



Debra Lynn Carroll, Snow Laden, oil on canvas, 60" x 48"



Xie Qiu Wa, Warming Hands, 30" x 40"

Artists Who Paint Snow

written by Debra Usher

One of the most popular painting subjects in the world is snow. Whether the inspiration comes from a streetscape with snowy walks, a crisp cold hike through the woods, little boys playing hockey or the ice formations of a glacier or iceberg – sleet, ice and white, white snow are among artists' favourite themes.

Even historical art with snow as its main subject has become very popular, highly collectible and much sought after. Several years ago when I was interviewing a couple who had been collecting art for over 30 years, I asked them what paintings

were their favourites and what were they looking to add to their already overflowing collection. "Snow, they said, white and lots of it." These were the paintings that fascinated them and kept them looking. They couldn't technically explain the reason, as it was totally emotional. Crisp white snow piled high on pine boughs, tracks through the winter woods and ice blue skies with a warm light glowing in a house window. All of these images appealed to the collectors – there was a sense of magic implied.

Snow appears simple to paint, but in actuality the lack of detail becomes a source of frustration for some artists. Visually, the greatest problem



H. Lyon, Partners II, 24" x 30"



top,
Vadim Dolgov, Cabin in the Woods

bottom,
Vadim Dolgov, Snow Cows



snow presents is its tendency to flatten an image, because at first glance it is nothing more than a flat, white blob on the canvas. This is especially problematic since artists painting landscapes generally rely on the depth and breadth of the scene to generate visual interest.

Landscapes at different times of the day will have varying tones in the snow. For example, a cloudy afternoon will have more blues and greys, while a spectacular sunset might present with warmer tones. Snow isn't easy to understand from an aesthetic point of view, nor is it easy to put on canvas or paper, because rather than being about the absence of colour, it is all about the colour.

When painting snow you must always paint what you see. To begin with, snow isn't white. It is a combination of many different colours. Snow can reflect the blue sky at mid-day or a yellow sky

in the evening. Snow on the roof of a building will be a different shade than the snow on the ground in front of that building, as the roof angle causes the snow to reflect more or less of the sky colour. Even a tree in the vicinity will change the amount of light that hits the snow. In a field of grass there are variations in how the light hits different parts, but there is also a change in the colour of the grass ... some places appear greener than others, some may look a bit browner. Snow, however, is a great equalizer in the landscape. With snow, the whiteness should be pretty uniform, so you are really getting a chance to study how light is working its way across the scene.

Painting a snowy field can be like a study in subtle shifts of greys. As important as tone is for getting a sense of light, you should also look for a temperature shift. These tone and colour shifts



Debra Lynn Carroll, Kolapore Outcropping, 54" x 78"

are exaggerated when you look into the sun and a snow-covered trail, path, tree or building is backlit by the golden rays. These things are less obvious when the sun is at your back.

The white of the snow will actually be picking up the colours of the objects surrounding it. In addition, snow is cold and an artist wants to portray that feeling. This effect is most appreciated when looking at a cold winter scene from the warmth of your comfortable couch and roaring fire.

It's not onerous to grasp why folks get the winter blues, daylight is fleeting and it's chilly and depressing outside. Winter winds can chill you to the bone when there is no warm sunshine breaking through the clouds. However, just because it is cold outside does not imply it has to be frosty inside. Winter, when we tend to spend a lot more time indoors, is a great time to brighten up your days by adding colour and style to your private home. Wintry images with rich hues do

wonders to warm up the interior environment of a residence.

Mother Nature and her changing seasons have provided constant inspiration for photographers and painters throughout the years and influenced the visual arts of several cultures. Snow-covered trees and wintry landscapes have been used as artistic subjects throughout Asia, Europe and North America.

Seasonal images are common themes in Chinese painting. You can find these types of paintings in sets of four painted scrolls, with each representing the same natural landscape in a different season. Chinese paintings of trees in winter may be painted in colour, or in black on white or sepia-coloured paper and some represent the Great Wall, accompanied by snow-laden trees. Painting styles range from realistic to minimalist. The minimalist style uses as few strokes of the paint brush as possible to depict the shape of the trees.



Gerry Sevier, Powder Puff Tree



Martin Blanchet, Éclats De Glace, 36" x 24"

Japanese landscape paintings often display an aesthetic similar to Chinese paintings, though you can find images of winter scenes that include specifically Japanese cultural and natural icons. Look for a photograph of the snow-capped Mount Fuji in winter surrounded by trees, or a classical painting of a Japanese woman in traditional kimono posed under a tree with snow-covered branches. For traditional Japanese designs, seek out paintings from the Edo period (1603 to 1868).

Known for its cold weather and dark winters, Scandinavia has nonetheless produced great artists and works of art. In the 19th century, landscape painting became popular in the Nordic countries of Sweden, Norway, Denmark, Finland and Iceland –artists painted nature in their own country as well as various other countries across Europe. You can find paintings of European

landscapes in winter, featuring trees and forests with and without snow.

Ansel Adams (1902 to 1984) was one of the most famous and influential photographers of the 20th century. His work focused on black and white nature photography across North America, including many winter scenes. His use of lighting and shadow displays rich textures and shades of grey along with black and white. Look for prints of Adams' work or those inspired by his photographs.

George Henry Durrie (1820 to 1863) was the artist responsible for some of the most famous antique winter prints made in the nineteenth century. Durrie was born in Hartford, Connecticut, and both he and his brother John (1818-90) studied with engraver and portrait painter Nathaniel Jocelyn. Early in his career, Durrie painted mostly portraits in the New Haven area,



Merv Brandel, Sleeping Giants, Oil on Canvas, 24" x 24"



Steven Lamb, Evening In Old Montreal, 24" x 40"

but around the middle of the century he started to paint genre scenes, specializing in winterscapes.

Nine of these winter scenes were turned into lithographs by the popular New York print publishers, Currier & Ives. All the scenes romance the beauty of life just outside your cozy living room.

For many years, Trisha Romance has delighted us by painting the warmth of the holiday and winter season. Children are laughing and adults walking in the crisp, cold air, people putting the final touches on the family Christmas tree while snow falls gently to the ground – to people who collect Trisha Romance these are well known and much loved images.

Most of us who live in areas where there are four distinct seasons look forward to the first fall of clean white snow. Sparkling, swirling, as the flakes tumble from the dark blue sky there is a magical moment when they land and melt on your cheeks as you look upward to the heavens.

Snow cleans up a dreary fall landscape that has gone to bed and now needs that blanket of pristine white to make it beautiful. For those who never get snow it is still fascinating to wonder about, or just be glad you are warm and outside barbecuing while others are shovelling their walks and trying to start their cars.

There is without a doubt a plethora of good

reasons why artists and art lovers alike love snow and breathtaking winter scenes. On the pages in this story we have searched out some of the most beautiful winter images to get you started on your appreciation of snow art.

Enjoy.

If you would like any information on purchasing these paintings or visiting the gallery that represents these fabulous artists please contact us at editor@arabelladesign.com or call 1.289.296.0510.



Diane Brunet, La Tendresse D'une Maman, 12" x 12"



Paul Tex Lecor, La Brassée De Bois, 14" x 12"



Tina Bradshaw, Heading For The Hills, 40" x 30"



Top,
Min Ma, Winter Pond,
12" x 16"

Bottom,
David Langevin, Angel Meadows,
Oil on Panel, 16" x 20"





Anna Kutishcheva, February, 36" x 24"

Anna Kutishcheva



Harold Lyon, The Master, 24" x 36"



Robert Wood, Winter's Arrival, 24" x 36"



Tanya Zaryski, oil on board



Top,
Harold Lyon, Winter Supplies,
30" x 40"



Ron Hedrick, Hockey in the Afternoon, 20" x 24"



Bottom,
Fred Cameron, Winter Cabin,
24" x 30"



Gilles Labranche, ...Ouff!..., 30" x 24"



Gilles Labranche, Promenade Du Dimanche, 24" x 30"



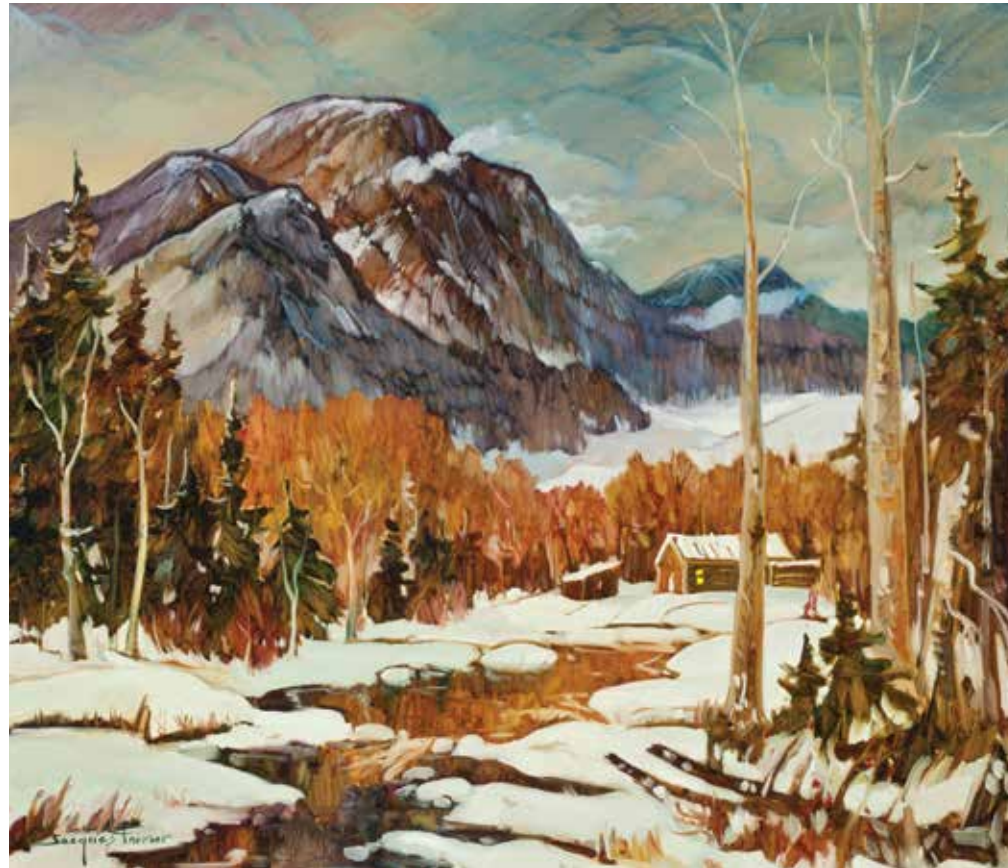
Vadim Dolgov, Old Town Montreal



Vadim Dolgov, Winter Snow



Vadim Dolgov



Jacques Poirier, Au Mi-Temps De L'hiver, 30" x 36"



Min Ma, Parkside, 24" x 36"



Douglas Jones, Sign of Spring, oil on canvas, 24" x 36"



Robert Wood, Autumn Snow, 24" x 36"



Michael O'Toole, Black Tusk, acrylic on canvas, 40" x 48"



Mary Jo Major, Ice Fields, oil on canvas, 24" x 36"



left, Tanya Zaryski, oil on board



middle, Rick Worthington, oil on canvas



right, Perry Haddock, Winter Creek, acrylic on canvas, 30" x 40"



Bill Keast, Winter Blanket



David Langevin, We Don't Keep Score, acrylic on canvas, 24" x 48"



Jacques Poirier, A La Fontre Des Neiges, 20" x 24"



Vadim Dolgov, Konna



Gaston Reby, Silhouettes En Soirée, 16" x 20"



Merv Brandel, A Walk in the Snow, oil on canvas, 20" x 30"



Jan Yates, January, A Time To Keep Silence, oil on canvas, 30" x 36"



Pat McGoeys, Winter Portrait, 48" x 36"



John Presseault, On The Road Again, 42" x 42"



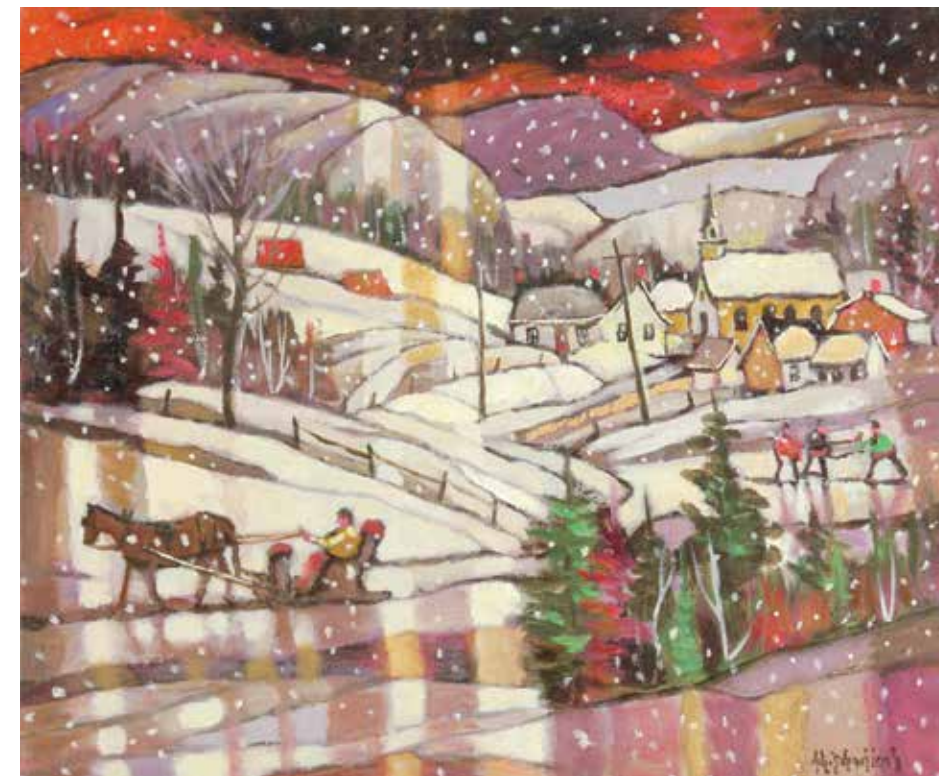
Perry Haddock, Three Sisters, acrylic on canvas, 20" x 30"



R. Charlesworth, A Hockey Sunday, 18" x 24"



N. Laporte, En Belle Compagnie, 30" x 40"



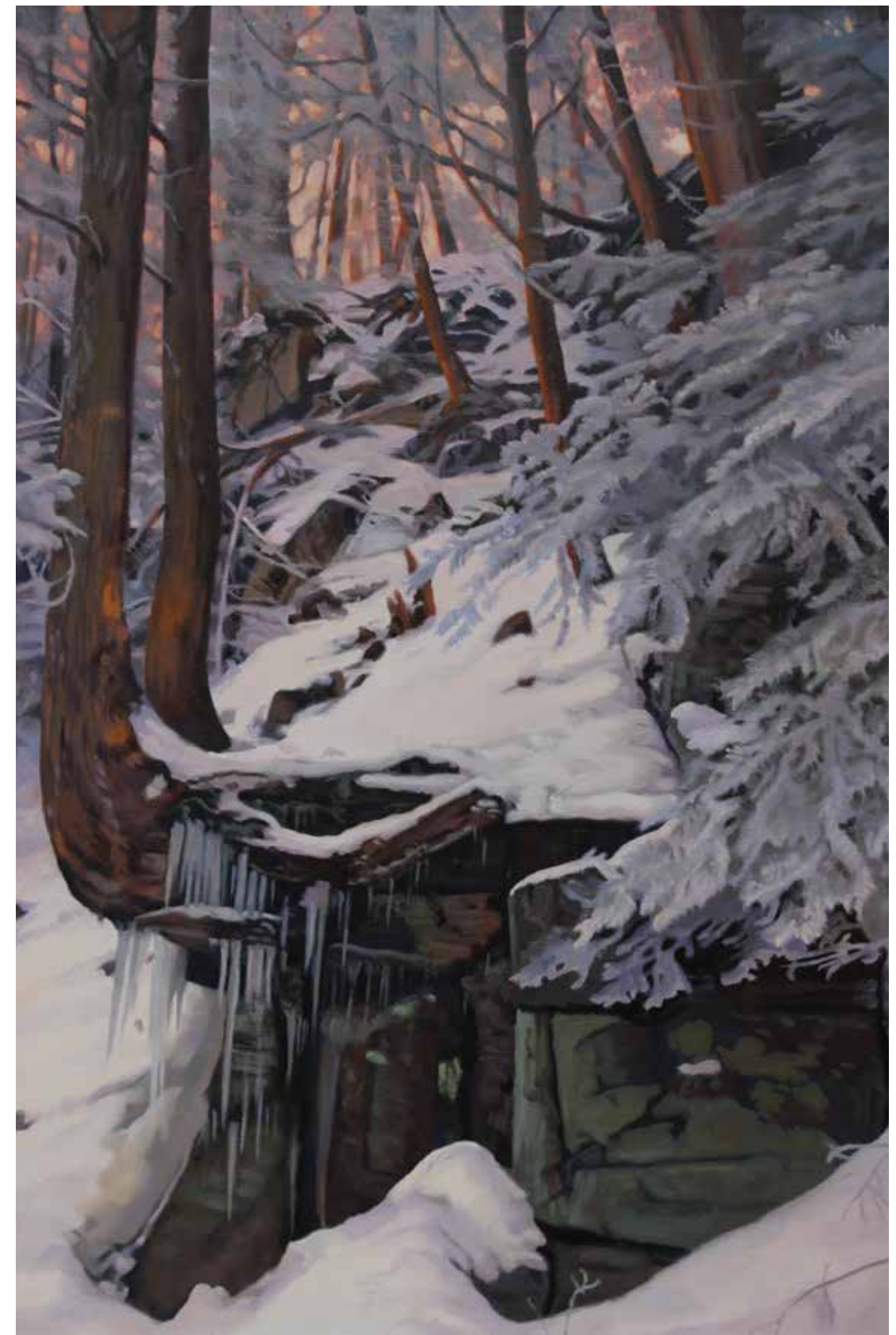
J.G. Desrosiers, Le Sleigh, 30" x 40"



R. Bond, Winter Village #2



Brunoni Serge, Street Hockey, 30" x 40"



left,
David Langevin, I Think We Should Wait,
acrylic on canvas, 36" x 36"

right,
Gerry Sevier, Winter Ice



Fraser Hine, Heading Home, oil on canvas, 18" x 24"



Ron Hedrick, Winter Road, 24" x 30"



Claude Langeuin, Bientot Le Printemps, 20" x 24"



Peter Marsh, Colborne Street, 30" x 22"



Tinyan, Winter In The Grove, 24" x 30"



Martin Blanchet, Au Petit Matin, Vieux Montréal, 16" x 20"



Jerre Davidson, Stratus, layered glass



David Langevin, Up Hill Climb, acrylic on canvas, 16" x 20"

top,
Peter Marsh, Edge of Winter

bottom,
Peter Marsh, Sunny Shadows,
10" x 14"





Robert Wood, Bow River Sunset. 48" x 60"



Robert Wood, Moving Through, 30" x 40"



R. Crump, Coal Creek & Lizard Ridge, 30" x 40"



R. Crump, Winter, Dicken Ranch, 30" x 36"



Ted Raftery, Trail to Moraine Lake, 18" x 24"



Lorenzo Fracchetti, Arctic Horned Survivors



Robert Wood, Winter Moon, 30" x 40"



Merv Brandel, The Blue Season, oil on board, 18" x 24"



Jamie MacLean, Solid Water, 30" x 60"



Lorenzo Fracchetti, Waiting for Work



Lorenzo Fracchetti, Nanook Paradise, 30" x 40"



top,
Lorenzo Fracchetti,
Afternoon Nap 2

bottom,
Lorenzo Fracchetti,
Wanderers in the
Midnight Sun,
18" x 26"





left, Ellie Lagrandeur, Beauty Beneath, 36" x 48"

right, Ellie Lagrandeur, Break Through, 36" x 48"

