Season's Greetings
An artist is a person who reaches beyond the accepted, and creates the ideal—he reveals to us what is universally true and beautiful.

Monet, the painter, gave the world a vision of the ideal. He disregarded pretense, revealing to us the beauty, truth and completeness of nature. He restricted himself almost completely to landscapes and to rendering harmonies of colour hue in varying conditions of light.

We wish the blessings of peace, health and happiness to you and your loved ones during this Holiday Season.

Ethel and Samuel J. LeFrak and Family
MONET, CLAUDE-OSCAR, French Impressionist painter (b. Paris, 1840; d. Giverny, 1926). The Monet family moved to Le Havre in 1845, and the artist came to know the sea, the coastline, and the changing condition of the skies. He left school when he was fourteen. He was encouraged to take up painting by Eugene Boudin, an ex-sailor who was the proprietor of a framing shop and who is recognized today as an artist of considerable stature and originality. Painting out of doors and favoring beach and seas scenes, Boudin inspired Monet and set him on his lifelong direction.

In 1859 Monet went to Paris and studied at the Academie Suisse. He was in Algeria in 1860–1 to fulfill his military service.

Monet painted out of doors almost exclusively. The first time he sent two pictures, both seascapes, to the Paris Salon, he was successful.

He married Camille Doncieux, the model for his 1866 Woman in a Green Dress. Renoir and Monet went together on painting excursions before the outbreak of the Franco-Prussian War in 1870. That year Monet went to London and Pissarro joined them.

By 1872 Monet returned to Le Havre, and painted, among other works, his impression, Sunrise. This painting inspired the derogatory term "impressionism," coined by the hostile critic of Charivari on the occasion of the first impressionist exhibition, in April, 1874. The exhibition was a "succes de scandale" and a financial fiasco. Monet found a house for his family in Argenteuil; there he painted some of his brightest canvases, in which there is not the slightest hint of despair.

In the 1870's Monet and Renoir developed the broken color technique of classic impressionism. During this period Renoir, Pissarro, Monet, and Guillaumin were closest in style. Monet was not so much the leader of the group as he was the pacemaker. His painting, more than that of his colleagues, comes closest to the impressionist ideal of direct optical experience and autonomy of the visual, without any other values intervening and assuming a dominant role. The subjects, most frequently views of the Seine in the country not far from Paris, were selected for their naturalness, modesty, and relative neutrality. The artist assumed the role of spectator, detached and objective, yet visually receptive. Subjects were viewed usually from some distance. Thus the artist emphasized his eye at the expense of other values such as volume, touch and texture. All was seen as pattern, color, spots and areas, as abstracted, incorporeal phenomena.

Realizing an image of light and atmosphere, fixing the transient, was the dominant aim, but implied is a love of pure painting and delight in the reflections in the water, sea breezes, the light of the sun, the pleasures of the countryside, and the value of the present moment.