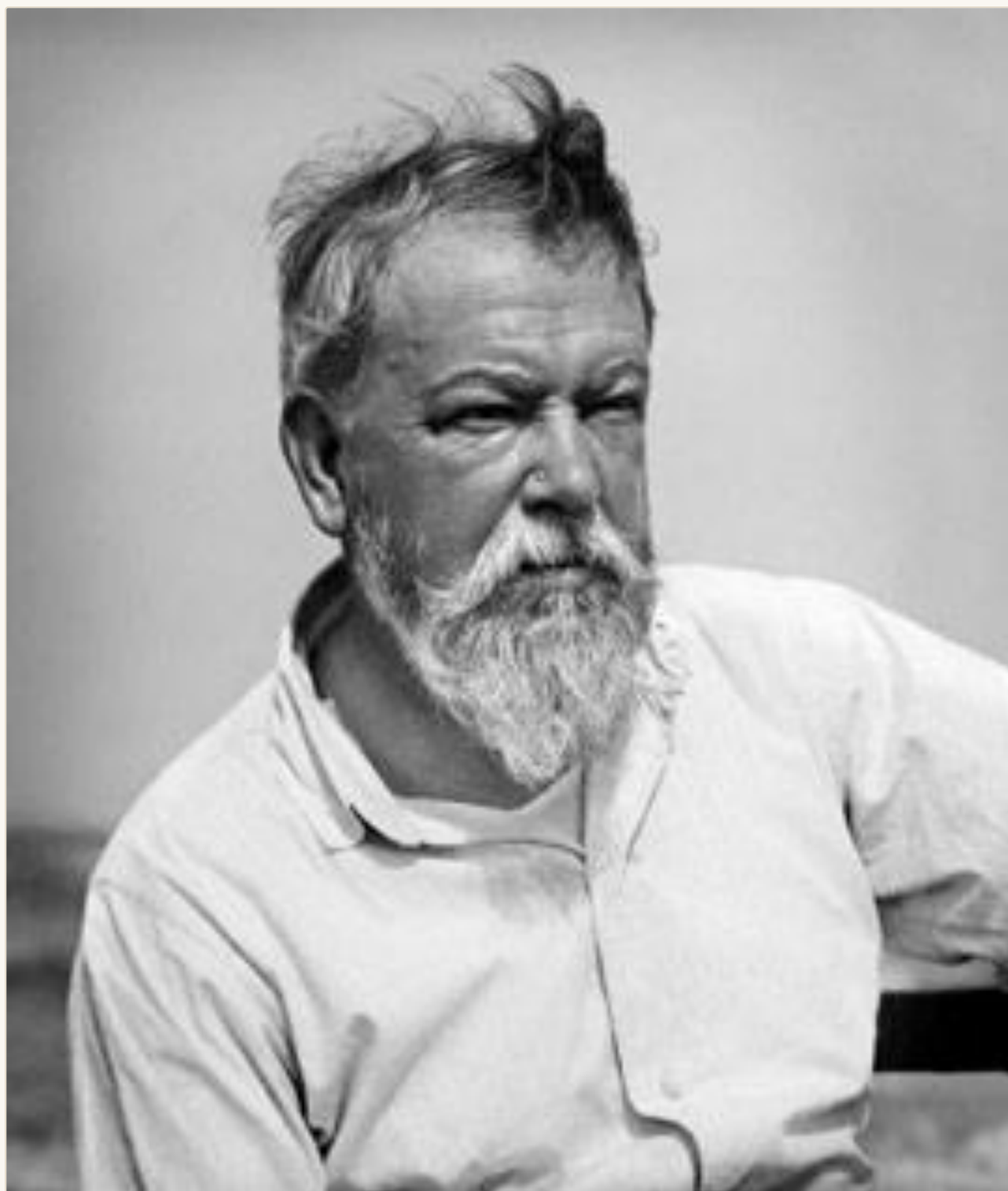


"Home Time" 23 x 21" Oil on Canvas by Richard Robinson.



REFERENCE PHOTO 1

The scene as Richard found it.



REFERENCE PHOTO 2

The scene as Richard found it.

Materials

Gather these materials before you start. If you don't have the exact same supplies, use what you have and substitute freely.

WHAT YOU'LL NEED

- Oil Paints
- Permanent Green Light
- Phthalo Green
- Phthalo Blue
- Ultramarine Blue
- Cobalt Blue
- Quinacridone Violet
- Alizarin Crimson
- Cadmium Red
- Cadmium Red Light
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow
- Cadmium Yellow Light
- Titanium White
- Burnt Sienna
- Canvas
- Fredrix Ultrasmooth Canvas
- (Give it a light sanding first)
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Gamsol by Gamblin
- Alkyd walnut medium by M. Graham
- Paper Towels

1 Joaquin Sorolla's Early Life and Career



Joaquin Sorolla's Early Life

Joaquin Sorolla was born in Valencia, Spain, 23 years after Claude Monet. Tragically, his parents died from cholera when he was just two years old, leading him and his sister to live with their aunt and uncle.

Early Artistic Development

At school, Sorolla filled his books with drawings, prompting his guardians to enroll him in an artisan school to learn drawing. By age 15, he advanced to the fine arts academy, where he excelled in painting.

Financial Struggles and Breakthrough

To help with school expenses, Sorolla sold a painting to a local antique dealer for \$100, partly in cash and partly in goods. This painting caught the eye of Antonio Garcia Perez, a professional photographer, who bought it and decided to support Sorolla's education financially.

Rise to Fame

With financial support, Sorolla focused on his education and art, leading to numerous awards and a knighthood. He became a renowned painter, known for his landscapes and portraits, achieving wealth and fame in his lifetime.

PRO TIP

Fill your sketchbooks with drawings to develop your skills, just as Sorolla did in his early years.

2 Sorolla's Major Commission and Later Life



Understand Sorolla's Major Commission

In 1911, Sorolla accepted a significant commission from the Hispanic Society of America to create 14 large murals depicting his vision of Spain. These murals were enormous, reaching up to 14 feet in height and totaling 227 feet in length.

Appreciate Sorolla's Dedication

Sorolla painted all but one of these murals from life, traveling to 13 different regions of Spain. He painted models in local costumes, often working tirelessly in the sun while models switched shifts.

Recognize the Impact of Sorolla's Work

Despite exhaustion after six years, Sorolla continued for another two years to complete the murals. Tragically, he suffered a massive stroke soon after, leading to paralysis. He lived for three more years, cared for by his family, until his death in 1923.

PRO TIP

When painting from life, consider the dedication and endurance it takes to capture authentic scenes, as Sorolla did with his murals.

3 Sorolla's Artistic Philosophy



Embrace Nature's Truth

Focus on painting nature as you experience it, aiming to capture its true essence. Strive to create an honest picture that interprets nature as it truly is, rather than relying solely on imagination.

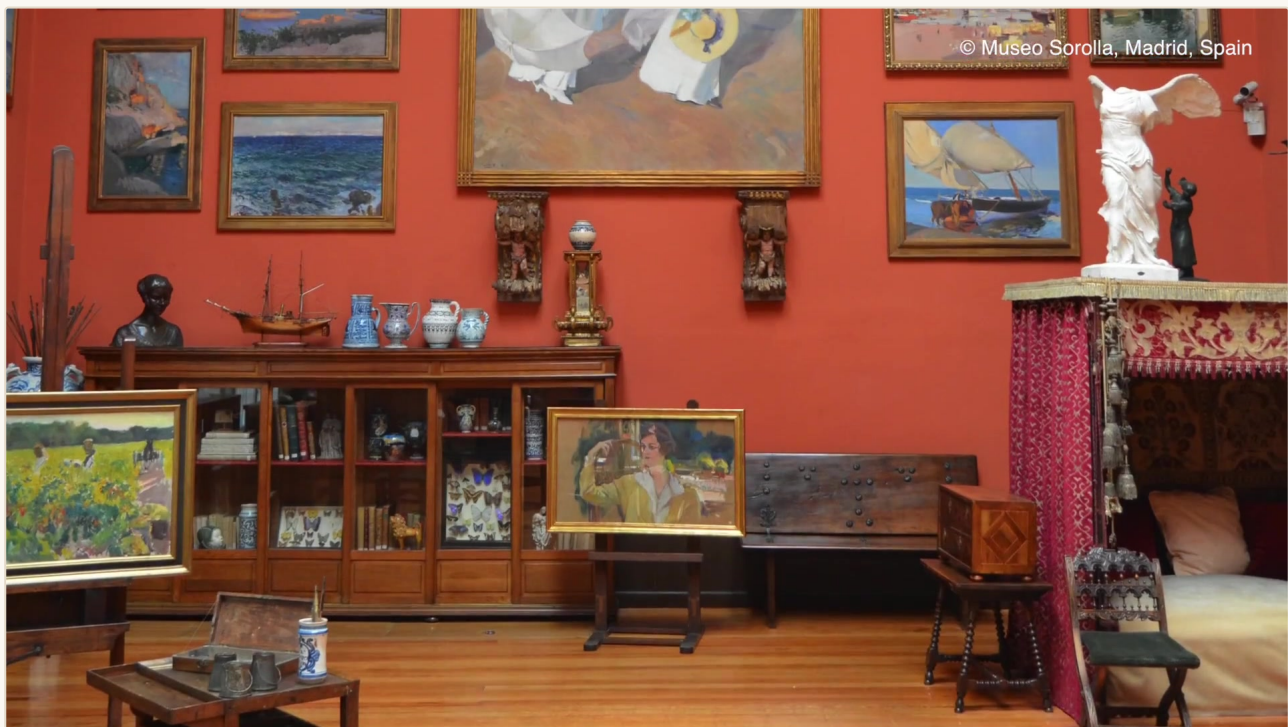
Avoid Artistic Mistakes

Recognize that mistakes often occur when artists separate themselves from the truth of nature. Trust in the strength of nature to guide your artistic expression.

PRO TIP

Let nature be your guide, as it holds the strongest inspiration for your art.

4 Learning from Sorolla's Techniques



Study Sorolla's Paintings

Begin by studying Sorolla's paintings, focusing on his use of energy, color, and light. Observe how he captures the essence of life and emotion in his work.

Copy Sorolla's Work

Copy some of Sorolla's paintings to understand his techniques. This exercise will help you grasp his approach to composition and color.

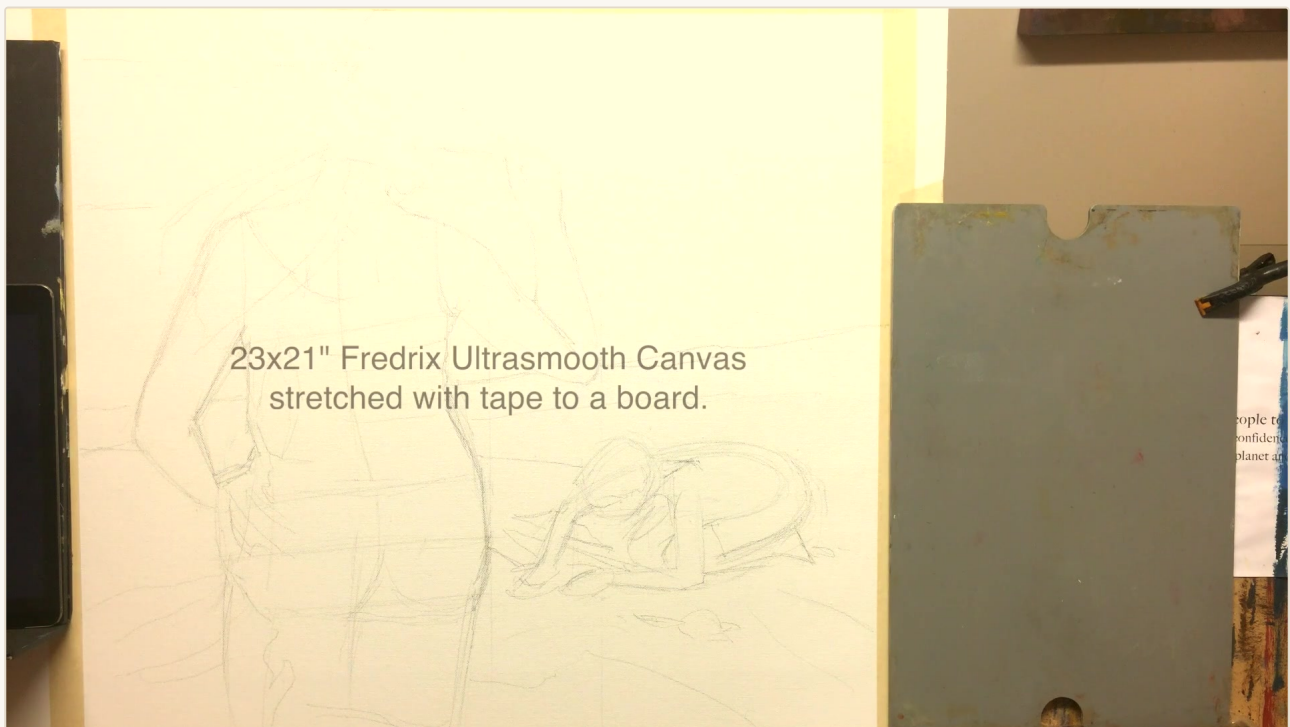
Apply Sorolla's Techniques

Incorporate Sorolla's painting concepts into your own work. Use his techniques to enhance your understanding and develop your unique style.

PRO TIP

Study Sorolla's use of light and color to capture the essence of life in your paintings.

5 Drawing and Transferring Techniques



23x21" Fredrix Ultrasmooth Canvas
stretched with tape to a board.

Transfer Drawing to Canvas

Print out your photograph at the desired size. Cover the back with graphite, flip it over, and trace the shape onto the canvas. This method ensures accurate transfer of your drawing.

Use the Grid Transfer Method

Draw a grid on your canvas and the same proportion grid on your photograph. Transfer the lines by filling in the squares, which helps maintain correct proportions.

Utilize a Plumb Line

Use a plumb line to draw straight vertical lines. This helps correct any tendency to lean drawings to the right or left, ensuring accurate alignment.

Focus on Negative Spaces

Concentrate on negative areas as much as positive ones. Correctly shaping negative spaces helps ensure the accuracy of positive shapes.

Check Alignment of Shoulders and Hips

Observe that the line of the shoulders is usually counterposed by the line of the hips. This balance is crucial for standing figures to appear stable.

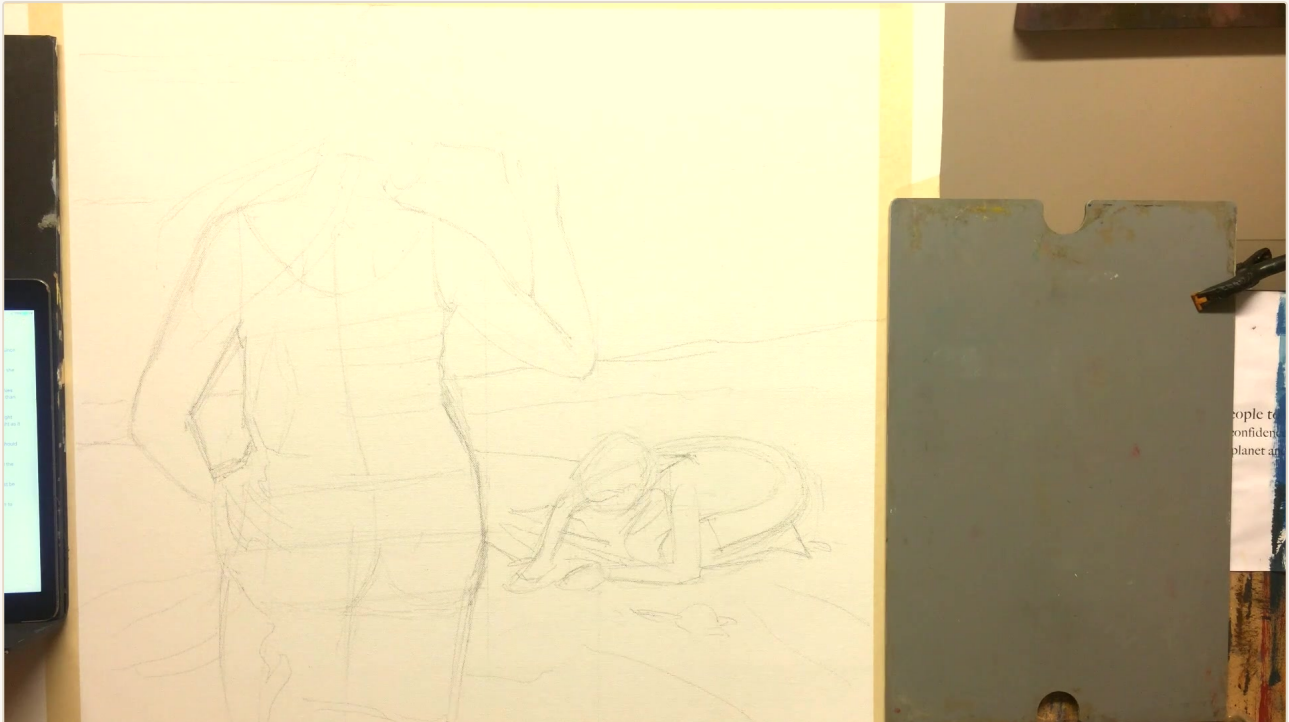
Review with a Mirror or App

Step back and check your sketch in a mirror or use an app like True Visage to flip the image. This reveals any discrepancies between your sketch and the reference photograph.

PRO TIP

Focus on negative spaces to ensure the accuracy of positive shapes in your drawing.

6 Background Preparation and Tone



Prepare the Background

Use a large brush to apply a big wash of umber acrylic paint over the canvas. This creates a warm tone background, which is effective for capturing a sunny feel in your painting. Allow the acrylic to dry completely before proceeding to the next step.

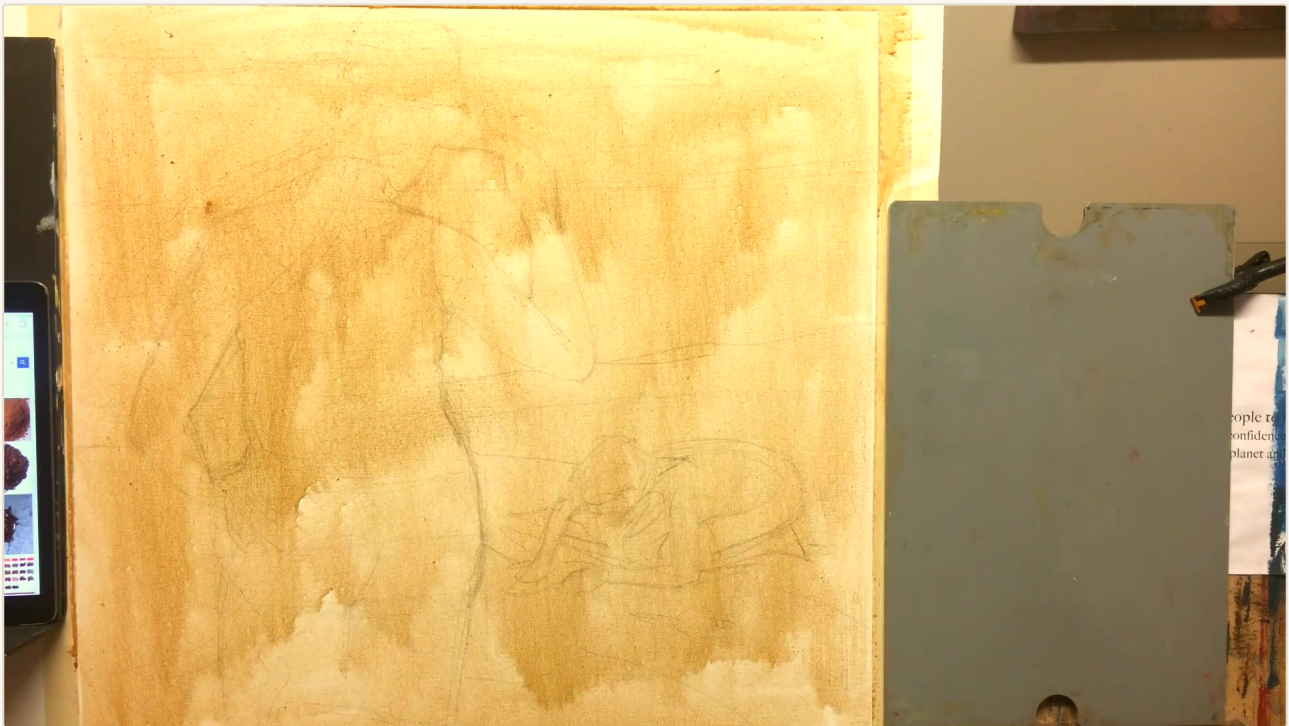
Plan for Oil Layer

Once the acrylic layer is dry, you can begin painting with oils on top. This method is efficient and provides a solid base for your sketch and further painting.

PRO TIP

Apply the umber wash before sketching to avoid disturbing the sketch later.

7 Brushwork and Color Mixing



Create a Light Wash

Apply a really light, watery wash of umber and acrylic to your canvas. This technique mirrors the modern equivalent of Sorolla's outdoor painting palette. It sets a base tone that will enhance the vibrancy of subsequent layers.

Pre-mix Flesh Tones

Pre-mix some flesh tones before starting your painting. This approach allows you to focus more on the painting process rather than constant color mixing, speeding up your workflow.

Use Filbert Brushes

Select a range of synthetic filbert brushes for your painting. Filberts are ideal for achieving the distinctive brushwork seen in Sorolla's paintings, with strokes that finish with an oval end.

PRO TIP

Pre-mixing colors can significantly speed up your painting process, allowing for more focus on brushwork and composition.

8 Mixing Flesh Tones



Identify Flesh Tones

Observe the painting closely to identify four distinct flesh tones: golden yellow in the light, orangey on the legs, greenish in shadow areas, and brownish in shadow areas. Recognize that the overall tone is warm.

Mix Golden Skin Tone

Start with yellow ochre as the base. Add a little cad red light, a little light green, and a little cobalt blue. Do not add white yet; this is the base mixture for the golden skin tone.

Create Orangey and Brown Mixtures

For an orangey tone, mix yellow ochre with red. For a brownish tone, combine yellow ochre, red, light green, and ultramarine blue. These mixtures will form the basis for the orangey and brownish skin tones.

Mix Greenish Tone

Combine yellow ochre, a little red, and some light green to create the greenish skin tone. This will be used for shadow areas.

Create Value Strings

Take half of each mixture, move it down, and add a little white to create a lighter version. Repeat this process to form a string of values for each tone, ensuring not to go all the way to white.

Mix Cool Dark for Shadows

Use Burnt Sienna and Phthalo Green to create a cool dark mixture. This will be used to darken the color variations, maintaining transparency in shadows.

Maintain Clean Colors

When darkening any mixture, add the base color rather than the dark modifier. This prevents muddy colors and keeps the final painting vibrant.

PRO TIP

Avoid mixing lights with darks to maintain clean and vibrant colors in your painting.

9 Color Temperature and Contrast



Analyze Color Differences

Examine the two arms, one from Sorolla's painting and one from a photograph. Notice the differences in color due to factors like skin tone, lighting conditions, and the color of surrounding objects.

Observe Reflected Light

In Sorolla's painting, observe how the pink dress reflects strongly into the shadow side of the arm, creating a distinct reflected light. This effect contributes to the painting's unique color dynamics.

Understand Contrasting Colors

Recognize Sorolla's use of contrasting colors to create light and shadow. These are colors opposite on the color wheel, providing different color temperatures. This technique enhances the perception of light and shadow in the painting.

Identify Warm and Cool Contrasts

Notice how Sorolla uses warm light with cool shadows and cool light with warm shadows. This exaggeration of warmth and coolness is a hallmark of his style, giving his paintings a vibrant and dynamic quality.

PRO TIP

Use contrasting colors to enhance light and shadow by pairing warm light with cool shadows and vice versa.

10 Painting Techniques: Darks and Lights



Paint Thickness

Thin darks, thick lights

Create Thin Darks

Use a thinner like Gamsol odourless solvent when painting the dark areas of your artwork. This will help you achieve the traditional technique of thin darks, allowing for a more layered and dynamic painting.

Apply Thick Lights

Avoid using any medium when painting the light areas to keep them thick and vibrant. If needed, you can use a little oil, such as walnut oil, to maintain the paint's richness.

PRO TIP

For more working time, use regular walnut oil instead of fast-drying mediums.

11 Applying Color and Adjusting Values



Start with Base Color

Use a big Filbert brush with some Gamsol medium. Apply a brownish skin color to the canvas. Assess the color and adjust if necessary by adding darker accents.

Mix Violet Flesh Tone

Observe the shadow side for blue or violet tones. Mix a violet flesh tone using yellow ochre, quinacridone violet, a little green, and some blue. Test the mixture with white to ensure the desired color is achieved.

Apply and Adjust Colors

Apply the mixed violet tone to the painting, adjusting for lighter areas with added warmth. Paint light or halftone areas more thickly without medium. Keep tissues handy to clean your brush and maintain clean colors.

Balance Colors and Brushwork

Combine colors from your reference photo and Sorolla's painting, focusing on subtle differences. Exaggerate warms and cools. Apply darks thinly with solvent and lights thickly with oil or no medium. Use a soft dry brush to smooth edges, then add gestural strokes for a balanced texture.

Evaluate and Adjust

Step back from your work frequently to evaluate the overall effect. Adjust each area as needed to better match your subject.

PRO TIP

Exaggerate the warms and cools to achieve a dynamic balance in your painting.

12 Observational Techniques



Use Long Brushes for Perspective

Consider using long brushes to maintain a good distance from your canvas. This helps you see the overall composition better, similar to how Roy used brushes that were three feet long.

Squint to Simplify

Keep squinting at your subject to simplify it into big blocks of color. This technique helps you focus on the major color areas rather than getting lost in details.

Adjust Color Blocks

Start with big blocks of color as a base, but don't hesitate to adjust them. For example, if a cheek needs to be pinker, add a little red to your mix and apply it.

Compare Highlights

Continuously compare the highlights across your subject. Recognize that not all highlights are the same; some may be stronger, like the highlight on a shoulder blade compared to the arm.

PRO TIP

Squinting at your subject simplifies it into big blocks of color, making it easier to focus on the major areas.

13 Refining Shadows and Highlights



Avoid White in Shadow Mixtures

When painting shadows, ensure there is no white in your mixture. Use thinners to apply the paint for a more natural shadow effect.

Paint Reflected Light and Core Shadow

Apply the reflected light and core shadow using your chosen colors. This will help define the depth and dimension of the form.

Add Halftone and Light

Continue by painting the halftone and then the light areas. This progression from shadow to light will create a realistic transition.

Soften Edges with a Dry Brush

Use a dry brush to gently soften the edges of your painted areas. Be selective with this technique to maintain interesting brushwork and texture.

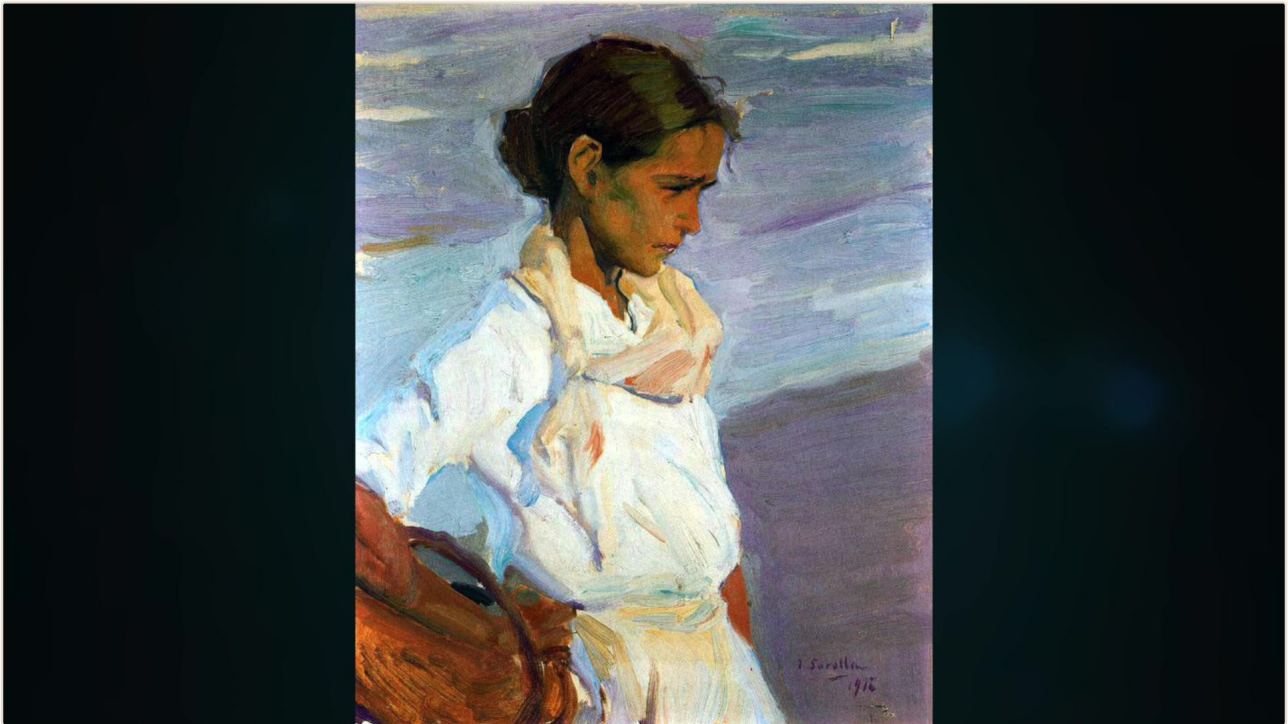
Enhance Reflected Light

Strengthen the reflected light by adding more blue, such as cobalt blue, to your mixture. This will help round the form and integrate it with the background.

PRO TIP

Use a dry brush sparingly to soften edges without losing the texture of your brushwork.

14 Painting Hair and Textural Details



Block in the Hair

Use the colors you already have on your palette to start painting the hair. Begin with the darks, applying them thinly. Squint at the hair to focus on the big shapes and movements, capturing the overall mass.

Add Color Variations

Incorporate some reds into the hair to add depth. For blonde hair, include greens to reflect natural tones. Continue squinting to maintain focus on the large shapes.

Highlight with Thick Paint

For areas catching the eye, apply paint thickly. Mix white with a little yellow and light green for highlights. Apply this mixture thickly in key areas to create textural detail, but avoid overdoing it. Concentrate on one main section and a few smaller areas to maintain focus.

PRO TIP

Squint at the hair to simplify and capture the big shapes and movements.

15 Painting Gestural Elements



Paint the Hat with Gestural Strokes

Use a big brush and load it with paint to create gestural strokes for the hat. Apply thin paint in the dark areas and thick paint in the light areas to capture the strong light effect.

Enhance Shadow Colors

Add more color to the shadows, using complementary colors to enrich the depth. For instance, incorporate some blue into the shadow areas to create contrast and interest.

Create a Full Value Range

Ensure the core shadow is dark enough and maintain a full value range from the darkest darks to the lightest lights. This will help convey the intense sunlight effect.

Paint from a Distance

Stand back from the painting and hold your brush at the end to achieve a painterly look. Consider extending your brush with a broom handle if needed to maintain distance.

PRO TIP

Use complementary colors in shadows to enhance depth and contrast.

16 Painting Figures and Color Contrast



Block in the White Dress

Start with a big brush and add a little Gamsol. Use your shadow color to broadly block in the big shapes and colors of the dress. Focus on capturing the overall form before making fine adjustments.

Adjust Halftones

Once the big shapes are in place, begin to adjust the halftones. This step involves refining the mid-tones to enhance the depth and dimension of the dress.

Scumble Grey Violet for Wet Skin Effect

Scumble a little grey violet over the back areas to mimic the appearance of wet skin. This color reflects the sky and adds a realistic touch to the painting.

Incorporate Color Contrast

Look for opportunities to introduce complementary colors for exciting contrasts. These contrasts can enhance the vibrancy and interest of the painting.

PRO TIP

Focus on blocking in big shapes and colors before making fine adjustments.

17 Adding Highlights and Reflections



Paint the Shadow

Apply a thin, dark layer of paint to create the shadow on the ground. This will serve as the base for adding depth to the scene. Once dry, lightly brush some blue over the top to add dimension and interest.

Add Reflected Color to Shorts

Paint the shorts with a thick layer of white, ensuring they stand out. Introduce a hint of reflected color from the skin into the shorts to create a cohesive look and enhance realism.

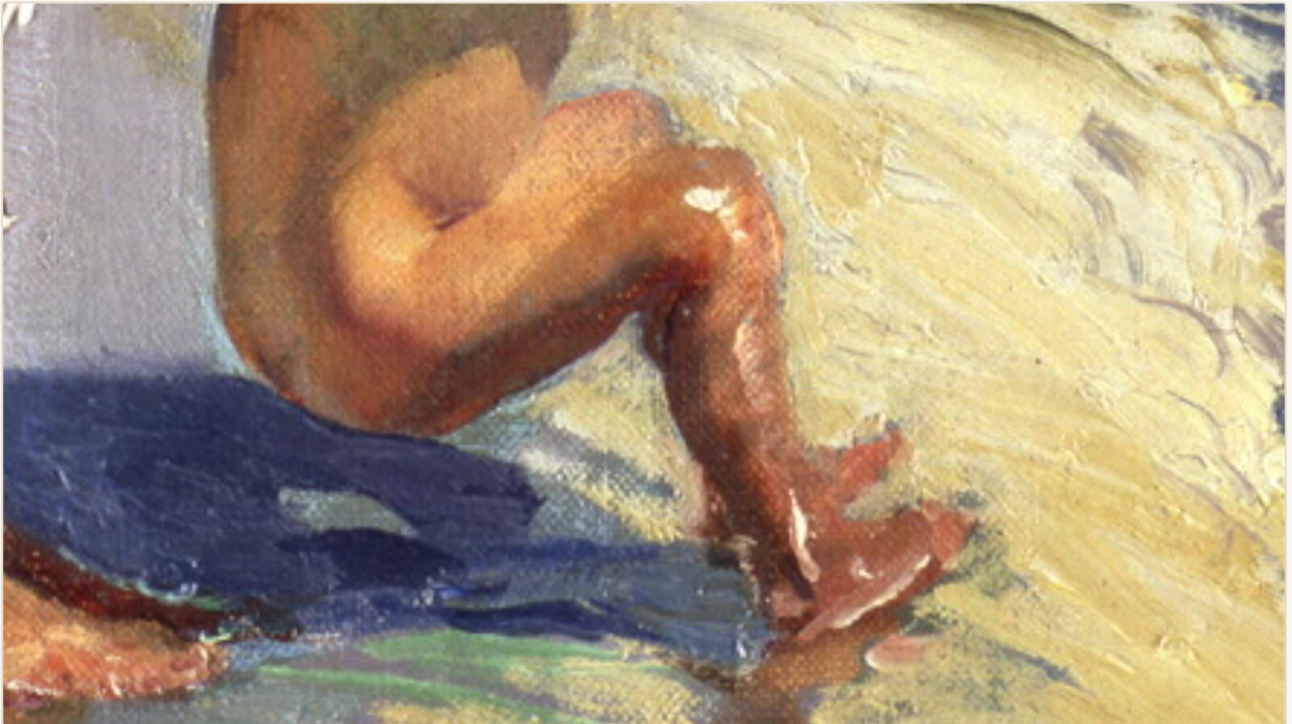
Apply Specular Highlights

Add clear, crisp highlights to the figure to mimic the effect of sunlight. Use white for the highlight, adjusting slightly towards blue or green for midday light, or towards yellow for early morning or afternoon light.

PRO TIP

Use a thick layer of paint for the shorts to make them stand out and capture light effectively.

18 Painting White Objects in Sunlight



Mix Yellowish White

Create a yellowish white by combining mostly white paint with a tiny touch of yellow. This will be used for highlights to give a wet appearance, such as on the figure's hair.

Observe Color Contrasts

Notice the opportunity for color contrasts in white objects under sunlight. Focus on the interplay of warm lights and cool darks to add depth and interest.

Simplify Shapes

Simplify the shapes within the white dress. Pay attention to crafting the shadow patterns carefully to enhance the overall composition.

Use Color Strings

Utilize the color string technique. Start by mixing a neutral grey, then modify it to be slightly cooler or warmer in different areas to reflect the variation seen in Sorolla's work.

PRO TIP

Create color contrasts by balancing warm lights with cool darks in your painting.

19 Mixing and Modifying Grays



Mix a Neutral Gray

Combine burnt sienna, ultramarine blue, and a little bit of white to create a neutral gray. This will serve as your base for further modifications.

Modify the Gray

Add cobalt blue to the neutral gray to create a cooler, blue-tinted gray. For a greenish tint, mix in some yellow. To warm it up, incorporate orange or red along with a touch of yellow ochre.

Adjust Value with White

Introduce some white to each modified gray to achieve slight value differences while maintaining the same hue variations.

Create Warm Light Tones

Mix yellow ochre with a flesh tone to produce a warm light. This combination results in a slightly darker, more muted warm tone.

Incorporate Violet

Add a touch of violet to your palette. This color is significant in impressionistic painting and adds depth to your work.

Paint Shadows

Use a large brush to apply shadows thinly. Focus on capturing big shapes and note where warm light reflects into the shadows.

Paint Light Areas

Switch to a clean brush for light areas, applying paint thickly without any medium. Ensure the brush remains clean to avoid picking up dark paint from underneath.

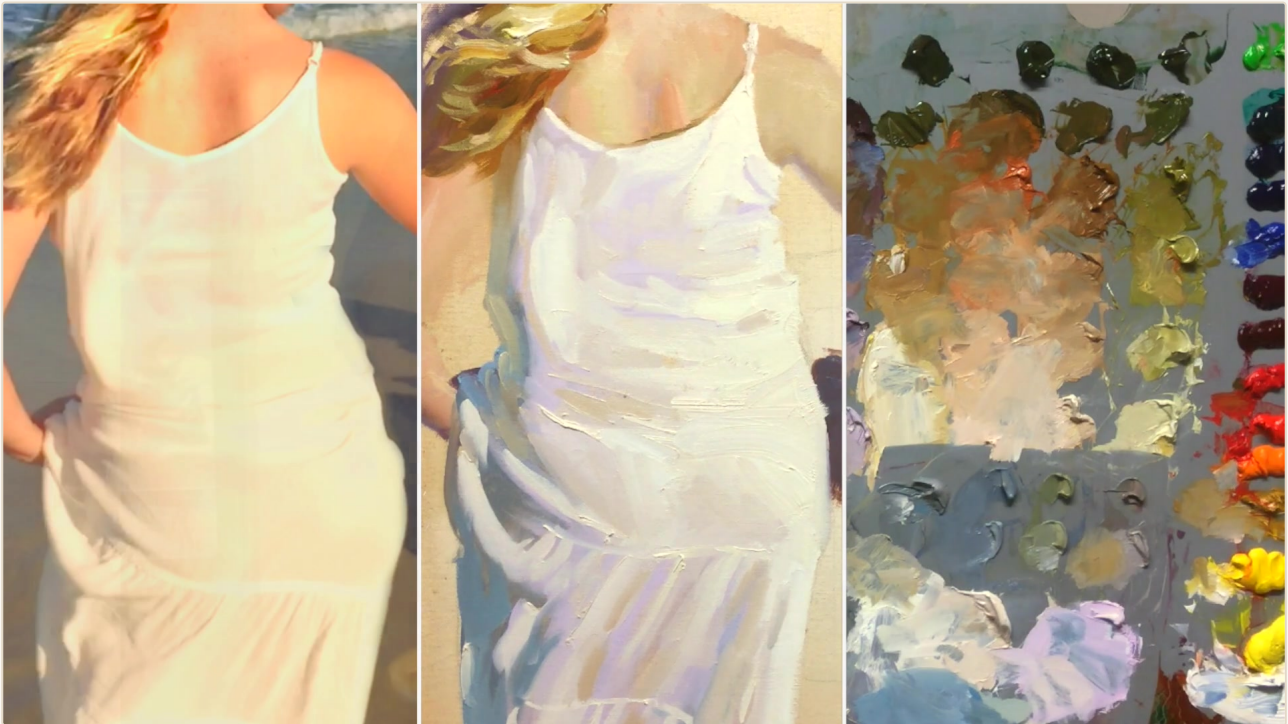
Add Variation to Shadows

Introduce phthalo and additional warmth into the half tones where light transitions into shadow, enhancing depth and interest.

PRO TIP

Keep your brush clean when painting light areas over dark to prevent unwanted color mixing.

20 Painting the Background



Darken the Background

Observe how Sorolla uses a dark background to make the light dresses stand out. Begin by darkening the top area of your painting with a mix of ultramarine blue.

Mix the Base Color

To grey down the ultramarine blue, add a touch of red and a little yellow ochre. Mix in a small amount of white to achieve the desired color, which should be close to a black value.

Adjust with Phthalo Green

Carefully add phthalo green to your mix, as it is a powerful color. Paint thinly and adjust the amount of green to your liking.

Create a Blue Gradient

As you move leftward, make the color more blue. This creates a nice gradient effect, transitioning from the purply blue to a more vibrant blue.

Add Light Blue in the Foreground

As the painting comes forward, lighten the blue slightly. Avoid over-mixing on the palette; blend colors directly on the canvas for a more painterly effect.

PRO TIP

Use the canvas to blend colors directly for a more painterly effect, rather than over-mixing on the palette.

21 Sorolla's Compositional Techniques



Create a Dynamic Background

Begin with a very thin brown mixture for the background. Paint over it with lighter browns, adding mauves, blues, and maybe some greens. This creates a gestural, symphonic movement of color around the figures.

Use Thick Brush Strokes

Apply big, thick brush strokes to add movement to the brushwork. Don't worry if different paint comes out from the ferrule of the brush; it enhances the dynamic feel of the painting.

Blur Sharp Edges

Identify any strong, sharp edges with high contrast. Blur these edges slightly to prevent the eye from being led off the painting and to create a glowing light effect.

Transition to Purples

Clean your brush or switch to a different one before moving into purples. Avoid muddying the purple with brown, though some blending will naturally occur as you layer the colors.

PRO TIP

Use big, thick brush strokes to add dynamic movement to your painting, embracing the natural variation in paint application.

22 Final Adjustments and Glazing



Prepare the Surface

Apply a very thin layer of oil over any dry areas of your painting. This helps avoid dry brush effects and allows for a wet-on-wet feel, making it easier to refine details.

Glaze for Depth

Mix a thinned-out combination of oil and paint to create a glaze. Apply a pinkish tinge over areas that need subtle color adjustments, such as the arm or other skin tones.

Enhance Shadows

Use the same glazing technique to darken specific areas, like the shoulders, which naturally appear browner. This adds depth and realism to the figure.

Add Highlights and Details

Strengthen details on elements like hats or clothing. Consider adding a red bow or similar accents to bring attention to specific areas.

Glaze Over Whites

Glaze over white areas, such as shorts, with a mix of yellow ochre and bright yellow, using plenty of oil. This adds warmth and integrates the whites into the overall color scheme.

PRO TIP

Apply a thin layer of oil over dry paint to achieve a wet-on-wet effect, making refinements easier.

23 Reflections on Sorolla's Legacy



Utilize Dry Brushwork

Use dry brushwork without adding medium to thick paint. This technique leaves bits of the canvas showing through, creating a warm toning effect that adds sparkle and cohesion to the painting.

Incorporate Complementary Colors

Mix purples and violets with orange colors to create a vibrant contrast. These complementary colors enhance each other and bring harmony to the painting.

Use Diagonal Elements

Incorporate diagonal slants in elements like waves to suggest action and movement. This technique, often used by Sorolla, adds dynamism to the composition.

Consider Figure Placement

Observe Sorolla's approach to figure placement and perspective. While his figures may appear slightly off, this can add a playful feel to the painting. Decide on the placement and size of figures to suit your narrative.

PRO TIP

Use diagonal lines to suggest movement and action in your composition, enhancing the dynamic feel of the painting.

Summary & Key Takeaways

Embark on your painting journey by drawing inspiration from the life and work of Joaquín Sorolla. Begin by filling your sketchbooks with drawings, much like Sorolla did in his early years, to hone your skills and develop a keen eye for detail. As you progress, immerse yourself in nature, capturing its true essence and allowing it to guide your artistic expression. Sorolla's dedication to painting from life, even under challenging conditions, serves as a testament to the endurance and passion required to create authentic art.

As you delve into Sorolla's techniques, study his use of light, color, and brushwork to capture the vibrancy of life. By copying his paintings, you can gain insight into his approach to composition and color, which will enrich your own style. When preparing your canvas, consider the importance of background tone and the strategic use of color temperature to create dynamic contrasts between light and shadow. These elements are crucial in achieving the lively and dynamic quality characteristic of Sorolla's work.

Throughout your painting process, focus on the interplay of colors and the balance of warm and cool tones. Use tools like long brushes to maintain a good perspective, and employ techniques such as squinting to simplify your subject into major color blocks. As you refine your work, pay attention to the subtleties of shadows and highlights, using a dry brush to soften edges while preserving texture. By incorporating these techniques and maintaining a commitment to capturing the essence of your subject, you can create paintings that resonate with the energy and emotion found in Sorolla's masterpieces.

LESSON POINTS TO REMEMBER

- Fill your sketchbooks with drawings to develop your skills.
- Let nature be your guide for inspiration and authenticity.
- Study Sorolla's use of light and color to capture life's essence.
- Focus on negative spaces to ensure accuracy in your drawing.
- Apply an umber wash before sketching to set a warm background tone.
- Pre-mix colors to speed up your painting process and focus on brushwork.
- Use contrasting colors to enhance light and shadow dynamics.
- Squint at your subject to simplify it into big blocks of color.



"Home Time" 23 x 21" Oil on Canvas by Richard Robinson.

Student Critiques

Club members painted their own versions of this scene and I critiqued each one. Their paintings — and my feedback — are a wonderful way to see this lesson's ideas in action.



Beautiful work, Diane! I'm drawn straight to her shoulder - wonderful colour work right there! You're really touching on Sorolla with the contrast in paint handling between the carefully considered skin tones and the expressive brushwork in the scenery. And you've found too that it's all very well dashing the paint on in the background, but the colour and placement has to be equally considered as do the skin tones, just painted with a different energy. Sorolla didn't always paint the skin so carefully - so we're just playing with one of his stylistic variations - plenty more to explore with Sorolla!

As I'm sure you're aware by now if you've looked at your painting flipped in a mirror or on screen, some of the drawing in the painting is a little off, like his arms, and her hand, but that's relatively easy to mend compared with the work you've done to achieve this fine painting already. Good work!



"This is a painting of my step-daughter and my grandkids. She had on a navy bathing suit but I changed it to white so that I could try all of the wonderful techniques Richard taught. Love this video, learned a lot and really need to learn more about mixing skin tones. Thanks so much Richard" - Sharon Repple

Thanks Sharon, you're welcome! What a great painting you've managed in a 10x8"! Lovely design, colour, brushwork and figure drawing. My one and only reservation is the placement of the horizon above the top of the picture, which is giving the appearance of an imminent tsunami. I've done this too in the past and regretted it. Much better to obscure the horizon with weather or a bluish distant hillside. The horizon here would be close to her shoulder, judging by the positions of their feet. Other than the tsunami, great work!



Great work, Aurelia! Really interesting to see how you changed the colouring from the original photograph adding more vibrant colour into the skin shadows and also pushing the vibrancy in the water. Really very accurate drawing too which seems to be the hardest thing to get right, as ever.

I love that vibrant orange halftone on the boy which just sings against the blues in the background. Fantastic! I would have liked to have seen a little more care taken in the water for a touch more interest there, but you've injected some great energy there with your brushwork anyway. Nice one!



A very well painted scene, Gail. Congratulations for all that work paying dividends like this. The drawing is very accurate as is your attention to detail in every respect. You didn't really manage to paint a Sorolla here, but it's uniquely your work and I'm glad to see that.

If you were aiming for a looser more expressionistic style like Sorolla's then I'd recommend working over most of the scenery with larger brushes, big fat gobs of paint only partially mixed on the palette and dashed on with lyrical brushwork. The colouring may be more like this: (see next image).