



**31. ATT Atrium, New York City**  
**16" x 20", Oil on canvas, July 1989**  
 Colors: dark purple, light green, dark green  
 Accent: pink

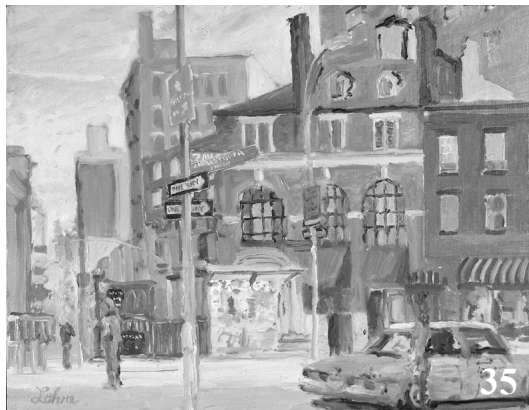
**32. Main Strass, Covington Ky**  
**8" x 10", Oil on canvas, July 1989**  
 Colors: dark purple, light green, dark green  
 Accent: pink

**33. Mead Paper Plant, Atlanta, Ga**  
**10" x 8", Oil on canvas, July 1987**  
 Colors: light grey, sky blue, green  
 Accent: brick red

**34. Seventh Ave South, NYC**  
**24" x 20", Oil on canvas, August 1987**  
 Colors: white, various brick colors  
 Accent: yellow & red

**35. Chemical Bank, Greenwich Village**  
**10" x 8", Oil on canvas, July 1987**

Colors: brick red, white  
 Accent: yellow



# Urban Landscapes

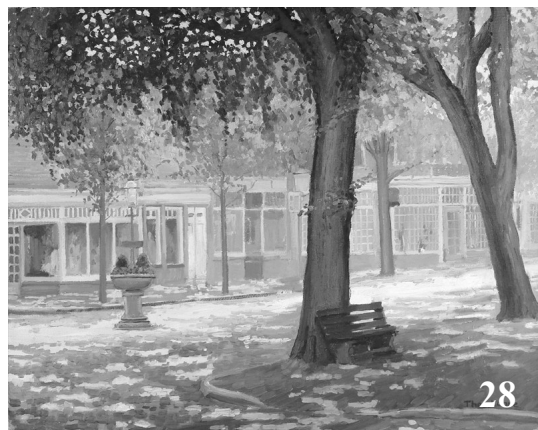
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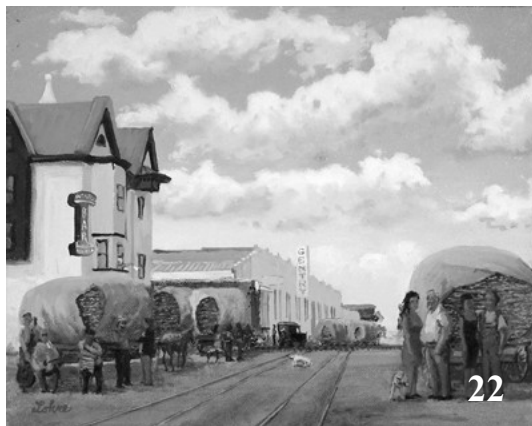
**April 21st to May 10th, 2006**

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**29. Main Street, Nantucket II**  
**24" x 20", Oil on canvas, August 1987**  
 Colors: dark green, light sun green, dark purple, light purple  
 Accent: light sun yellow

**30. Public Market Center, Seattle**  
**16" x 20", Oil on canvas, October 1996**  
 Colors: dark grey, dark red grey, white, sky blue, white  
 Accent: red

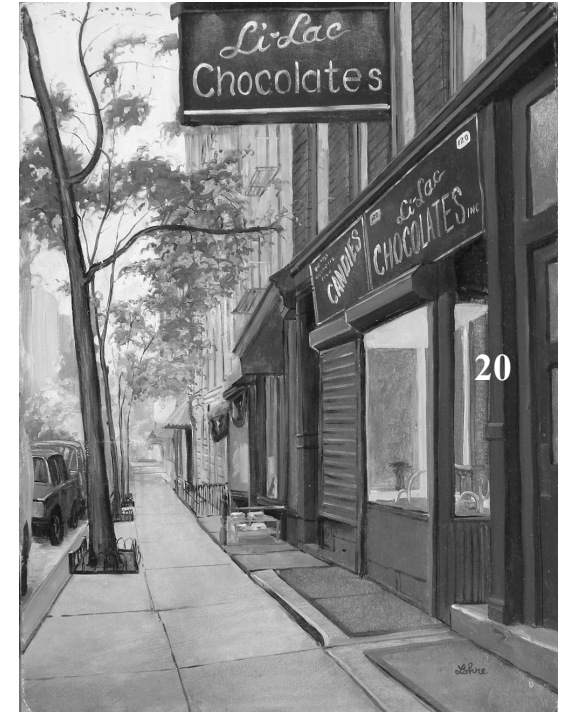






**24" x 20", Oil on canvas, Sept. 1992**  
 Colors: green blue, light green blue, sky blue, sky grey, white  
 Accent: light beige

**27. Piedmont Park, Atlanta**  
**10" x 8", Oil on canvas, Sept. 1995**  
 Colors: green, dark green, sky blue, beige  
 Accent: clay red



**28. Main Street, Nantucket I**  
**20" x 16", Oil on canvas, August 1987**  
 Colors: dark green, light sun green, dark purple, light purple  
 Accent: light sun yellow





manner, that shows the human size and stroke. This manner was influenced by Tom's friend in England who paints everyday quick oil sketches. He is constantly touting to paint the whole all at once.

**16. Irving Berlin's Home, Beekman Place, NYC**

**8" x 10", Oil on canvas, October 1996**

Colors: red grey, brick red, copper green, blue violet Accent: sun yellow

**17. Mike Fink's Gets Robbed**

**10" x 8", Oil on canvas, May 1998**

Colors: grey green, grey blue, light yellow Accent: red



**18. Portsmouth , England**

**10" x 8", Oil on canvas, May 1998**

Colors: grey red, grey tan, sky blue, white Accent: bright green yellow

**19. Village Delight, Greenwich Village**

**16" x 20", Oil on canvas, October 1997**

Colors: beige grey, sky blue, light yellow Accent: Red Orange

**20. Li Lac Chocolates, Christopher St., Greenwich Village, NYC**

**12" x 16", Oil on canvas, October 1994**

Colors: red grey, light sky blue Accent: spring green

**21. Annapolis, Maryland**

**10" x 8", Oil on canvas, July 1999**

Colors: summer green, sky blue, brick red Accent: white

**22. Gentry Tobacco Warehouse**

**10" x 8", Oil on canvas, June 1999**

Colors: white, tobacco color, sky blue Accent: tile red

**23. Hong Kong Harbor**

**10" x 8", Oil on canvas, September 1994**

Colors: light blue green, light yellow Accent: red

**24. Zero Main St. Nantucket**

**20" x 16", Oil on canvas, August 1993**

Colors: green, sky blue, pink Accent: purple red

**25. Pacific Club. Nantucket**

**20" x 16", Oil on canvas, August 1993**

Colors: dark green, sky blue, white Accent: light tan brick

**26. Harrisburg, Pennsylvania**



These paintings were painted on the street. Working from life guides the color and form to be the best with the least. Sometimes it means sitting a few inches from speeding cars. The optimal setting for life work is where the artist can best focus on giving the art what it needs. Tom discovered that working from inside a quiet shop looking out the window produced the best results.

Tom is melding his formidable portrait skills with his accomplished "en plein air" manner. For thirty years he has painted formal portraits that sometimes take upwards of a year to paint. The life size portraits are masterpieces of modern

romanticism. The surface of the canvas is amazing to look at for Tom uses the white of the canvas and transparent tints to create lifelike form. Tom is obsessed with the surface of the painting. He emulates the great master figurative painter William Adolph Bouguereau.

Tom started his "en plein air" work, artwork painted outdoors, after mastering his portrait manner. He honed his skills by painting outdoors everyday. He would paint scenes devoid of people even though they would be in very popular locations.

Now Tom incorporates well wrought figures into his "en plein air" work. The figures and composition are



worked up in the studio and painted on location. Nature is Tom's inspiration. He will take numerous photographs of people milling about and uses these images as stepping off points for the figures he creates in his canvases. The ten inch high figures in the new work can be portraits. The small figure in the painting can look just like a person but the size prevents it from becoming to ponderous.

### 1. The Balcony

**8" x 10", Oil on board, April 2006**

Colors: red grey, white

Accent: red purple

"The Balcony" shows the second floor

apartment above the shop "Spiral Light."

Tom was working on another painting when he notice this woman planting flowers. The ornate railing was always a favorite view and the greening of the balcony gives direction to the painting. This painting was done just inches from speeding cars.

### 2. The Bulletin Board

**12" x 16", Oil on board, April 2006**

Colors: grey tan, grey, black, white

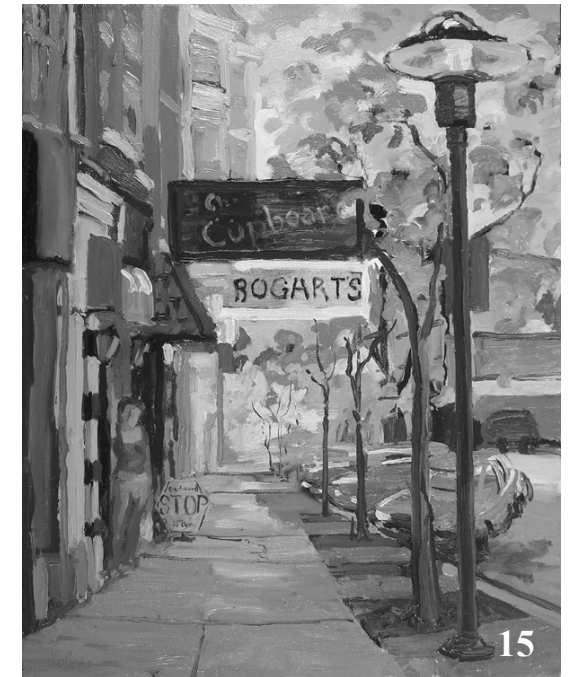
Accent: bright yellow

Tom considers this a pivotal painting in his "Urban Landscape Series." By chance he saw the two women just as they are clothed



got tired of talking to the bus he came over to where Tom was working and laid into him. There was to be no tripods set up. Tom was flabbergasted by the affront. Never had he experienced such a tongue lashing. Since Tom had his guitar on his lap he was also told to take that guitar over to Washington Square, there was to be no guitar playing on Father Demos Square. Tom finally had to tell the man that he was sorry but the man would have to get the police to have him removed. After a good long time the man finally walked off. Later while Tom was talking to a local bench sitter he learned that the man had been diligently performing his job for several years. He never returned. Father Demos's church was rebuilt across the corner into the magnificent "Our Lady of Pompeii."

### 15. Bogart's, Corryville, Cincinnati



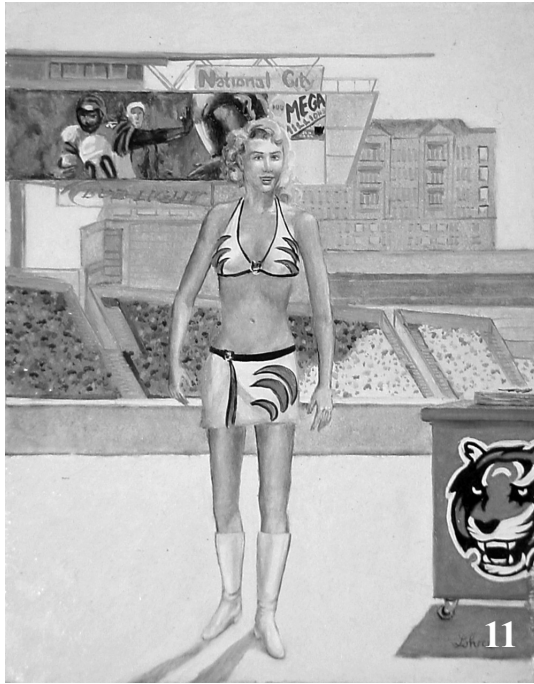
### 16" x 20", Oil on canvas, October 2002

Colors: Red grey, red brick, white, sky blue

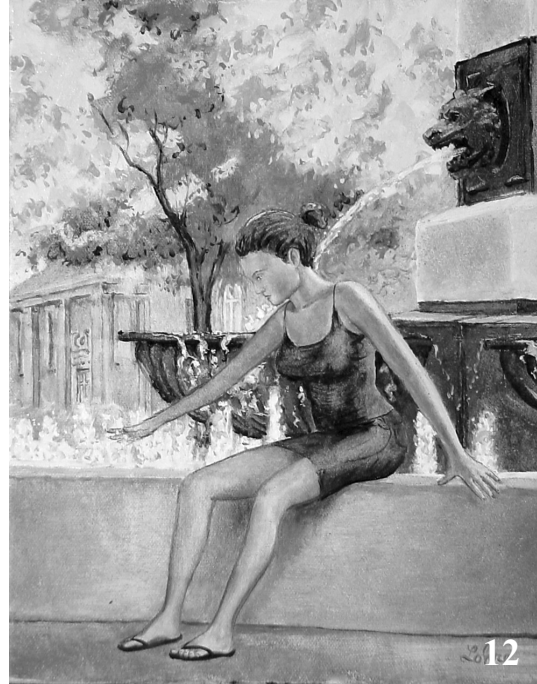
Accent: yellow

Painted from life. Tom drove his flying bicycle through Ludlow and Jefferson Villages to get to Corryville, one of the many little villages in Cincinnati. He started the painting in the studio, projecting an image of the street onto the canvas along with some images of girls he had taken around the neighborhood villages. When he started painting there was a girl handing out flyers in from of The Cupboard. The flyers were for a competing store across the street. Tom ended up painting the shopkeeper of The Cupboard in her regular spot in the front door. The manner of the painting is much rougher than usual for Tom. It is an experiment in momentary human expression hoping to present a solid finished idea but in a





Accent: brick red  
Painted from life on the streets of New York City. The painting has quite a lot of street dirt on it from Tom's sitting so close to Sixth Avenue. The funniest thing that happened to Tom was a man across the street dressed up in his Sunday's finest light gray suit, pastel blue shirt and light gray shoes. He stood in front a bus across the square and yelled at it for a good half hour. He was berating the bus for being parked there. Did not the bus know that the square was called Father Demos Square because a church burned down on this spot and the city would not allow the church to be rebuilt so the spot was made into a square for the sole purpose of remembering the denial of the city? He constantly said that the square was only to be used for sitting and no bus parking was allowed. After the man



and depicted. The scene is simplified of additional objects like bikes, more planters, signs, etc. but the color and overall effect gave Tom a euphoric feeling he had never experienced. It was as if the feeling a great painting gives the viewer was continually experienced by Tom as he worked on the painting. He worked on this painting from Bender Optical. The quite warm office was an excellent place to work.

**3. The Ludlow Garage**  
**12" x 16", Oil on board, March 2006**  
Colors: white, tan grey, light blue violet, black  
Accent: brick red

Tom worked from inside the barber shop to paint this work. The woman was seen walking by. You can imagine the spring snow being here one day and gone the next. You can still see the empty parking spaces from the morning rush hour.

**4. The Esquire Theatre in Winter**  
**16" x 12", Oil on board, March 2006**  
Colors: white, blue purple white, red brick, blue purple  
Accent: tan  
Painted from inside Dan's Clifton Barbers. It had snowed a few days earlier and Tom took advantage of the memory.

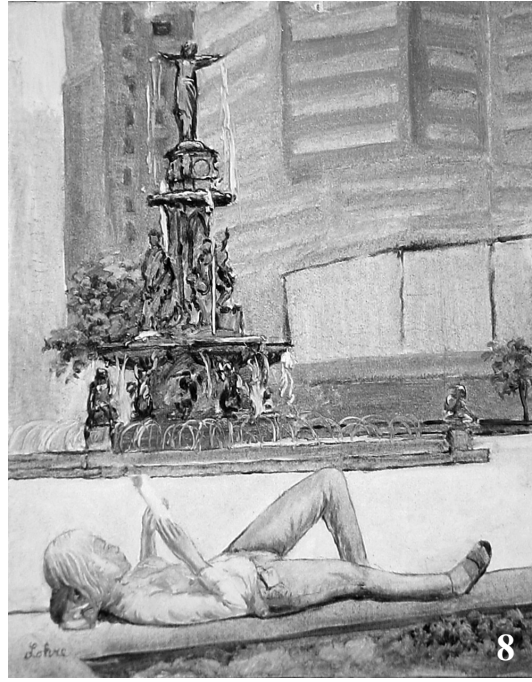


**5. Telford Avenue with Snow**  
**16" x 12", Oil on board, March 2006**  
 Colors: white, blue purple white, red purple  
 brick, blue purple  
 Accent: tan

**6. Sitwell's Interior**  
**20" x 16", Oil on canvas, March 2006**  
 Colors: beige, dark grey, blue grey, red  
 pink, violet  
 Accent: yellow

**7. Perry Street**  
**8" x 10", Oil on canvas, October 2005**  
 Colors: green yellow, brick red, dark green,  
 transparent white  
 Accent: yellow

**8. Fountain Square with Woman**  
**8" x 10", Oil on canvas, Sept 2005**  
 Colors: light green, dark green, violet grey,



violet red, light yellow  
 Accent: blue jean  
 Composed in the studio. The idea for the  
 girl in the foreground was adapted from a  
 photo Tom took the day before while  
 working on Fountain Square.

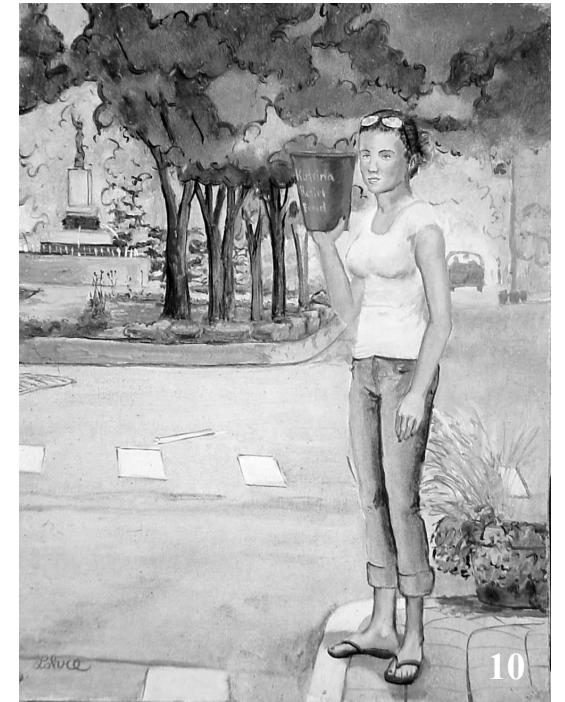
**9. Fountain Square IV**  
**10" x 8", Oil on canvas**  
**September 2005**  
 Colors: light green, dark green, violet grey,  
 red violet grey  
 Accent: white  
 Painted on Cincinnati's public square that  
 is now being rebuilt moving the fountain  
 more to the center of the square.

**10. Katrina Relief Fund**  
**8" x 10", Oil on canvas**  
**October 2005**  
 Colors: light green, dark green, grey, blue  
 jean, white  
 Accent: purple  
 Painted in Hyde Park, one of Cincinnati's  
 Villages. The idea for the girl came from a  
 street fund raising effort on Ludlow Ave-  
 nue. Cincinnati's Conservatory of Music  
 organized a New Orleans Style Band to set  
 up on the street while other students solic-  
 ited money from the passing cars.

**11. Bengal**  
**8" x 10", Oil on canvas**  
**October 2005**  
 Colors: light yellow, flesh, light blue purple  
 Accent: Bright Orange  
 Painted outside of Paul Brown Stadium  
 during the week before the game. During  
 the game Tom discovered that the whole  
 area is crowded with smokers.

**12. Hyde Park Fountain, Cincinnati**  
**8" x 10", Oil on canvas,**  
**October 2005**

Colors: flesh, grey, black  
 Accent: light yellow green  
 A detail of the Kilgore Fountain is shown.  
 The girl in the painting was inspired by a



shop clerk who walked the shop dog fre-  
 quently during the time Tom was working  
 on the small painting.

**13. Ludlow Avenue Bulletin Board**  
**8" x 10", Oil on canvas**  
**September 2005**  
 Colors: green, white, grey, violet  
 Accent: orange  
 Inspired from a snap shot Tom took on the  
 street the day before. The woman was very  
 rotund and the dog had pink spray paint on  
 its coat. In the background is the perennial  
 bicycle with the flower baskets, anchored to  
 the bike hitching post complete with flat  
 tire.

**14. New York City Clean, 8" x 10", Oil**  
**on canvas, October 1st, 2005**  
 Colors: sky blue, sunlight yellow, dark  
 green