EDGAR PAYNE

Oil Painting *Temple Crags* *25 x 30*

COMPOSITION of OUTDOOR PAINTING

Edgar A. Payne

The Paynes: Edgar & Elsie, American Artists *by Rena Coen*
Composition of Outdoor Painting *by Edgar Payne*
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The Art Institute of Chicago

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International Society Art League
Allied Artists Association
Salmagundi Club
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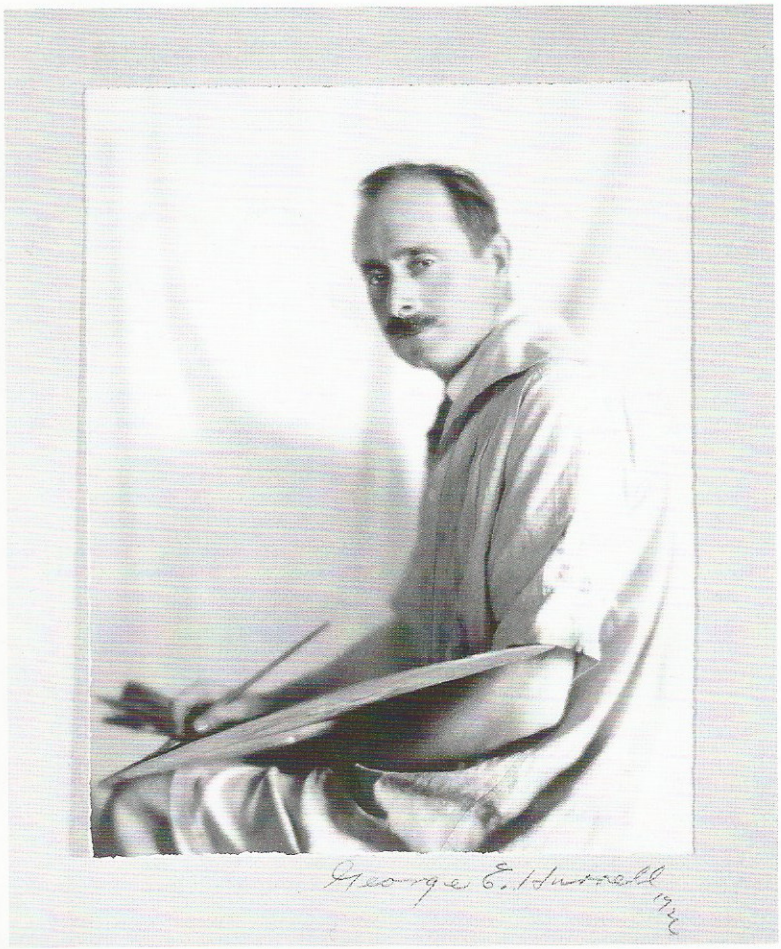
Southwest Museum of Art
Paris Salon
National Academy of Design
California Art Club
The Pennsylvania Academy of Fine Arts
Laguna Beach Art Association
Salmagundi Club
Palette and Chisel Club



Photograph of Edgar Payne by George E. Hurrell, 1926

Edgar Alwin Payne

This new 7th edition of Edgar Payne's ever popular book retains all of his original teachings that have made it so sought after by artists, dealers, and collectors. A few more of his wonderful illustrative drawings and some pages from his notebooks have been added.

There is also a color section which contains the surviving color illustrations that were omitted from the earlier editions. In an Addenda these, together with field color sketches and drawings, are combined with notes by his daughter to more fully illustrate his ideas and methods. Finally, more finished parings are reproduced in color to show the results he achieved.

COMPOSITION of OUTDOOR PAINTING

EDGAR A. PAYNE

WITH ADDENDA BY
EVELYN PAYNE HATCHER

EDITED BY
DERU'S FINE ARTS

Distributed by

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NOTE TO THE 7TH EDITION

That this is a new edition, and not just another printing is due to the desire for more and better color reproductions, and our wish to make this book a better tool for students and appreciators of art.

The capability of Edgar Payne, not just as an artist, but also as a teacher, is evident from the continued popularity of this work.

The dedication of Edgar Payne's daughter, Evelyn Payne Hatcher, and her late husband John has served to bring the rich legacy of Edgar Payne to the art world.

For this we are always grateful.
DeRu's Fine Arts

NOTE ON THE SECOND PRINTING

The ramifications of Art and its factors are so exhaustive that the author might easily find himself discussing the subject endlessly, and with tireless pleasure, as he explored its maze of byways and vistas with ever-freshening interest.

However, "Composition of Outdoor Painting" was not presented as a treatise on Art, but is rather a short and concise handbook on the essentials of outdoor painting for the practical student.

The principles applied are of course as fundamental as Creation. My job was simply to formulate by word, sketch and diagram these principles for the aspiring outdoor painter.

Since I feel that the original printing of this volume accomplished this purpose, I have made no alteration in the second printing, beyond the addition of two plates. One is a halftone of several of my sketches (Page 67); the other, a few more ideas on the variations of a given subject (Page 69).

E.A.P.

PREFACE

The most important ally in the study of painting is the art of thinking.

Excepting natural talent or genius, individuality in thought is, without a doubt, the greatest single factor in creative work.

Mindful of this idea, I have sought to stress its importance by setting forth suggestions that may encourage individual thought in the mind of the student.

According to most authorities, constructive ideas of art, or any other subject for that matter, are best developed by their transition through several minds. "Originality is but old thought made over."

The forms of composition and other principles of art set forth in the following pages are those generally accepted by most painters. These principles are not the property of anyone but belong to all. Other suggestions are the result of my own opinions, based on study, experimentation and practice. Yet even in these, I lay no claim to originality as most of the ideas have been expressed, perhaps in different words, by others.

I have endeavored to bring out the main essentials and their contributing factors as clearly as possible according to my own way of thinking. In doing so, I am fully aware of the difficulties of teaching art through the printed word. As Harold Speed has said in essence that writing on art is much like writing about the taste of a particular food — one person may define a certain taste in one manner, and almost everyone else describes it differently.

Owing to the abstract nature of art and its fundamental principles, it is impossible to define either with any degree of exactness. Therefore, only an indirect approach may be used. This also has drawbacks as, in discussing both immediate and remote factors, thought may lead far away from the

point in question. Therefore, I ask the reader to consider always the principle involved or the main idea of the particular point under discussion.

Composing is not an element to be considered alone but demands the study and application of all factors in art. Creating pictorial unity and creating a fine panting is one and the same thing.

The principle of judgment or activity between forces or influences is an old one which may be applied to most any subject. Many philosophical writers frequently call attention to it. Its authenticity is based on its universal acceptance. I feel that it is particularly important and very applicable to procedure in art, since it offers logical analysis without committing such analysis to rigid exactness or unreasonable limitation in any other direction.

Each must have his own judgments and mannerisms and every picture its own measures of influence. No law can restrict all artists to one rule or all paintings to one measure or quantity. Hence, giving proper instruction to each individual student is the most difficult of problems. Methods of teaching him to think or develop his own viewpoint are practically non-existent. Scarce, too, are the means which will prevent him from falling into the dangerous habit of attempting to use suggestions as rules or methods to construct pictures. Again, there is no sure way of getting the beginner to use suggestion in training or disciplining himself to the point where he can use his own instinctive taste and judgment to suit each individual painting.

Two important facts should stand out strongly in the mind of both the student and his adviser. The first, that no one can give to another any creative powers. The student must have natural ability, the genius to adapt is as well as the perseverance and determination to succeed. The second, that the goal in painting should never be the picture but the **means** which produce it.

Art is always in the procedure — its manifestation in the ultimate result.

There are always many who expect each book on art to set forth an actual plan that may be applied in the

construction of pictures. I have purposely kept away from this idea because I firmly believe that holding the study to the accumulation of knowledge is the first consideration. True, practice — much of it — is essential, yet knowledge precedes this. No one can successfully handle pigment unless he knows why he is handling it.

I believe further that all fine creative work is built upon previous thought and accomplishment, proven truths and principles, coupled with new ideas, theories and mannerisms.

If one followed altogether only that which has been done and has no new ideas, art would indeed fail and become merely a poor imitation of existing work. New thought is essential, yet, this considered alone, all truths and principles set aside, results would be equally disastrous and lead entirely to eccentricity, idiosyncrasy, and eventually to demoralization as far as true artistic quality is concerned.

While talent and genius sometimes weigh measures, apparently beyond reason, nevertheless there is some logic, studied purposeful effort and self-discipline in the study and practice of art. As George Eliott says: "Nothing will give permanent success in any enterprise in life, except native ability cultivated by honest and persevering effort. Genius is often but the capacity for receiving and improving by discipline." Without at least some logic, discipline could hardly be exercised. Reason and tradition guide natural instincts, yet they must never encroach too far upon the latter. The often-quoted touch of madness in genius is but the throwing off of a possible over-influence of tradition and conventions. The question is, how far can this be done and art still fulfill its purpose?

Theoretically, acquired knowledge or the influence of principles, should integrate as a part of natural ability, become as one, so to speak. Actually, painting is a matter of working between to two forces. It is doubtful if one could continually work without now and then referring to the authority of principles.

The study of paintings is important to the student. Nothing aids him more than development of appreciation. Real enjoyment of artistic merit is the greatest possible

incentive to its creation. Existing work also establishes precedents and authenticates ideas or principles and fortifies convictions. While art in individual examples of painting transcends all governing influences, principles in turn, transcend all schools of painting.

Outside of a few slight references, I have refrained from mentioning trends in art. I think it is better to bring out and stress the main essentials and their contributing factors — those fundamentals which determine artistic quality — rather than making an attempt to describe various schools of artistic thought. When the student has acquired some knowledge of principles, he can make his own analysis and develop appreciation of works which are built upon these fundamentals and not waste his time on others that have no basis in elementary principles.

In study, theory or practice, knowledge is undoubtedly the keynote to individual thought and originality in painting.

To those who are looking for suggestions which might aid them in developing their own ideas, skill or appreciation, this little volume is fraternally presented.

E.A.P

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CHAPTER I

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ORIGIN AND PURPOSE

All creative endeavor is toward a definite purpose. Therefore, it is imperative that we have a definite conception of this purpose as well as a clear understanding of the means that accomplish this end. Quality in fine pictures is dependent on a knowledge and a respect for the elements which create it. Actually a fine painting is a composite of all its factors and influences. Bringing these together, to form this composite, creates the process of composing. **Hence the study of composition is a matter of studying art and all of its factors and influences.**

That art is entirely an abstract or invisible element and true artistic procedure seeks to conceal governing influences means we cannot approach the subject directly but must go back to the beginning and look into the purpose of artistic expression or the reason for its being. Then search out, study and analyze each factor or principle having either remote or direct bearing on origin, theory or practice.

Robert Henri once said that art is not actually intended but is the result of a desire to express, and a need for appreciation. To these factors may be added the enjoyment of nature and an instinctive desire to excel. A desire to excel or attain perfection is the inevitable result of creative effort. The competitive or idealizing sprit undoubtedly plays an important part in picturization.

Idealizing comes from the love of beauty and enjoyment in its translation, also the desire to translate and create a

quality that will give the utmost degree of enjoyment to others. The love of beauty in nature and in creative work is instinctive and fundamental in each individual.

Whether the interest in picturization is that of the humble, the unlearned or the cultured esthete, pictures fill a definite need.

Sir John Gilbert says, "A room with pictures and a room without pictures differ nearly as much as a room with windows and a room without windows; for pictures are loopholes of escape to the soul, leading it to other scenes and spheres, where the fancy for a moment may revel, refreshed and delighted. Pictures are consolers of loneliness, and a relief to the jaded mind, and windows to the imprisoned thought; they are books, histories and sermons — which we can read without the trouble of turning over the leaves."

Mankind needs distraction from the material and commonplace things of life. We seek solace in those things which bring peace to the mind and relaxation to the body. More than all, we desire through the expression of feelings and emotions understanding with our fellow beings.

Long before houses were built, primitive man not only sought express himself pictorially, but realized also the need for receptive appreciation. Therefore he left visible records on the walls of caves and in the sheltered crevices of cliffs. In his relaxation from struggles with wild animals and his enemies, the prehistoric artist responded to natural instincts which called for needs beyond shelter and sustenance. With his crude tools and limited knowledge, he had ample opportunity to exercise his ingenuity; and so in order to better his expression he set about devising new tools and other innovations. He sought ochres and carbons to fill in his crude outline drawings, then soon began to practice simple shading, modeling and relating objects.

At first the early pictorialist knew little of organization or combining several ideas to express a larger one and usually depicted one item for each idea. Later he found

BY PERMISSION OF THE ARTIST

BLUE HILLS

By ROY BROWN

¶ *Simplicity is an outstanding quality of this pictorial plan. All the main values are embodied in four areas, the foreground, the trees, the distance, and the sky. The circle type of design is the predominant influence. The circular route of eye travel embraces the larger part of the canvas. This gives a distinct value to any picture. A good example of line opposition is revealed here. The strong verticals of the tree trunks is well intercepted by the mass of foliage and opposed by the strong line of the foreground as well as by the more subtle contours of the hills. One main opening with two lesser exits for the eye shows well the principles of repetition and one definite exit.*

that by relating the objects drawn, broader ideas could be revealed. If a wild boar, deer or buffalo were pictured, each carried the idea of that animal, but if a man with a spear were added, the relation produced broader significance. Combining several items to convey a message then became, probably, one of the first general principles in art. As time went on other elementary factors were developed.

Through the ages, subsequent artists kept up the progression by new ideas, new principles and new modes of expression. Thus the institution of art has been maintained by virtue of the talents, innovations and accomplishments of all contributing artists.

TALENT AND GENIUS

Talent is naturally the first thing to be considered in any analysis of art. Without it any other qualifications are worthless. Talent represents an inherent instinct of adaptation or native ability, while genius is the power to utilize and integrate all imaginative faculties and practical ideas. Genius also creates the force of perseverance and determination. Sir Joshua Reynolds puts it this way: "Genius is supposed to be a power of producing excellencies which are out of reach of the rules of art; a power which no precepts can teach, and which no industry can acquire."

Although opinions on art and its principles may differ, it is invariably agreed that talent and genius cannot be acquired, that both are essential to creative work and that all artistic work comes primarily from these inherent faculties.

Talent comes into being with the individual. Everyone who comes to earth has some creative ability, and among these are some that have exceptional adaptability to express in special forms. Those who lean toward pictorial work begin early to draw and observe all that has to do with this medium of expression. Their first renderings were perhaps the simplest ideas expressed with only crude drawings and elementary colors. No doubt but at one time in

childhood every great artist has depicted in much the same manner.

A curious fact along this line is that a similar method — a simple outline of objects filled with a few colors is used by primitive men and children. In the work of both groups there is often evidence of the divine spark of originality. Then too, their picturization often reveals a simplicity — a naive manner of expression which is a vital factor in the work of any era or period. The big problem of instruction in art is to preserve these inherent natural powers. Other lines of education presents the same problem. No one can give any new powers the student. **All that can be done is to show him how he may develop his natural abilities.** This is much easier said than done.

While talent or genius must exist, at best they are merely embryonic factors and no one can guide these into productive artistry without the initiative, perseverance and determination of the student. To say that the artist is born and not made, is only partly true. Actually, while it is an important qualification, there is no proof of real worth in talent until it has been developed and expanded by a tremendous amount of serious study and plain hard work.

ELEMENTARY PRINCIPLES

The elementary principles of art are but general broad ideas resulting from the origin and purpose of art, the thought, analysis and experience of artists, philosophers and other thinkers. These elementary principles are authentic guidance, yet are flexible and capable of unlimited variation, although their origin is in facts, truths and natural laws, which are more inflexible.

New ideas, rules and mannerisms are equally important — they are the progressive instruments — yet temporary and only expedients for the individual painters and individual pictures. But, truths and principles are the stabilizing permanent foundation. They never change or progress but

remain eternally the same and form a basis in fact for exercising individuality.

Originality in art is not a matter of trying to invent new principles but is a matter of creating new modes or mannerisms based on artistic fundamentals. New principles are only developed during a century or more of time and then only after many minds have evolved the main ideas of such principles. Before they are accepted as principles, new main ideas in art must be subjected to every test including that of time. Additionally, major innovations must integrate with the elementary principles of origin and always be based on natural laws. Truth must lie at the foundation of all constructive ideas in art. Thought, like art, is a continuous progression. Often, in our vanity we think we are strictly original in our ideas, when, as a matter of fact, we have only borrowed or built upon thoughts that have been handed down from the past.

The main principles of art have been originated or preempted long ago by others. Consequently, it is only by studying the wisdom in these accepted principles and traditions that we can guide our thoughts along constructive lines. Emerson says: "Many ideas grow better when transplanted into another mind than in the one where they sprung up."

In order to stimulate thought, the inventive and imaginative powers, and encourage original viewpoints, the art should be continually studied. Upon these the beginner may mold his own growing convictions. Sound ideas are the basis of all creative work. So, to begin properly, the student should be encouraged to form his own concepts. He should however be sure these concepts are not imitative or incapable of being applied in a practical way. His success or failure will depend on the soundness of his own conclusions during the formative period. "As the twig bends, so shall the limb grow."

Whatever theories the beginner adopts, he will do well to remember that independence in thought, guided by a

consideration for fundamental principles and nature is the safest road to individuality. He should also remember originality consists mainly in a respect for tradition and precedents, by accepting other men's ideas, then using personal invention in coordinating these with his own.

To be original one needs to learn the ideas of other painters in order to be different from them.

The primordial base of art is its elementary principles. These are the inevitable consequence of the desire and need for betterment and progress. Principles are broad, abstract instruments which combine with a certain measure of reason to guide imagination, invention and emotional impulses as well as skill in the manipulation of drawing mediums and paints.

The desire to express, to excel or idealize; the enjoyment of nature; the love of beauty; and talent or genius are elemental factors in the origin of art. The artist must also have other qualifications such as active imagination, strong inventive faculties, independence in thought, initiative, determination and perseverance. Additionally he needs a fine appreciation of quality, originality, together with distinct mannerisms in translating or creating quality, both visual and abstract. This means a worthwhile idea in concept and finesse or skill in manipulating drawing mediums and paints. A respect for nature, traditions, conventions and principles should always be in order.

A painter needs to study, meditate, experiment and practice interminably.

The painting requires nobility in its concept, variety, rhythm, repetition, unity, balance and harmony in its composition. The drawing needs general accuracy, approximate proportion of form or mass and direction of line. Values and modeling require proper sequences and graduations, color, balance and harmony. Perspective or recession is essential.

These elements form the composite background for artistic rendering. Some of these factors are analogous and

some are embraced in the larger principles. Yet consideration for all is needed in a full pictorial representation. Inside all, and between some of these factors or principles, instinctive judgment in selecting the measures, quantities or influences of each is necessary for different problems. All of the factors, influences or principles are elastic and capable of much variation. None of them can restrict beyond a reasonable degree. Another great principle remains — that of freedom or artistic leeway.

The artist demands that his imagination and creative powers have minimum restraint. Freedom in expression is the factor that defends natural expression and determines originality. Yet at best, the phrase is merely a conventional term intended to illustrate a principle; albeit an important one if considered in its rightful meaning.

"Liberty under law" is not only an axiom of both democracy and of art, but also an essential of each. It is doubtful if any civilized person could live happily or do worthwhile creative work without exercising a reasonable degree of freedom. A reasonable degree means a respect for other elementary principles.

Each free government is build upon a code of principles which upholds and guarantees a certain degree of freedom for its nationals. These principles are in turn supported by conventional rule or law. The institution of art has come down through the ages by the same process. Progress in any line is dependent upon observance of the entire code of laws or principles. Freedom is only freedom when it is guided by respect for other conventions.

Both in government and in art the great question is, **how much** personal liberty shall be subordinated to the conventional rule or law of the main institution, or **how far** can these be set aside for personal freedom? The question is unanswerable. However the problem does furnish proof of the dependence of one principle on others. Freedom in expressing pictorially needs to respect nature and natural expression on the one end, and elementary principles and traditions on the other.

BY PERMISSION OF THE GRAND CENTRAL GALLERIES, NEW YORK

THE LOON CALL

By CHARLES S. CHAPMAN

¶ Here is a good example of the decorative influence in painting, yet a decorative style that respects nature. (Note the well drawn figure). The pattern type is the main constructions stem used. It is combined however with the S or compound curve. The latter can be seen along the lines of the stream, waterfall and the tree trunk in the distance. The first great quality in Mr. Chapman's canvases is his very unusual color harmonies, the second is a distinct and different technique. The unique craftsmanship in this artist's work is the result of many years of research and experiment. Such continual effort should be an example for every ambitious student.

THE APPROACH TO ART

OPPOSITION OF INFLUENCES

At the basis of all things there is energy, activity or power — call it what you will — that is produced between opposing forces. We have poles of positive and negative electricity. Water and fire create energy through steam. In the words of Pythagoras, "If there be light then there is darkness; if cold, then heat; if height, depth also; if solid, then fluid; hardness and softness; calm and tempest; prosperity and adversity." Almost everything has its opposite. Between these ends is created a vitalizing third element that gives life, balance or rhythm.

This principle is evident in the origin, purpose, theory, practice, in fact all phases of art. The intuitive judging between influences may be said to be the basis for abstract quality.

In the reasons of origin, theoretically we set a pattern or an ideal which in this instance is equivalent to the adage, "art for art's sake." In other words, the objective is figuratively the pleasure of depicting. However, being firstly humans and secondly artists, we actually anticipate subsequent satisfaction in achievement or approbation from competent critics, or even (soft pedal) pecuniary gain. Between these desires comes the opportunity to test the artistic sensibilities of the painter. Like all processes in art, this is a matter of balance and counterbalance. In nearly all other instances the greater influence may be either factor, though in this case the more powerful force should be the enjoyment of painting. This represents activity and production, while satisfaction of attainment denotes repose or reward.

However, having tasted the fruits of labor or the reward, and the taste being good, the artist may tarry and rest too long on his oars. Consequently, pleasure in depiction might be hampered by remembrance of tasteful fruit. The main object of the painter should be to fully enjoy the **means** of obtaining his visual expression and, in turn, enjoy the satisfaction of a work well done; then consider the latter an incentive or **means** to even greater pleasure in his next picturization.

THE APPROACH TO ART

Perhaps one of the most important pairs of opposites is natural talent or native ability on one end and principles or conventions on the other. The proper balance of influence between these two ends may be productive of fine artistic results, while an improper measure could spell disaster.

Other opposing factors may be considered; for example, the conscious and subconscious mind. The former has to do with the more factual things and the latter with the more abstract elements. The conscious mind denotes reason, truth, facts, and is concerned with the things we learn, while the subconscious indicates instinct or the influence of natural impulses. We say that art is purely the result of subconscious guidance, merely to illustrate the principle of an ideal circumstance. It is very doubtful if anyone could use any physical activity without conscious thought. Certainly if we should be unconscious of physical control, physical action would hardly be possible. Moreover, any kind of an injury might result. Without a doubt some reason or a certain degree of conscious guidance is needed to balance the subconscious impulses and other purely abstract influences.

In painting from nature the artist is faced with the problem of judging between the influence of realism and the power of his artistic ingenuity. The latter leads him to the extreme of imagination, while nature counteracts by demanding a respect for her truths.

Compositional arrangements require balance between large masses and detail. Drawing requires balance of straight, vertical, horizontal and curved lines; equalization between contrasts and subtle nuances of values is needed. Color requires contrasts or complements and harmonious analogies. Unequal measures in the light and shaded parts of objects are essential for artistic balance.

The opposition between two or more influences never suggests the extent of measures, but it does emphasize the fact that **art is not the product wholly of one thing or another,**

but is always the result of composite influences. This is a simple statement. It has tremendous significance.

The whole procedure of appreciation, study, concept and actual painting is a matter of working between the influence of various factors. Just how much each shall influence is something that no one can say. The judgment must always come from the individual, and even he will vary his taste and decision by subconscious instinct to suit each mood and circumstance.

Within a composite of influences the mystic charm of art is born. It comes into being in the abstract interval between a thought and a reality and no one, not even the artist, can remeasure the influence that caused it.

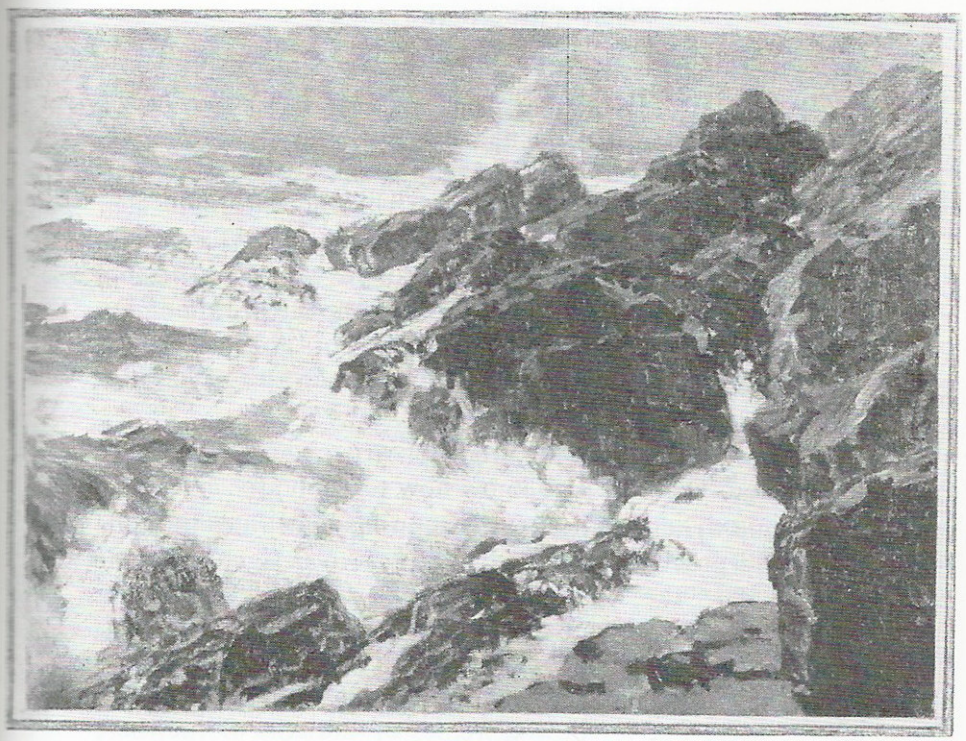
RULES

General rules are usually intended to guard against unsound ideas or practices, in order that appreciation or the instinctive feeling for unity may be developed. There are definite pitfalls, and bad habits to be avoided in composting or painting. Therefore the student needs some authoritative guidance on which to depend when his judgment is inadequate.

The use of conventional rules to call attention to principles is the only method of training the intuitive judgment to avoid errors that spoil balance or harmony. Rules are broad enough to aid the student in forming his own ideas or convictions without hurting his individuality or originality.

While most convictions or decisions may be subject to change, there are some that may well remain unalterable. Not the least and the first among these is the identity of the goal toward which the study is directed. Naturally, the ultimate result is the painting.

Nevertheless many students allow themselves to see only the result and neglect the means of reaching it. They are like the oversoul, who sees only the bank of



BY PERMISSION OF THE MACBETH GALLERIES, NEW YORK

EQUINOCTIAL

By PAUL DOUGHERTY

℄ *The pattern plan is outstanding in this picture although a slight indication of the circular idea may be seen. Distinctive quality may be seen in the consistency in pigment handling. Notice the brushwork in the rocks and water. There is variety in both the light and the dark masses as well as in the edges of form. Yet nature has not been sacrificed to artistic mannerisms. The lure of the sea, the texture of form and rhythmic outdoor feeling have been happily combined with those qualities arising from pure artistic ingenuity.*

the stream to be crossed, without considering how to cross.

The glamour of any achievement should never overshadow the means of producing it. A desire to paint well should be the desire to perfect all artistic faculties.

It has often been said that art students may do anything they like in the study and practice of art. This may be true in one sense. However, a literal translation of this statement used as a criterion, might prove fallacious. A sensible idea of the purpose of art and the definition and value of its principles, is an asset to any student.

The first thing in the study of art is sound, extensive knowledge. The next is to know how to apply it.

Some writers on art set forth rather rigid rules to guide study and practice. Others go so far as to designate artistic procedure as the science of painting. On the other hand, many say that rules should be absolutely taboo. Again it has been stated that "rules are devised for slaves." Thus we have opposing beliefs and the intention here is not to condemn any of these but to show extremes of thought. Somewhere between these contradicting views a basis for constructive ideas may be found.

In order to be progressive, many viewpoints are needed. As a matter of fact, rules considered at the right time and place are of undoubted worth, rightly used they can aid greatly in creative work. Considered wrongly, they may prove to be deceptive as the famed sirens of Ulysses, leading onto dangerous shoals or even to complete artistic disaster.

In many activities outside of creative work, definite rules and formulas may be set up and followed to the letter of the law. In the case of useful arts and mechanical professions, absolute adherence to strict laws and methods are essential to success. Here, one has to do as others in the same line have done. Not so in creative art. No one can apply the same rules directly to the painting of each picture without lessening artistic quality.

After all, rules are only conventional terms intended to prevent grave mistakes and to guide the process along channels that will produce the maximum quality in each factor in order that it in turn, will contribute the same measure to the whole harmony. Rules were never meant to be formulas for building pictures, but rather, to instruct in the storing up of knowledge and aiding skill or facility which may be brought forth later. The first and last purpose of all rules, traditions and principles is to aid the study, self-discipline and training toward an intuitive depiction.

IMAGINATION AND THE EMOTIONAL IMPULSES

Imagination is an image-making power common to all. Its origin is in fact and its end in fantasy; yet a purposeful fancy guided by at least some measure of reason. Imagination is the great spring of creative activity — the fountain of artistic fantasies which are the daydreams of children grown up. Paradoxical as it may seem, the right way to conceive and practice art, regardless of the degree of efficiency, is with the viewpoint of a child. From Sir Alfred East comes the suggestion that we should approach nature for depiction with the heart and mind of a child. But let this not be construed to mean that the painter go unprepared, without knowledge, ability and strength. Mr. East says further, that we must not become over-awed or grovel before nature, but should stand up and paint from the shoulder like men.

The artist must have strength as well as emotions, moreover, he needs to make use of both.

When the artist has schooled and disciplined himself to the point where he can respond to natural impulses, the real enjoyment in painting begins. Reason, study, and experience have taught him the importance of sound constructive thought and an instinctive feeling for quality or beauty. A circumstantial state of mind needs to be created where self assurance aids the sensitive influence of intuition in judging the proper measures between factors to suit each

particular rendition. A feeling for the measures must be maintained. In singing, writing, and other creative or interpretive practice, feeling is the keynote. The violinist does not consciously think of measures on his fret board, because there are none. He feels each note, its pitch, vibration and place in the main harmony. So, too, does the painter. He feels the measures between each influence and varies their worth to suit each problem in composition. A feeling for measures in the parts is a feeling for the entire unity. Such intuitive judgment is the thing that creates personality or individuality in the work.

Within all of us there is an inner source which sends forth and receives emotional impulses. Under proper conditions these impulses influence the appreciation of nature and her moods. The artist, therefore, is a creature with exceptional response to emotions, yet at the same time he must have strength and be fortified with knowledge and reason. "He who cannot respond to his emotions with some reasonable guidance is incapable of expressing himself in an artistic manner."

Many things enter into or influence the process of thought which develop the artistic powers; the emotional impulse is the first and not the least of these. Important as pigment manipulation may be, it is barren of artistic results if the training of the mind, natural instincts and emotional reactions are illy considered.

NATURE

Nature must not be forgotten. The habit of continually painting outdoor motives from imagination will eventually produce only "studio pictures" without the feeling of real outdoor qualities.

Nature is not the least concerned with artistic attributes, although she has prior claim on the artist and insists that her qualities receive first attention. If she is to be represented, she demands that she be not

occasionally but often consulted. Otherwise there is liable to be trouble.

Nature always challenges the capabilities of the imagination. Her variation in line, form, color and ever-changing mood is infinitely beyond the variations resulting purely from invention or imagination.

The human mind has an enormous capacity for storing knowledge and conceiving ideas, yet is infinitesimally small compared to nature when it comes to making suggestions for pictorial expression. Therefore the artist must conclude that while he needs to assert his artistic powers he must also recognize and respect nature's capacity and variety, which is so much greater than his own.

Though the painter may have the greatest possible talent, excellent training and most noble ideas or concepts, he is still dependent, to a very great extent, upon nature. To her he must go for ideas to be translated. **A pictorial representation is always a translation.** Nature suggests ideas for interpretation, the artist supplies ideas of how the interpretation is to be made.

While it is important that the artist thoroughly develop his artistic powers, it also is important that he use a tremendous amount of observation, concentration and painting to acquire sufficient knowledge of typical shapes, proportions and other characteristics of outdoor form, line and color, for as Whipple says: "Nature does not capriciously scatter her secrets as golden gifts to lazy poets and luxurious darlings, but imposes tasks when she presents opportunities."

It takes years to paint the human figure well, even though models have much the same proportions and other characteristics. Form in outdoor nature has much more variation and the artist far more leeway than in figure painting. Nevertheless outdoor form demands as much study as any other subject.

A well developed knowledge of nature is one of the most important assets in building the picture. All other

faculties being equal, to know outdoor form is to be able to translate it into a fine pictorial edifice.

A proper visible structure is needed to house the unseen abstruse quality which is art. For through the eye — "window of the soul" — must come those visual qualities which please the sight and the mind.

ABSTRACT AND VISUAL QUALITY

We say a painting is beautiful, not altogether because of its surface appearance but because of its deeper mysterious qualities that lie beyond definition by man. For art is a capricious and whimsical mistress. She purposely flaunts her visible attractions and cunningly conceals her methods of achieving these. Yet through this disguise she reveals a deeper and more significant charm. She, at the same time, endeavors to thwart any attempt to solve the secret of this fascinating unseen beauty.

Someone has said: "Art is an art of disguising art." This means that the painter is confronted with the problem of building a material object and must attempt to conceal the influence of all rules and principles in the process. Contradictory as this may seem it is a fact. The theory of art is always replete with both seeming and actual contradictions. Instinctive powers seek to hide the influence of reason, and reason, in turn, seeks to guide instinct.

The abstract finer sensitivities of judgment, feeling, ennobling thoughts and appreciations create the abstruse, unseen quality that defines art. Yet reason tells us that all of these are primarily caused through the viewing of actual physical nature, and the translation made by employing physical materials to build an actual physical structure, at the same time a structure built with visual skill.

Beauty in nature becomes artistic quality only through beauty in skilled craftsmanship. Skill in handling pigment is in itself beautiful.

Although taboo to some over-sophisticated minds,

BY PERMISSION OF THE ART INSTITUTE OF CHICAGO

TOWERING TREES

By DANIEL GARBER

¶ *There is nobility both in the conception and the execution of this painting. Detail is plentiful, but it does not interfere with the bigness of the picture. Small items enhance, rather than detract from the beauty of the work. The influence of the circle type of arrangement can be seen here. This composition is a good example of the effectiveness of one main opening between trees or other objects. Vertical lines are predominant yet enough lateral lines exist to admirably balance from a linear standpoint. Perhaps this canvas may appear to be overly influenced by nature. But if we study this and other work of Mr. Garber we will realize that while he respects outdoor form, his artistry is never sacrificed to literalism.*

beauty is always paramount quality both in the visual and abstract sense. One is essential to the other. Under the impulses brought about by its appreciation and enjoyment one is led to create beauty in craftsmanship. Good craftsmanship is always necessary. Skill, like beauty, is often discarded these days. Yet a poorly painted picture could hardly convey any of the finer sensations of abstract quality. **It is utterly impossible to feel quality in paintings unless it is first seen in craftsmanship on the canvas.**

In music the esthetic appreciations are all felt though the sense of hearing the agreeableness of sound. In painting the appreciation is through seeing the harmonious union of line, form and color. In each case the finer sensual pleasures first come through the physical action of hearing actual quality in actual sounds and seeing actual beauty in actual things.

KNOWLEDGE AND DISCIPLINE

The study of art is something that cannot be once completed and then set aside. Knowledge is never complete. Research and meditation are always the source of new ideas. Aside from this, everyone, regardless of his degree of proficiency, needs occasionally to review and take stock lest he become stale, methodical, or rests in smug complacency.

While the artist needs to form convictions, he should, at the same time, be open-minded. The saying that "one is never too old to learn" is well applied to the painter. Not only are new things always to be found, but the depictor must continually remind himself of those essentials he has already learned and be ready to do more studying as each new motive is painted. The true artist is always the student.

It is surprising how many beginners start painting without any idea whatsoever of the mental approach, yet in the early stages the mental approach is far more valuable than attempting to paint right away. True, practice is equally important, yet knowledge always precedes execution. No one

can paint better than he knows how. The proper development of the mind is at least half of the equipment. The observation needs to be continually tuned to keenness, appreciation to its fullest degree, and the imaginative faculties exercised constantly. The activities of the mind need to be stimulated and practiced as well as the hand.

If we expect to do fine paintings we must think, study and have a strong determination to overcome obstacles. As soon as we put a mark upon the surface the composing begins. At the same time its difficulties become apparent. It is easy to recognize bad arrangement in other work, but avoiding errors in our own is quite a different matter. No blame for misjudgment can be placed in nature or any outside influences. When a pictorial unity is unsatisfactory, the fault is entirely with the painter. He alone determines the success or failure of each of his compositions.

The breadth or elasticity of principles gives the artist ample room to exercise artistic freedom and assume authority or the initiative to take hold of each problem and work it out. The power to do this comes from ingenuity and determination, plus knowledge and training. Working out any problem depends on the ability to see errors, mistakes, obstacles or room for improvement.

During the preparatory stage, as well as throughout the career, problems and obstacles, both real and imagined, will inevitably crop up. In overcoming or solving these, reason and analysis are needed. Difficulties, either small or large, are usually traceable to the violation of some major fundamental. When one properly considers the main factors, he generally finds in these the key to most solutions. Composing is a matter of building up the unity step by step as items are added to the arrangement. Whenever there is difficulty in the harmony of the whole it can only come from misjudgment in handling these items. This may be in placing objects, poor consideration for line or wrong values, color, or even in poor handling of pigment. Or the trouble might lie in the more serious reasons of improper mental equipment or disrespect

for nature. Whatever it is, a retracing of principles and the truths that underlie these is the solution.

Practically all painters occasionally have to set aside their abstract procedure and consult the truth and facts or principles presented by nature, science, tradition and precedent. Their mental concept is then aided and their power of intuition fortified so they can return to abstract procedure more qualified to solve problems.

It is to be remembered that the artist is supposed to be subconsciously guided only during the actual performance. Between times he may put any amount of time he chooses on research, analysis and conscious effort. Such procedure is not unusual but is the regular custom. In fact, with the student, it is a very good indication of seriousness and a determination to continue study, research and analysis.

The study of art is a lifetime matter. Any beginner may as well make up his mind that he cannot learn all about painting right away, and he might go further and realize that he never will learn all about it. The best that anyone can do is to accumulate all the knowledge possible of art and its principles, study nature often and then practice continually.

Nature readily and constantly authenticates her appearances. She does her part. Therefore the artist must be prepared with the authority of sufficient knowledge and training. He then may start his depiction with responsive, respectful and enthusiastic interest. Enthusiasm is an important asset. The plodder with even temperament does not go far in painting.

According to Disraeli, "Every production of genius is the production of enthusiasm." Yet enthusiasm should never lead beyond good taste or judgment. Knowledge or reason always needs to check over-enthusiasm. Failure too will often dampen too much ardor. With the student who has real "stickability" a genuine failure is often better than a half-way success.

Controlled enthusiasm in the right place is of great worth in keying up all faculties. Enthusiasm guided by some

BY PERMISSION OF THE BILTMORE SALON, LOS ANGELES

MYSTERIOUS EMBERS (MOONLIGHT)

By FRANK TENNEY JOHNSON

¶ *The pattern idea has aided in the conception of this picture, though the radiating line may have some influence. The triangle too may be seen from points at the Indian's head to each lower corner of the picture. Three "spots" of dark values also form another triangle. Color plays an important part in the unity of Mr. Johnson's picture. The saturation of the low-keyed shades of moonlight bring the color and values into excellent unifications. Although the technique or brushwork does not show in the reproduction, skill with pigment is one of Mr. Johnson's outstanding abilities.*

measure of reason makes picturing pleasurable, then too, decisions can be more easily and confidently made. Indecision is a bad influence in selecting and in painting. It indicates a lack of confidence and produces wavering touches on the canvas. Both of these are disastrous to the development of skill. All choices should be made with alacrity and work done in a manner that shows the artist knows what he is about.

Many times a brush stroke put on with confidence may be a little false, yet it might have a quality that overcomes any slight error. Confidence is an important factor, yet has very little worth unless backed up with other well-developed faculties.

DIRECT AND REMOTE INFLUENCES

The profession of the artist is a profound one. It demands a wide knowledge not only of its own essential factors, but a familiarity with philosophy and other doctrines pertaining to the needs and desires of mankind. The theory of art is irrevocably linked with nearly all other lines of creative and factual thinking.

Burke says, "Art can never give the rules that made art."

It has been said that the better way to study art is indirectly through the study of science, history and philosophy. These all have a distinct influence on it. But outside of this, even apparently irrelevant items may aid in some way.

It is a well known fact that many problems are solved when the mind is far away from them. Solutions may come at the most inopportune time, while we are about to drop off to sleep, while holding conversation, listening to music, or during any of the innumerable activities apart from the subject in question.

Many students and artists, however, do not have enough interest outside of painting, and often apply themselves too

closely to their work. This is a mistake. We do not live to paint but rather to use it as a contributing factor to the art of living. While it is necessary to subordinate many things and do a tremendous amount of study and work in painting, we should develop interest and appreciation in different things. Some artists, poets and other creative workers often delve into subjects far removed from their own media. This not only gives them a broad knowledge but a relaxation from a probable over-concentration.

Aside from this, all workers in the fine arts need to now and then come down from the Olympian fields of fantasy. All feet are of clay. Even though flights of fancy and imaginative wanderings are essential in creative work, everyone must occasionally meet the realities of life. Artistic productions would probably be lacking in quality were not their footing on the verities of nature and factual human requirements.

Although art is mainly concerned with appearances, impulses and imaginative concepts, a respect for truth and fact is always needed. Appearances are always dependent upon material substance, and art is always dependent upon thought and doctrines of other fields.

We do not go to art to learn its rules and principles, nor for the truths that underlie these, but to the sciences and philosophies of other subjects. Philosophy and science are closely related to art. They attempt, in so far as they can, to define art and all of its factors and principles. Yet both science and philosophy can only go to a certain point lest they encroach too far upon the domain of intuitive procedure.

While science and philosophy furnish fact and truth as a general basis, this basis is intended as an authority for guidance in training the faculties to an instinctive performance. Science and philosophy also builds up a storehouse of knowledge or reserve for study and meditation, to be used in the intervals between painting periods.

It is doubtful if any scientific rule may be applied directly in the constructing of a picture without hurting its

artistic value. Attempts are continually made to set up a mathematical ratio of proportions for composition, or other factors in painting, yet it may be safely said that wherever this is used as an inflexible and continued rule, the artistic value is lessened.

In modern time, streamlining, other mechanical terms, adverse influences and the tremendous number of isms prevalent, cause true art to suffer. There is persistent effort to set aside most principles, inject all sorts of irrelevant ideas and adopt short cuts to lift the incompetent to fame. However, if the student expects his work to fulfill the intended purpose of art, he will have to do as someone has said, "mix brains with paint." This means that reason or intelligence be used along with study and practice.

CHAPTER II
SELECTION AND COMPOSITION

SELECTION

Good composition is always determined by good selection. Fine painting is a matter of proper taste and judgment in choosing the motive, accepting some parts, discarding others, and making changes or alterations throughout the procedure.

Selection, like all factors in art, is difficult to define or separate from the composite process in painting. Judgment varies according to the subject, type of composition, and the viewpoint of the painter. Selection is never the same in two instances; a choice in one case would not do in another. Therefore, in order to develop good taste and judgment in selecting, it is necessary to develop the feeling for artistic unity. If we can fully appreciate harmony in pictorial design, we more easily select the parts and judge the measure of influences that create it.

In painting outdoors the first consideration should be does the view present a worthy motive? Is there quality that exhilarates and lifts the mind beyond the mere making of a picture?

A worthwhile idea, entirely separate from the mechanics of painting, should precede each picture arrangement. If the artist merely formed a plan for picturing a place or thing, art would indeed suffer. Art has a deeper and more significant meaning. It must touch the innermost depths of feeling from which comes all esthetic enjoyment or appreciation.

SELECTION AND COMPOSITION

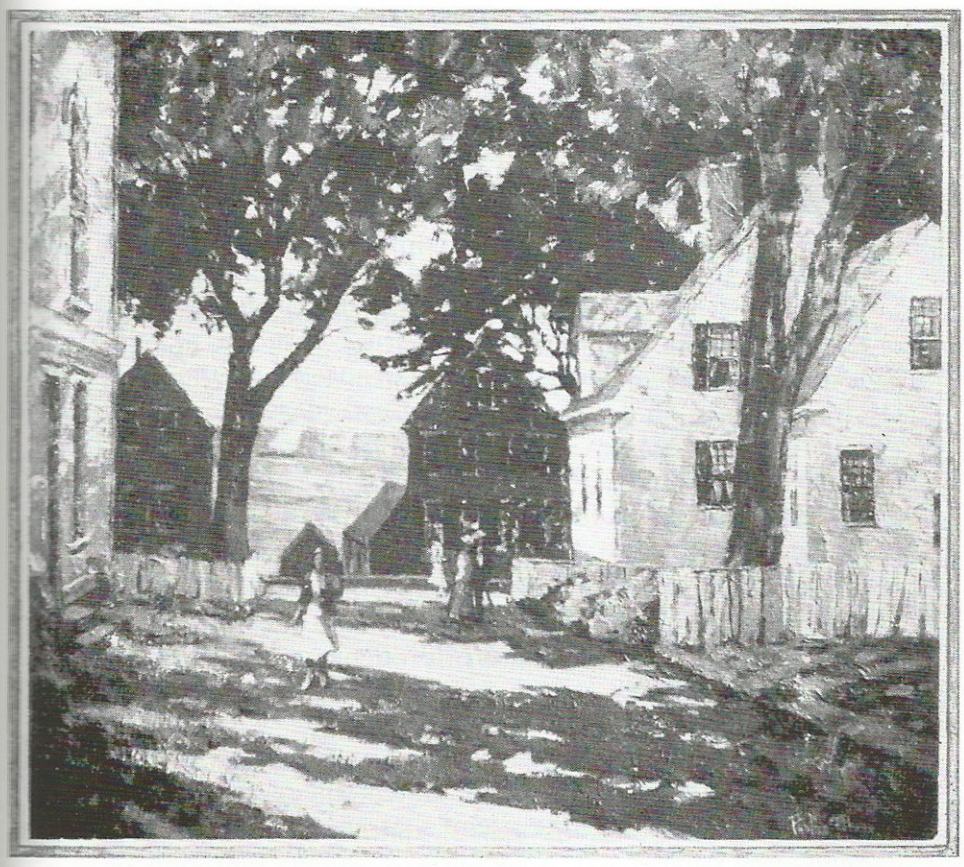
William M. Chase admonished his students to develop appreciation, have high ideals, select inspiring motives, paint in a grand style, and never be satisfied with reaching for a mere star but for the greatest one.

While it is necessary that the painter look for visual qualities in nature, he needs also to sense attributes which are beyond vision. The power is given to him to feel the mystery and charm of fleeting clouds; the immensity and depth of blue skies and atmospheric distances; the grace and rhythm of living and expanding trees and other growths; the nobility, grandeur and strength of mighty peaks; the endless movement and vitality of the sea and its forms. All these and many more offer unlimited material for worthy ideas. The motive selected should not include anything that disturbs the complete ideology of beauty or pure esthetic pleasure.

In painting pictures, one needs to think of the esthetic intent. Art has been used and abused all through the ages. It has been employed to illustrate all manner of things far removed from its actual purpose. Artistic quality is the goal, it is never the story in the picture. The painter may choose any subject he desires and make a fine work of it, technically speaking. But will any subject fulfill all requirements of art? While life or existence is a continual strife between ignoble and noble motives, art is definitely on the side of spiritual constructiveness.

One can hardly imagine a murder scene or the infliction of bodily torture giving complete esthetic satisfaction. Of course the outdoor painter is not concerned with such subjects, but he is concerned with good taste in his selection and, while nature has beauty in untold quantity, there are often subjects or items that are undoubtedly unsuited or contain discords that need to be rejected. Sentimental aspects, too, must be shied away from. Such things as the moon, a freakish rock, a waterfall, are items that may have more of a sentimental attraction than an artistic appeal.

Over-stressing dramatic effects is also liable to overshadow artistic quality. Often the influence of such effects



COURTESY OF THE CHICAGO GALLERIES ASSOCIATION, CHICAGO

A GLIMPSE OF THE SEA

By PAULINE PALMER

¶ *This arrangement may be called the circular, the tunnel; or even the radiating line. The influence of all these can be easily discerned. There is a well-studied variety in the masses, and a fine outdoor feeling in the whole design. Luminosity in the shadows and sparkling accents also add to the quality and picturesqueness. Good textural rendering is evident in the various forms — the foliage is fluffy, there is hardness in the timbered structures, movement and vibration in the shadows. All these are well integrated in simple design — yet a design with considerable variety.*

if handled well, may add to picturesqueness and command immediate attention. Yet this alone will not create a fine picture. Some of the more subtle qualities coming from analogous values or color and refinement in pigment handling is needed to balance the strong vitality in dramatic contrasts.

In the millions of suitable subjects can be found an ample field for study and practice without being tempted to paint motives which might include a questionable note. Just as much art can be injected in a pleasing subject as one that is unpleasant or unworthy. There is much real beauty in trees, streams, hill, mountains, rocks, boats, clouds, the sea, buildings and hundreds of other subjects. Here is material everlasting — material with inexhaustible artistic possibilities. It only remains for the artist to qualify himself so that he may choose wisely. Careful selection is needed not only in type of subject but in the preliminary work and each stage of painting as well.

When approaching nature for depiction the primary consideration is the station point which will give the best translation of the motive. To get a proper view and idea of any subject, one should study it from several angles. The idea is to locate the easel at a point which will reveal desirable variations, not only of the size of masses but quality in line, values and color.

The location of the easel should be in a position where the shadowed parts and lighted areas will suggest the proper measures, that is, the unequal distribution of light and dark. (Plate VIII). It must be remembered, too, that shadows change rapidly and if the work is not completed in time, changing shadows may alter the entire arrangement.

When the sun is on the extreme right or left of the painter, especially if it is low, light and dark areas are more likely to be equally divided and, therefore, more difficult to arrange. Although the latter situation may, in some instances, give a proper inequality of values, in the average landscape looking more nearly toward the sun or partly away from it generally presents better arrangement of masses.

However, all of this is merely suggestion, as in the millions of views to be seen almost any number can be found that are not dependent on the direction of the sun, or on any sunlight, for that matter. The point to be emphasized is, if big simple masses are naturally presented, the composing is simplified and made easier.

Beginners often make the mistake of selecting views that would tax the ability of the more experienced artists. At one time or another every noted painter learns the value of simplicity in selecting. The sooner the student learns this important fact the better off he is.

The experienced painter may be able to handle very complicated views. However, if there be commandments to the beginners, the first one should be that he select the simple arrangements.

It takes very little of the view to make an extremely large picture. Large simple masses are convincing; they have distinct attraction and immediately call attention to the picture.

Much study, practice and fine pictorial compositions can be gained from a few masses, values, lines and color. For instance, in marine painting, it is surprising how a large rock, a cliff, and perhaps a small glimpse of sea can make an imposing canvas. A large wave, few smaller ones, with possibly a rock or two, and a bit of land is also enough to create a fine picture. (Waugh and Smith on Plate V., Payne and Dougherty on Plate III).

In landscape, two or three large trees are all one needs to construct a powerful composition. A large mountain, a foreground with a few objects such as trees or rocks, a bit of sky, is material for the largest picture. Naturally, these are only a few examples; thousands of other suggestions are to be seen everywhere.

The compositions by C. L. A. Smith, William Wendt and Maxfield Parrish on Plate III show the effectiveness of large simple masses which produce a direct and immediate appeal. So, too, do the striking arrangements of masses in

the designs by George Elmer Browne, Albert Ryder, and Harry Vincent on Plate V.

It may be noted that all of the pictorial ideas by different painters on Plates II, III, IV, V, and VI, show simplicity in motives. Practically none of the pictures take in a broad expanse of view. The two compositions of Turner on Plate II encompass a fairly wide range, but even here the wide range is only in the distance.

It may be noticed that each design, by the artists on the above mentioned plates, has the most casual arrangement. None of them appear forced or studio composed.

In all of the reproductions of paintings it may also be observed that a broad simple organization of the masses and spaces is evident. Even where there is much detail or variation these do not disturb the bigness of the main designs. All painters of note realize the importance of simplicity in composition; the subordination of detail, consideration for artistic principles and requirements as well as a respect for outdoor form.

Nature offers all kinds of motives. Some are easily adapted, others have to be simplified or altered. But this is the business of the artist. Nature is not concerned with invention though she does, at times, offer material for exercising this faculty. In other instances she may present one of those rare unusual arrangements that is really a gem, standing out as a defiant challenge to the powers of imagination or invention. This is the place where nature and art coincide to a certain degree in the main design, yet, even here, the artist must assert himself and utilize his individual taste and judgment in treating the smaller items. A natural composition needs just as much thought and effort as one which requires alteration. Everyone must put something of himself into his work. While nature furnishes the visual motive, art comes from the depictor.

There is never a lack of material for selection. Nature is always true and generous in presenting arrangements of every description. It is up to the student to train himself to

CONCARNEAU HARBOR

By EDGAR A. PAYNE

¶ *A grouped mass is the principal idea used in the composition, although the triangle or steelyard may have had some influence. The three spot principle is also evident. The eye is attracted first to the boats, then to the dark note on the horizon at the right. Trailing along from there the glance is intercepted momentarily by the boats. It finally rests a short time on the boats at the left. There is sufficient variety in the sky and water to give artistic repetition. A grouped mass on a field of medium values usually demands variation in both the main and secondary areas.*

recognize and accept a natural composition or choose one that lends itself to alteration or simplification.

Part or all of any view may be accepted as is, or its areas may be altered, parts discarded, or items introduced. Care, however, should be used in selection or alteration. A scene might require too much changing but the question may be asked, how much is too much? The answer to this is that the main masses or larger interest should require little or no alteration, with only the less important items being altered, rejected, or introduced.

The figure painter uses one or more figures as his main forms and varies these only in the incidentals. The backgrounds and other accessories may be almost anything and arranged in any manner that will support the dominant figure masses.

This principle is a safe one to preserve in painting landscapes, marine, still life or any other subject. It is always more satisfactory to introduce small items than it is to discard or introduce extremely large objects.

Unusual personal quirks and mannerisms in brush work alteration and adjustments are the things that produce the finesse or charm of individuality. The main stem of the big masses determines the general character of the design, but it is the treatment of the smaller parts that clothes the picture with the personality of the artist. It takes real ingenuity to select, reject and arrange all parts so that the picture appears both artistic and casual.

Learning to select and compose is largely a matter of self-discipline. Therefore, if the student is apt to be over-influenced by realism and is given entirely to seeking natural composition, he should force himself to practice rearrangement; while if he is inclined toward the other extreme of disregarding nature, he should make it a practice to seek natural compositions and study them closely.

Sometimes a scene may present material for several pictures. (Plate VII.) For example the sky will reveal very interesting cloud formations; hills present attractive

variations in shadows or wooded slopes; and the foregrounds graceful masses of tree forms. All of these might have more or less equal appeal.

Here is real confusion. The student must make his choice as to what selection he will feature. If the clouded sky is chosen, the horizon should be low. The foreground or any other part of the picture may be dark or shadowed. If the hills are selected, they should occupy a prominent part of the canvas area, and the other parts should be treated in a manner that will not attract too much attention. If trees, foreground, or other parts are to be featured, all other areas should yield dominance.

Often there is an instance where the view is crowded, yet the painter desires to use most of what is seen. For example the scene might reveal tall trees in the foreground with a high wooded hill in the background. (Plate XII.) To paint this as it appears might be confusing. The artist must choose which part he will feature, the hill or the trees. Nature might offer some help by casting a slight haze over the distance, or a shadow over the foreground. Nevertheless the problem still is the painter's. He may lighten the distance or darken the foreground masses; or, if the color of the foliage on the trees permits he may lighten these and darken the distance by cloud shadows. At any rate simplification of such a view will be needed. It is most difficult to combine tall trees and high hills in the background, particularly if the values are closely related.

THE VIEW FINDER

Where there are several motives to be seen in one view, the view finder will aid in selecting the most promising composition. This device also guides in the process of judging values and holding the main masses or parts together in both the view and picture. The view finder is made of a piece of cardboard 6x8 or 8x10 inches, or larger or smaller, if desired. A rectangular opening is cut out in the center about the shape or proportion of the sketch. The mat around this

opening should be two or more inches in width and painted a medium warm gray. By holding this device at arm's length or nearer the eye, the motive my be separated from the rest of the view. Color may also be studied to advantage by looking through the view finder.

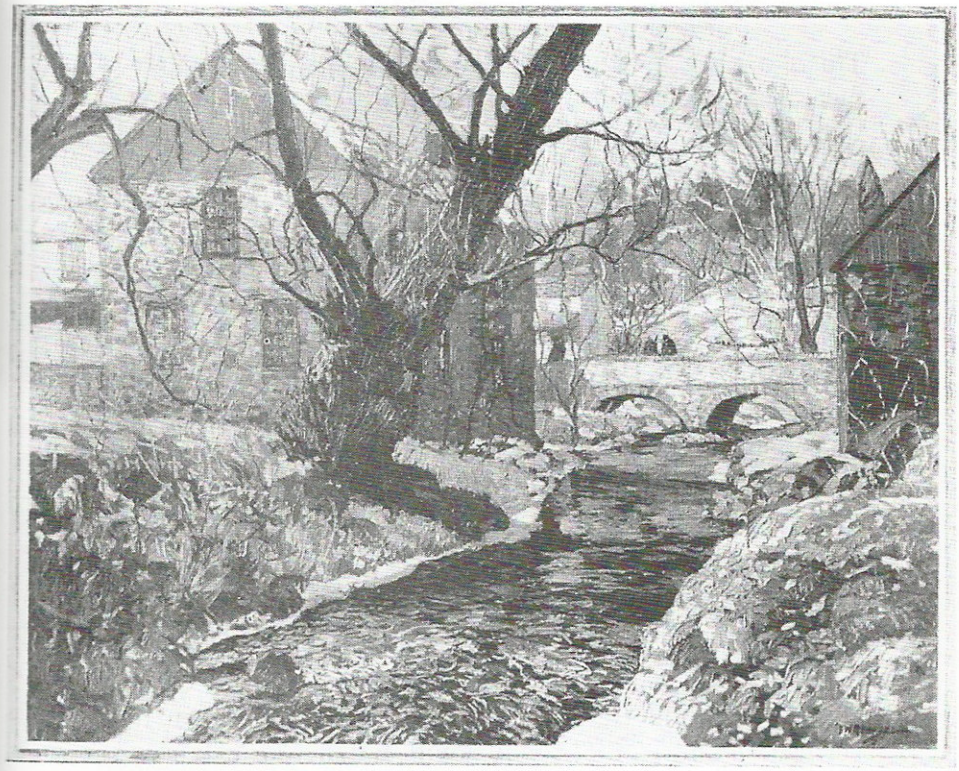
Several other artifices and practices may be used to judge and maintain or hold together the main impression. Whether indoors or outdoors most painters stand while working. Now and then they walk backwards at the same time squinting their eyes so that the view and picture will resolve themselves into their largest masses. Reducing glasses or mirrors are often an aid in selection and judging the composition. A large mirror placed opposite the easel in the studio is also a help in judging the relation of the parts to the main unity. The picture is of course reversed, yet balance is balance, whether it is seen normally or reversed.

The student may look at his work in reduced form, reversed, sidewise, upside down, or in any other manner he chooses as long as he correctly judges unification.

BALANCE

Balance is composing is not limited to the placing of two or more large value areas on the canvas but calls for the balancing of color, line, breadth and detail, and the influence of the abstract factors or principles. (Abstract factors and influences are discussed at length in Chapter I.)

In starting the actual arrangements on the canvas, the placing of the horizon or other main lines and the largest dark and light masses or spaces is the first consideration. Then the secondary, tertiary and other masses may be placed in whatever location gives the best balance. For instance, in the steelyard type of arrangement, the largest mass may be on either side of the canvas, the second largest mass on the opposite side, while the third mass can be on or near the theoretical fulcrum, in the distance or the near foreground; the smaller masses may then be placed at the painter's discretion.



COURTESY OF THE ARTIST

CARVERSVILLE BROOK

By EDWARD REDFIELD

¶ *This canvas embodies graceful rhythmic flow of line and fine variety in mass and textural qualities. The circle form of composition can be seen, yet there is the feeling of the S in the curves of the stream as the glance turns behind the house at the left. The slanting lines of the dark tree trunk are properly opposed by the branches. Three spots of dark values may be seen in the tree trunk, the house, at the right, and the stream. Mr. Redfield's work always shows qualities arising from directness and sureness of brushwork. Another quality is that each area has variety and interest which does not interfere with the main design.*

This, however, merely suggests one example; as a matter of fact, all masses may be placed practically anywhere as long as they form a pictorial balance or unification of the parts. The main mass or its edges, however, should not be in the center but in a place where the eye can definitely travel to distance on one side or another. The main large mass may be in the foreground, the secondary mass in the distance, or this order may be reversed. (Plate XI).

Some painters suggest that before the start is made in composing on the canvas two straight lines be lightly drawn vertically and horizontally through the canvas center. (Plate XII). These are, of course, temporary lines and are intended to act as a guard to prevent equal spacing of the masses in the composition. The area where the lines cross in the center suggests a place or a "dead spot" around which all parts revolve, through each part is located at various distances from the exact canvas center. In most pictures this means not only the center of the vertical and horizontal dimensions but the figurative center between foreground and extreme distance as well. Here is a slightly different problem than vertical and horizontal equalization. Balance in distance is a matter of creating an artistic inequality between the main darks and light values, areas or spaces, rather than between two or three near-related dark or medium values. The balance for distance is also aided by color. When the foreground colors are modified and repeated in the lighter shades and grays of distance, their repetition always helps to balance the composition.

The inclination is to think of only the canvas surface and the first and second dimensions. However, while the balance of the main masses in the near part of the picture calls immediate attention to the work, a consideration for balance in perspective adds charm and picturesqueness to the whole composition

Full pictorial unity depends on an equilibrium in three dimensions.

SELECTION AND COMPOSITION

Deciding the unequal quantity or measure of masses, spaces, color, values and their placement, establishing the horizon and other main lines and creating artistic equalization in perspective or recession are the chief principles of full balance in all directions.

The best proof of balance is when the finished picture invites a union with the equilibrium of the spectator — a feeling that the eye finds repose and satisfaction. A non-harmonious arrangement of parts suggests that the onlooker assume an unnatural or unbalanced pose, and hints that the artist was not qualified, or was not in proper mood to harmonize the work.

However, one or several discordant arrangements is not proof of the lack of ability. Everyone inevitably makes errors in composing. Even the best artists often commit grave blunders. Beginners need not feel discouraged if they occasionally make mistakes or feel "put out." It is well to remember that, as one artist said: "No one is on the road to success until he feels at times that he is entirely beaten."

The emotional make-up of the artist naturally causes depressed spirits as well as exhilaration. Both go with the profession. Therefore, the student should realize this fact and consider discouragement as the normal thing and withstand it philosophically. He should know that the pendulum will swing to the other extreme when new confidence, better feeling and finer compositions will result.

PRELIMINARY SKETCHES

Artistic ideas are fragile and temporary things. Unless they are nurtured, developed and recorded immediately, they may be gone forever. All concepts must become pictorial realities before they have artistic value. Practice needs always to keep pace with theory. Each sketch or picture adds to skill, confidence and an incentive in stimulating ideas for further pictorial planning.

SELECTION AND COMPOSITION

In composing, the student must necessarily seek the best methods which will coincide the view with his mental version and the ultimate picture. The procedure can be simplified if much experimentation is done in a number of pencil notes or sketches. The materials for these are not elaborate. Almost any paper that will take pencil marks easily is suitable. Ordinary typewriter paper will suffice. A five B or six B pencil is practical. There is no end to the pleasure and advantage of drawing in this manner. It is particularly helpful when the view is being rearranged. Even where a natural composition is seen, it should be subjected to many variations in pencil notes.

It is said of Corot that he walked around his motive many times, making notes from each angle. This enabled him to understand his subject and to form an idea for its translation.

From several pencil plans, the painter may choose the most likely one. It stands to reason that a selection from several ideas will yield a better plan than if a hurried start is made on the canvas, with only one idea considered.

If the student will adopt the habit of putting much time on the preliminary compositional pencil sketches — the preparation for painting — he will have gained aid that will benefit him as long as he paints. Additionally the pleasure derived from doing pencil sketches is second only to that of painting.

Pencil notes or sketches are experiments in solving problems, exercising the mental faculties and developing facility with the hand. Mental ideas are brought to visuality and crystallized and, at the same time, the hand is trained to work in unison with the brain.

It is remarkable how much knowledge can be acquired by the continuous use of the pencil. If one will draw a sketch or two a day, even of the same object or view, in time the observation will be trained to more and more keenness; depiction eventually can be done with comparatively little effort.

COURTESY OF THE GRAND CENTRAL GALLERIES, NEW YORK

THE GULF ROAD

By CHAUNCEY F. RYDER

¶ *This canvas reveals the circular form of arrangement with a U influence. The vertical lines of the tree are well opposed by the strong definitions of the ground planes, as well as by the more subtle values and softened edges in the distance. In the above composition can also be seen the charm of small sharp contrasts and deep accents in the foreground. The graduated values to distance make easy the travel of the glance, while the main opening creates one definite exit for the eye. Good balance may be seen between contrasts and closely related values and blendings. While a fine artistic quality is created in the treatment of the sparse limbs and foliage.*

SELECTION AND COMPOSITION

The more effort put into study and experimentation, the less will be needed in painting the ultimate picture. However, such study should not be along one groove. In order to develop respect for nature, it is good practice to make some rather truthful sketches. Then, to develop the inventive faculties, others should be done from imagination. Another good practice is to take the outdoor pencil sketches and vary them in many different ways.

In preliminary pencil notes for the ultimate composition on the canvas, the artist forms some idea of how much of the influence of realism and invention he will use in his main plan. With this once approximated, the subsequent work on the canvas may be done with less conscious effort. While any amount of effort may be put into the preliminary notes, the actual work on the picture should go along without a hitch. The less effort, the more pleasure and finer quality.

After all painting is a matter of relaxing to the pleasurable influences of imagination and emotional impulses. During the making of preliminary sketches discipline is part of the routine. Nature should be approached with this idea in mind. Each sketching adventure, during the training period, should be a disciplinary drill to key up the imagination, appreciation and enthusiasm.

To get the most out of study, the student should look upon each view or motive as a lesson to acquire knowledge and develop all abilities. Starting out with the sole idea of getting a picture presupposes effort to that end. This hints that the student expects praise from friends — pure vainglory at the expense of artistic improvement.

Many artists repeatedly paint the same subject many times, merely for the sake of practice. The French impressionist, Monet, painted the same haystack twenty times from one angle, then painted it twenty more times from another angle. There is real perseverance, the stuff of which great painters are made.

Depicting a single subject a number of times is a pretty sure method of learning all about that subject as well as

being the best manner of resolving it into a fine pictorial unity. Besides, the practice develops all facilities and creates confidence and sureness. Real advancement generally comes from studying and experimenting with one problem until it is mastered.

Each worthy subject will bear much observation and any number of pencil or even oil sketches either from the same or several angles. As these are made, each becomes better; some, perhaps the later ones, will be done "without conscious effort."

Instead of making several sketches, one may make one with either pencil or paint, work out all problems by deliberately using conscious effort, then set this aside and do another of the same thing rapidly and with enthusiasm. The spontaneity and freshness of the result will probably surprise the painter. Little or no struggle will be evident in the final sketch, for it is likely that there will be real vitality and worthwhile quality.

The first sketch has familiarized the painter with the main characteristics of the view. Study and practice have given him confidence and sureness to do the last one in an easy and natural manner. All have given him some valuable knowledge of nature and aided all other facilities.

All artistic faculties should be kept alert by being continually exercised. One means of doing this is to study and paint, or compose many different kinds of subjects. While almost every painter eventually confines himself to one or two motives, it is well, at least part of the time, for beginners to picture different subjects; then a natural liking for certain types will develop of its own accord.

The outdoor sketches shown on Plate I show a variety of motives. These sketches were selected at random from a collection of about twelve hundred. In most of these, the attention is given more to the literal aspect than to rearrangement. Some artists use this method of making sketches of the general truthfulness in nature, then employ

them as authentic data to guide the arranging of the ultimate picture in the studio.

As each painter develops his abilities, he adopts methods and chooses subjects suited to his liking and temperament. Some artists paint large pictures outdoors, some make sketches and reproduce them quite accurately, others improvise considerably, and still others may make a number of sketches of one subject, then consolidate them all into the final picture.

The method or means of composing is unimportant so long as artistic judgment is well developed and nature the fundamental principles of selection, composition and of art are respected.

COMPOSITION

Ruskin says, in as many words, that the great aim of composition is to create unity and that one feature should be the main interest and dominate all other interests or masses. Practically all other writers on art agree that this is the main principle in creating unified designs.

Pleasing design or a balanced pictorial plan is chief among the requisites of all fine paintings. A picture needs a solid foundation. We would not build a house without a well thought out preliminary plan or a substantial footing in the soil.

If a composition is to fill its first requirement, that of attracting and holding the interest, it must embody those elements which accomplish this end. If through carelessness or lack of knowledge or practice, important factors have been ignored, the feeling of unity or balance is destroyed, the work is inevitably doomed to mediocrity.

Weak consideration of the main essentials is to court disaster. Students, yes, even experienced artists, often become interested in one or two factors and neglect others equally important, thus injuring complete unity. Notable examples of this may be seen in the work of certain painters of the

French Impressionist School. In their enthusiasm for color and vibration they often neglected values, drawings and unity in composition. Edges, too, were sometimes over-softened in their eagerness to secure vibration. Thus not only was truth and other essential factors set aside, but the main unity was disorganized.

Nevertheless, the Impressionists' idea of color vibration and luminosity, being built on natural laws, was a sound theory, and subsequently influenced nearly all schools of painting. Not only was more attention paid to the truthful aspects of nature, but the abstract principle came into its own importance in the field of art. This is one more instance of proof that natural laws are the basis of all principles, and that new principles can never set aside existing or accepted fundamentals.

Although impressionism is usually associated with the spotty system of painting, it actually embraces many contemporary methods of depicting broadly. While the vibrating of color with small dabs or bits of complementary color produces fine quality, there is also great charm in broadly conceived and painted canvases. Breadth in painting creates an abstract interval that exercises the imaginative faculties of both the painter and his appreciator.

The idea of breadth means simplicity. Simplicity means one unified idea.

First bringing together the main masses in preliminary plan, and maintaining this completeness throughout the work is the sound principle.

Anyone gets into difficulties often enough without attempting to compose with a poorly considered first plan. Often the painter who has not gone into preliminary study of his subject may find after the work is well under way that his horizon is too much centered, a vertical edge or line divides the canvas in half. Perhaps he has two points of interest, several equal masses, or spaces — one or more of the many errors that causes discord or spoils unity.

SELECTION AND COMPOSITION

Usually, any attempts to reconstruct, to a large degree, any composition after the process is far along will probably be unsatisfactory if not entirely disastrous. True, many experienced artists can do considerable reconstruction, even paint an entirely new picture upon a freshly painted disorganized one. Perhaps, in some cases it might be good practice for anyone to occasionally do this. It will at least develop ingenuity and show a determination not to admit defeat.

Whatever advantages this may have, however, they are not enough for the practice to become habitual.

Setting the stage for painting by thoroughly planning the structure in preliminary notes is the best safeguard against at least some difficulties.

Beginning with the main essentials arranged in fair unity, one can overlook many small falsities or irrelevant details that may appear in accidentals.

The idea in any composing is to get the work to a sense of completion as soon as possible and then proceed with a feeling that the work may be left off at any time. As a matter of fact, many good pictures are ruined by constant striving to make them better. Over-modeling and accenting detail or highlights is an over-influence of realism.

There is always a place to stop painting. This is the point where the maximum quality has been achieved. This statement is easily enough made, but judging when this point is reached is quite a different matter. Many artists have the good sense to quite at the right time; others need to be told. This gives rise to the old saying that it take two to make a picture; one to do the work, the other to stop him before he spoils it.

Some students mistakenly feel that the more work put on a canvas the better it is. In some instances when the painter works in a more or less methodical manner and to a definite plan he may make a fine painting and improve it by continued effort. However, the practice of painting in a broad impressionistic manner is best brought out with

BY PERMISSION OF THE ARTIST

FOG VEILED HEADLANDS

By JACK WILKINSON SMITH

Here is an unusual composition, the lateral lines are well intercepted, diffused and opposed in such a way that no conscious effort is evident. There is a fine feeling of a circular observation created by sheer artistry in an arrangement where the lines are predominantly horizontal — very few lines definitely describe the circle. Subtleness of values, charming small contrasts or accents and lost and found edges are considered more important here than large strong contrasts. Although Mr. Smith is capable of handling large masses of extreme values, dexterity in handling close values and sparkling small bits define him as a strict individualist.

considerable preliminary planning, then painting the picture rapidly.

A well-worked-out canvas in some hands has admirable qualities, but the spontaneous vitality in work done more freely and quickly also has a real worth-while quality.

Each artist develops a manner of selecting, composing or painting that suits his temperament, yet nearly all take advantage of artistic license. They gererally express the main idea in a broad comprehensive way without sacrificing artistic quality to nature. Nor does nature need to be sacrificed to artistic purposes. There is no reason why the characteristics of a particular object should be lost by slight alterations of its contour, proportion or some modification of its value, color or the changing of its location.

Naturally, unlimited alterations are not for the beginner in his very first attempts in composing. Corot, Turner, East, Wyant or Ranger might take great liberties and obtain fine unity, while the same liberties in inexperienced hands would produce the opposite results.

If one has the knowledge, ability and experience, he can change or remove a tree, invent a path or road, or alter any of the innumerable items without the change or addition being obvious, or artistic quality lessened.

However, with all the possibilities of artistic leeway in alteration or rearranging, the principle of unequal measures is irrevocable. In any form of composition, the equal shapes or sizes of masses is to be avoided as far as possible. Some forms are difficult to change, for instance, architectural measures are often equal. The thing to do here is to disguiser the similarity in form by variety in value or color or softened edges.

Long lines that parallel the sides of the canvas may confuse with the frame, lead the eyes off the canvas area or away from the main interest. (Plate IX). Parallel curves, too, are often a discord. As example, the view may show a tree, or group of them, with their tops rounded, above this, the rounded contour of a hill; still farther away a cloud

with similar curvature. This condition calls for adjustment. (Plate X).

The ragged or irregular contours of trees or other growths is sometimes disturbing and may need simplification. Another confusion might be trees where the masses of foliage are about equal to the openings within boundaries of the main form. Here the foliage should be more heavily massed, or the openings should be enlarged, so that either the masses or openings should definitely occupy the largest part of the tree area.

In rare instances nature nay present trees nearly the same distance apart or they may be set out at equal spacing. Consequently several openings between the trunks might be the same size. Here is a place where alteration is imperative. One main opening must be created to draw the glance to one exit and to keep it from being disturbed by trying to go through two or three. (All items in the two preceding paragraphs may be seen on Plate X).

In some cases where trees are rather close together on a line, the composition will be more pleasing if the footing of some of the trees is placed a little forward. (Plate IX).

HILLS AND MOUNTAINS

Extremely high ground elevations, such as hills and mountains, often present other attractions than their physical shapes. The feeling of great height, bigness, nobility or grandeur are additional qualities that may well be preserved. Therefore, if hills or mountains are the main attraction, their top contour should be placed near the upper edge of the canvas, the horizon placed low, trees and other items in the foreparts kept small and subordinated. Often, in pictures of this kind, the middle distance will be covered with growths which obscure the horizon. This has a tendency to destroy the feeling of stability, or the height of the elevation. To overcome this, some slight indication of a straight line on the eye level or natural horizon may be used. (Plate XII).

SELECTION AND COMPOSITION

If we decide to make a specialty of painting hill or mountain subjects, we should study their characteristic forms as the figure painter studies the human figure. Hills, mountains, or any other subject for that matter, cannot be successfully painted unless some knowledge of characteristic formation is accumulated. Height is one of the strongest points in hills or mountains. They are also massive and suggest solidity and permanence. These characteristics should be brought out when composing such subjects.

One other important thing to remember when composing hills and mountains is that form extends from their top crests towards the painter as well as to the right and left of their peaks. Picturing this foreshortening is not an easy matter. The ridges and canyons are generally irregular and their form deceptive. Their general appearance is often like an upright flat plane. The artist must use considerable ingenuity to foreshorten form, arrange values and color to create recession in hill and mountain pictures.

When sketching outdoors, the location of the easel should always be in a place where the mountain is mostly in shadow or mostly in light. (Plate VIII). Equal measures are particularly disastrous in this kind of subject. At times, too, one may be compelled to alter shadows or other forms to prevent equal spacing or monotonous repetition.

In composing hills and mountains, unity may depend on an all over atmospheric condition, or the contrast of haze in the distance, and strong foreground values; or still further, on patterns of cloud shadows or those cast along canyons or ridges. The treatment of all these factors will, of course, depend on local condition, appearances and the painter's individual way of utilizing what he sees.

Preceding and transcending all visual appearances, however, are the great invisible qualities to be felt when viewing hills and mountains — their nobility, height and grandeur — those fine abstract qualities that exhilarate and lift the mind even from visual appearances. When these abstract qualities

BY PERMISSION OF STENDAHL GALLERIES, LOS ANGELES

HOME OF THE QUAIL

By WILLIAM WENDT

¶ *The work of William Wendt reveals a decidedly different mannerism — a purely individual technique that leans toward no particular school. The accomplishment of such distinctiveness should be the ultimate aim of each student of painting. The above black and white reproduction shows little of this technique in the smaller items but it does show a simplicity in design — a feeling for bigness and unity. The influence of the steelyard, pattern and circle may be observed in the basic plan. Here also can be observed a fine example of heavily massed foliage being relieved by sparse leaves, twigs and limbs.*

are successfully conveyed by visual quality in the picture, any amount of study and work will be justified.

TREES

Trees are possibly used more in outdoor painting than any other objects. Other motives may be seen and have their claim, but trees will probably always hold first place.

Outside of their usefulness, trees are universally loved for their beauty, grace and variety, both in nature and in pictures. The variety in species, and again, variation in the same species, together with the artist's leeway, gives an unlimited field for originality in picturing these growths. The feeling that trees are living, growing and expanding things gives beauty and rhythm to pictures. Texture, too, adds quality. The semi-rigidness of trees is a good example of opposition in material substance. The trunks and large limbs are rigid and solid, while the leaves and twigs are fluffy and have movement.

To paint trees well, we should know them well. Each and every tree has its characteristics. These should be studied. Some trees have very thickly massed foliage which suggests compactness and solidity. Others have sparse foliage with perhaps many openings between the leaves and twigs. Certain species are tall and slender, some more "squatty" or round in form. Aside from their shapes, texture and local color, seasonal changes and atmosphere modify their appearance.

The combination of heavily-massed tress relieved by sparse foliage in places will give more variety than if the latter is not included. (Wendt, Plate III). This applies as well to the other way around. Oftentimes heavily massed foliage will be seen in a group of trees. In order to create variety, some part of these may be changed into more sparse or scattered foliage, or in any event, the introduction of other growths is always the right of the painter. While one is generally guided to a degree, by the realistic aspect of trees,

it is well to keep in mind also that realism must always yield to artistic unity and that artistic license is always at hand.

The placement of trees and other objects in the composition has great leeway, with only two restrictions: One is, the rearrangement must appear casual; the other is that the essential character of each selected large item be maintained. Objects may be enlarged, reduced or their appearance changed without creating disrespect for nature's truths.

The average layman has a decided prejudice against trees, the sails of boats, or other objects running off the top of the canvas. This should have no bearing whatever on the artist's plan. Yet, in many cases with beginners, it does. Some of them place trees or other forms just within the confines of the picture area, often stunting their height in so doing.

The composition in all instances is only part of the view. Therefore, objects or masses may run off the canvas on any of its edges without hurting the artistic effect, all other factors being harmonious.

Naturally, this presupposes the main mass or interest should be well within the picture area, though if one tree or a group is the chief attraction the bulk need not be entirely on the canvas. On the other extreme, it is not well to deliberately cause mass or objects to run off or "hug" the edges of the picture. The principle to be respected is that all arrangements must appear casual.

The whole idea is that the painter is not building something within a given picture area but translating a section of the range of vision.

Pictorial composition should always suggest a natural possibility.

CLOUDS AND MARINES

Of all outdoor motives, clouds and marines are the most difficult to draw and paint. Since clouds and water forms are constantly changing, there is not sufficient time for picturing. In the average outdoor views, masses vary only in size or

appearance, while clouds and the sea not only change their shape but their position as well. Changes occur even between the glance and the mark on the surface. Therefore, the main characteristics of these two motives have to be firmly established in the mind, because depicting them is practically a memory proposition, so that "must" is the work to use when suggesting that the student learn typical forms of clouds or sea.

Outside of the stationary land parts in cloud and sea pictures, the painter has to depend largely on his invention and imagination in arranging the moving parts.

Both cloud and sea subjects have, in most instances, the extremes of texture in the rigid, solid or permanent nature of ground forms as opposed by the parts that are liquid or vaporish and moving. Contrasts are not generally in evidence within the actual clouded sky area; shadowed parts on the ground usually furnish opposition. In marines, the dark extreme is generally the wet rocks.

Cloud views may range all the way from a dark stormy appearance to extremely brilliant sunlit forms. Unless it is a snow covered view, sunlit clouds in large masses present the most luminous of outdoor aspects. Both values and colors are limited in cloud views, although the latter is often evident in sunsets. Contrasts of values within the sky areas are somewhat restricted, yet at times storm clouds may show rather strong accents. Looking toward the sun also may reveal rather abrupt contrasts, yet when extreme darks exist in clouds it must be remembered that their substance is light, vaporish and atmospheric and their general tone lighter than ground parts, although there are instances when ground areas are lighter than dark clouds.

A low horizon is usually the first thing to consider, if the clouded sky is to be featured. The next thing to think about is the division of the sky area. A decision is to be made of just how much of the blue sky is to show (if it exists in the view), and just what proportion of the clouds are to be utilized. Here is where the law of unequal measures should be

invoked. The sky area must not be divided equally by blue sky and clouds.

Since the subject here is clouds, they would naturally be selected to dominate the picture. Their form should occupy at least two-thirds, or even more, of the sky area of the canvas. Into this situation, though, enters another principle — that of an isolated mass in the field of another value. The main area may be mostly blue sky with small cloud forms prominent enough to be the main attraction.

At any rate, the point to be brought out here is that when clouds and blue sky appear in nearly equal proportion, artistic license should be invoked and one or the other be given the most space in the sky area. Although there is really no limitation to the proportions, the sky area may have only a small bit of blue sky or, on the other hand, only one or two small clouds may exist on the large field of blue sky, or the whole space may be either blue sky or clouds.

If clouds appear, usually they are the main or secondary point of interest in sky area, though in pictures with large overhead or sky spaces it is possible to have figures, trees or other items as the chief attraction. These may sometimes be effective if their parts are extended upward into extremely light skies. (Borg, Plate V).

Cloud shadows, when cast upon the ground, are one of the artist's greatest aids in selection or composing. They can be placed anywhere to suit the need of any unity. This is especially true if the cloud forms are moving rapidly, as the chances are that all sections of the scene will be shadowed at some time during the sketching period. With careful planning, beautiful patterns or design can be made by placing cloud shadows in various locations on the landscape.

Clouds and their shadows make it possible to choose a view looking away from the sun where otherwise there would be little, if any, dark shades cast from objects or their parts. Without cloud shadows, such views generally have a flat appearance. This is not so good. Most compositions need

shaded parts of some sort to add variety and aid recession. Cloud shadows then, contribute the needed quality.

There used to be a rule that wherever clouds are used in the composition in considerable quantities, their shadows should be placed on some part of the picture, and there is no laudable reason why this rule cannot be applied today.

Cloud shadows add bigness or depth to most any view, particularly those of great distances or heights.

Extreme brilliance in clouds presupposes that the landscape parts be treated partly or wholly in shadow. Sky luminosity generally invites accentuating. Since pigment is so extremely limited, keeping the ground parts mainly in dark values is practically the only method of bringing out the sky brilliance.

By shadowing the ground, placing the horizon or land contours low and keeping the proportions unequal are the main postulates in cloud compositions.

In marine composition, the manner or style in painting often has much to do with the arrangement of the parts. For example, in most of the works of Frederick Waugh, form is treated in a kind of plastic painting, the masses being selected in a manner that will lend themselves to this treatment. Even in his compositions that show only the main body of sea water, the massiveness and weight of water substance coincides with the handling of the pigment, while on the other hand, the marines of Paul Dougherty and William Ritschel show more of the softer vibrating qualities of color and values. The two latter named painters often produce fine qualities in bursting spray and moving foam treated with closely related values and blending interspersed with bits of color or light or dark accents. These light areas are balanced by opposing darks in rocks which have vibration in color values and atmosphere.

The selection of parts of the marine view for the motive is, of course, much like the selection of other views. Whatever appeals as the most likely artistic interest should be featured in the design. Since the eye sees the quickest

COURTESY OF THE GRAND CENTRAL GALLERIES, NEW YORK

THE BIG WATER

By FREDERICK J. WAUGH

¶ *While a definite circular observation is evident in this canvas there is a 'hold together' quality that suggests the pattern or group mass idea. Massiveness in form, power, strength and movement are well translated. Whatever quality may be lost by sharp edges and plastic modeling is offset by the feeling of action, vitality and variety. Wherever we see an example of Mr. Waugh's work, a bold vigorous handling is always evident. Realism perhaps but yet an artistic translation of realism. The artistry of a great painter is revealed when the active violent moods of the sea are interpreted as in the above canvas.*

motion first, breaking waves and spray are often selected for the point of interest. Usually this action is against the darker rocks, offering possibly the greatest contrast, which adds more interest to the movement. Sometimes the cliffs or headlands present strong interest with the sea only an accessory to balance these. Again, the main attraction may be partly submerged rocks or slowly moving foam on the top of boiling water, or it may be the surf pounding on the beach. Whatever appeals should be brought out. Interest need not be in the main masses. A particular spot, a small mass, a bit of spray lightened by sunlight, a rock or headland surrounded by light values, the pattern of foam, or any of the hundreds of items that can be seen.

Some marine views present great activity or movement. At the same time the water is predominantly green, gray blue or other cooler shades that have little vitalizing significance. Therefore it is up to the artist to keep the shades from being too cold. He must utilize some form of vibration, if possible, with warmer colors.

Many marine artists wash their canvas in with burnt sienna or other reddish earth colors, then build upon this with perhaps bits of this warm foundation showing through the subsequent painting. Even though a coolish appearance pervades the picture, some vibration or opposition is needed. A cool color predominance in the view and working upon a white or light gray canvas is liable to cause an unsympathetic feel in the picture; that is, unless the painter is experienced and is aware of this danger, and can by good judgment in using his paint prevent such a condition. However, regardless of how well anyone may use color in the above manner, the fact remains that a warm foundation creates vibration and more depth. It also holds the colors together in better unification and produces a balance between the warm and cool shades. Every argument and unlimited precedent are in favor of a warm undercoat for marines (or any other subject), and not one is against it.

The danger of coldness in any picture is something that should be forestalled.

BOATS

Usually all subjects associated with the sea are called marines; however boats are so distinct and interesting they rightfully deserve a name of their own.

Compared to landscapes or pictures of structures, boats are more changeable; that is, they may be sailing, drifting, or their sails may be furled or hoisted. Then again, their reflection in the water is generally moving. However, all of this may make them more difficult to compose than a landscape. At the same time there is an advantage, as their mobility permits considerable leeway in arranging groups. Although variety in arrangements is somewhat more limited than other outdoor subjects, boats are more easily placed than trees, rocks or structures.

Plate I shows a number of boat sketches. Others by Brangwyn and Manet can be seen on Plate IV and Thiebault on Plate II. Also, on Plate V are boat deigns by Albert Ryder, Harry Vincent, George Elmer Brown; Thieme and Hanson can be seen on Plate VI. A number of ideas or improvisations may be seen on Plate XV, one each on Plate XIV and Plate XX; two on Plate XVIII, and three on Plate XIX.

MAIN INTEREST IN THE COMPOSITION

The placement of the main point of attraction in composition is important. Regardless of its location on the canvas or whether it is large or small, it needs balance by its surrounding parts. If the main attraction area is small the rest of the picture should not overcome it by presenting similar or equal interest. The principal attraction should not be placed too near the edge of the canvas. This may cause abruptness and lead the glance out of the picture. Points of interest need balance or easement by lesser attractions placed at distances in two or more directions. The main

interest is a sort of radial spot around which revolves the other masses and the more temporary resting places of the eye. (Plate XII).

At times the composition may be so arranged especially in the circle, pyramid, group mass or pattern type, that the main design will hold the interest and induce the proper travel of the glance without one particular point being stresses. A compact design with variety in the masses thus creates both interest and harmony.

Unity is the goal and a small bit will often unite the whole arrangement. A small dark note or contrast placed in a strategic position will oftimes balance the surrounding areas even it these areas are dark also.

Isolated small points of interest are very effective when placed on fields of lighter values. For example, small boats on a broad expanse of sea draws the attention immediately though there might be even darker rocks or land formations in the foreground. Small dark objects or figures may be placed on a large foreground or middle distance covered with snow or sand. The extreme distance, foreground or other areas may be in dark masses, even darker than the small items of interest, yet the latter will still hold the attention.

Where a small interest rests on a light field which is partly or wholly surrounded by contrasting masses or lines, some attachment of the interest should be directed to one side or another. This may be in nearness or by having lines or lesser masses placed between the small interest and the surrounding parts. At any rate, the idea is to cause the glance to move toward one section and not be confused by equal spacing on either side of the chief small interest. Spaces between masses and points of interest are to be considered as well as masses or objects.

Special notes of interest like a house, barn, bridge, mill or any structure, always adds to picturesqueness. Figures or animals generally create a central point of interest also, if they are included in the picture. One thing might be remembered when these are used, and that is the glance of

the viewer usually follows toward the direction faced by figures or animals. Therefore it is a good plan to have them face toward the central part of the canvas, especially if they are near its edge. While they are usually the main point of attraction, figures or animals should never be forced out too strongly, but should be well integrated into the design.

Figure or animal painting was developed long before the landscape became recognized as a subject for pictorial work. Landscapes were at first used only as a background for figures. As time when on, more and more consideration was given to picturing outdoor views. Some of the early painters gave these equal prominence with figures. Even in this day most European outdoor painters generally include small figures or animals in their outdoor paintings. Constable, Turner, Corot, East and others realized the value of bits of animate nature in their outdoor paintings. Americans as a rule are not so much given to this practice, although figures of animals are often valuable in adding a note of especial interest or in establishing scale.

DRAWING

The arranging of any parts for unity always depends on capable artistic draughtsmanship, yet while artistic drawing must respect fundamental accuracy, it does not demand exactness. If art demanded only a precise and accurate copy of nature, the camera could take the place of freehand sketching. Work done with the camera may be considered good drawing from a precision standpoint, but not from an artistic viewpoint. The inaccuracy resulting from artistic leeway, esthetic taste and judgment is what determines quality in drawing in fine art.

Departure from the literal aspect, rather than mechanical exactness, is the code of the true artist. However, departures are the result of studied intent rather than inability. The average artist, if he chooses, could render an exact drawing of what he sees. Artistic work not only allows

but demands some deviation from form and line. Just how far this may go depends on the viewpoint of each painter.

In order to form a basis for study, we might classify the approaches to composition, from the drawing standpoint, into several categories. The mode of composition is generally influenced by the manner of drawing, and vise versa.

One method of approach to creating unity in arrangement to consider mainly the mass principle with full modeling and dimensional effects with a smaller consideration for line. A second general approach is through a more decorative treatment, with little or no regard for depth or modeling. A third method could be more of the linear application and less thought given to values, mass or recession. The variation within and between each of these approaches and the combination of two or more of them should about cover the field; at least the classification gives a starting point for study.

MASS PRINCIPLE

Practically all artists who write on painting in a broad impressionistic manner stress the importance of thinking in masses and the great quality to be derived from a simple organization of the main areas.

A broad manner of composing or painting depends on a broad impression of the view. Both this and the picture should be observed with the eyes squinted, in order to create the necessary "feel" for bigness in the main unity as well as in the relation of the parts thereto. Also proportion, direction of line, values and color can be best approximated in this manner.

The mass idea is conducive to holding the attention on the picture as a whole. It creates an abstract interval between the realistic detail of nature and a broad impression on the canvas. This interval represents the artist's ability to see nature in a big way, to conceive large mass ideas, and paint

broadly with large brushes. A broad impression with little detail is an abstract of nature.

The charm of broadly painted pictures lies in the fact that the viewer must use his imagination; he then feels the abstract impression as intended by the artist.

In placing mass arrangement we should think more in terms of mass and form instead of lines. The "hold together" quality by value, mass and space arrangement is important here. Therefore the idea is to lose or disguise line and edges in order that we can feel form in terms of shape or bulk instead of outline.

A suggestive or sketchy drawing is the best base for breadth in painting. This aids materially in developing the facility to grasp the large aspects and translate them broadly. It also helps to get away from the habit formed by many students of drawing a rigid outline around each object, then filling in these boundaries with color — an inartistic habit, easily enough formed but difficult to get rid of.

One good idea to apply to any kind of drawing is to make the preliminary marks very light — the surface barely touched, a dot here and a broken line there made between the greater measurements. At the same time it allows subsequent correction and alteration to be made without erasure. The mental concept of form is best held when light touches are made between gestures. This practice also gives confidence and assurance to the depictor. A sketchy suggestive drawing for the base of painting induces more drawing with the brush. Drawing should not be left off with the compositional plan, but always considered up to the final brush stroke. Another thing about the sketchily drawn base for painting is that it gives more opportunity to exercise invention as the work goes along. While it is advisable to have the main plan well established in the mind, the smaller parts are better left to be decided upon later. Small items are beyond the limitation of memory; besides, there is always charm in unexpected accidentals.

What is said here about the mass idea in composition is taking the extreme of this principle for illustration. It is not intended to convey the thought that line has no part in the plan or that the broad mass idea is the only method of composing. Full unity in any kind of picture can hardly do away with line or edge altogether. The mass principle in arrangement merely calls for a maximum, not necessarily the total disguise of edge or line. There might be danger of a "woolly" condition or a sentimental appearance to the work if the softening of edges or blending is carried too far. Some accentuating of line or edge is needed in nearly all pictures.

Stressing mass arrangement and suppression of line brings out the quality in the indefiniteness in the edge of form, while contours or strong boundaries reveal the beauty, grace, rhythm, proportion and other linear characteristics of objects.

Thus we may seek to produce one desirable quality only to find that in stressing one quality it overrides or destroys another. This inevitably brings each problem back to a solution by the individual.

In composing he may consider what particular quality he aspires for, and utilize either line or mass, or both, to attain this end. If he seeks the quality that comes from the indefiniteness of form and edges, the artist must sacrifice at least some line, and if he prefers the rhythmic flow of line in patterns of line design, he is forced to lose some values in form. If the painter desires to use the qualities that come from both, it is up to him to decide the measure of each.

DECORATIVE APPROACH

The decorative type of painting is, of course, like all other styles, difficult if not impossible to define in an exact category, However, it is used here to denote those methods of picturing which does not utilize much recession or modeling but considers more of a flat mass design. The dependence is

mainly on grace and rhythm in line, variety in color, and less interest on values.

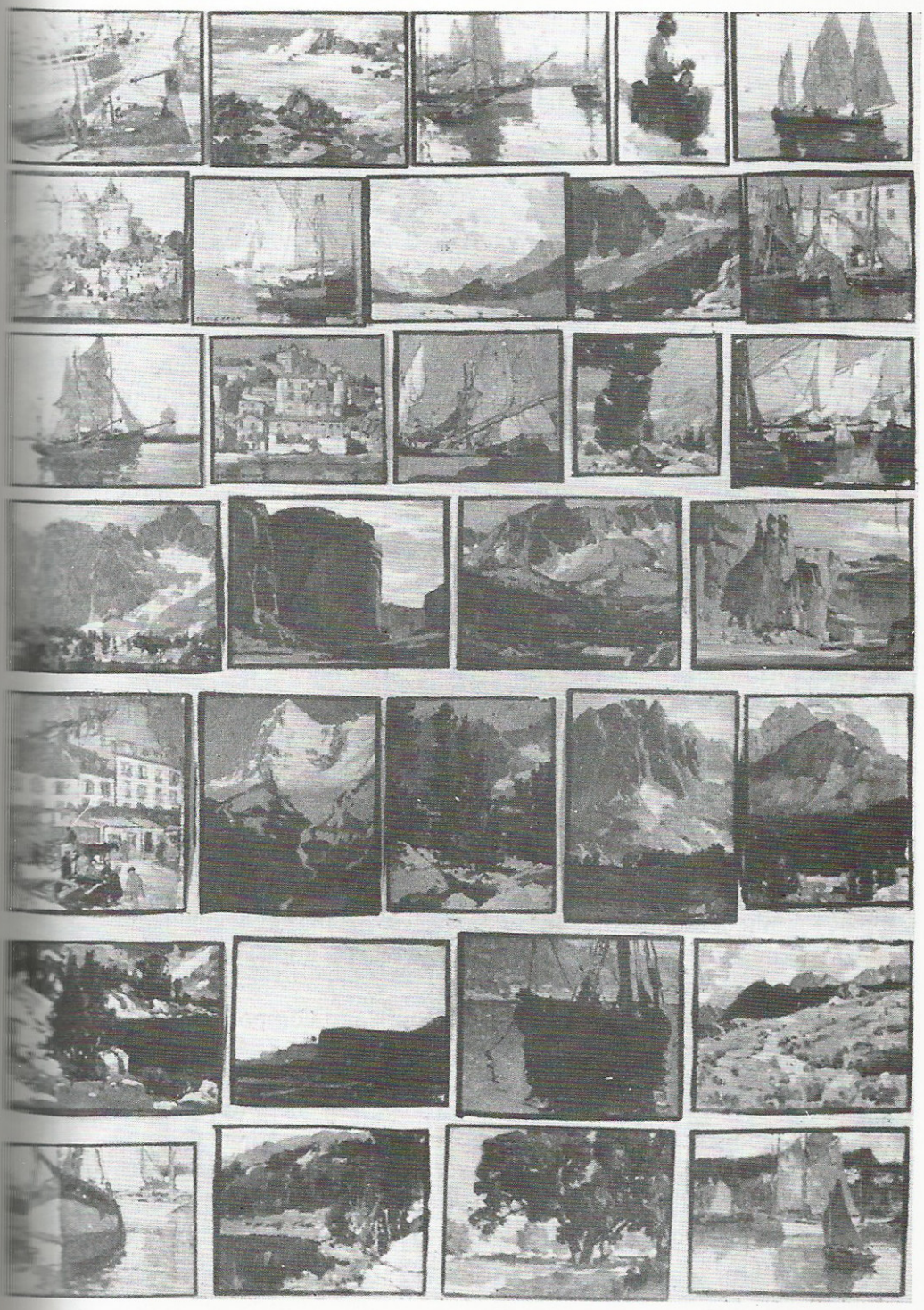
Decorative painting may embrace conventionalized form or adhere rather closely to nature. Sometimes a poster-like manner with all areas flat and unbroken is used; or again, these may be handled with each brush mark separated by visible bits of the under painting. In this style, form may have strong outlines filled in with spots of broken color, or flat areas may be outlined strongly with lines all the same width; like, for instance some of Brangwyn's murals. The edges of flat areas are sometimes softened, slight modeling employed and some perspective used in certain styles of decorative painting.

The decorative type of painting or composing is not used extensively in easel pictures but rather more for murals or panels intended for decorative purpose.

LINEAR DESIGN

In composing, and particularly in linear design, some thought of the influence and significance of line is necessary. Line may be placed in three general divisions: vertical, horizontal, and slanting or curved. The vertical line is emblematic of great height, stability and nobility. The horizontal denotes repose and tranquility. The slanting or curve indicates movement or activity and rhythm.

In order to create full unity, every composition should have at least some indication of all types of lines. Often a view will present many lines of one kind without proper opposition support or interception. Unless these predominant lines are balanced they might create discord in the unification. Too many straight upright lines with little or no interference may produce a static, immobile feeling, while a preponderance of lateral lines might destroy vitality; and overabundance of curves could cause the glance to travel too swiftly.



OUTDOOR SKETCHES BY THE AUTHOR

The term "straight line" is used here in its artistic sense. It does not mean rule-straight line. An absolutely straight line or a perfect circle represents the farthest departure from artistic drawing. Artistic straight lines are those lines which run in a general straight direction without having mechanical exactness; edges that are varied by softening and accentuating.

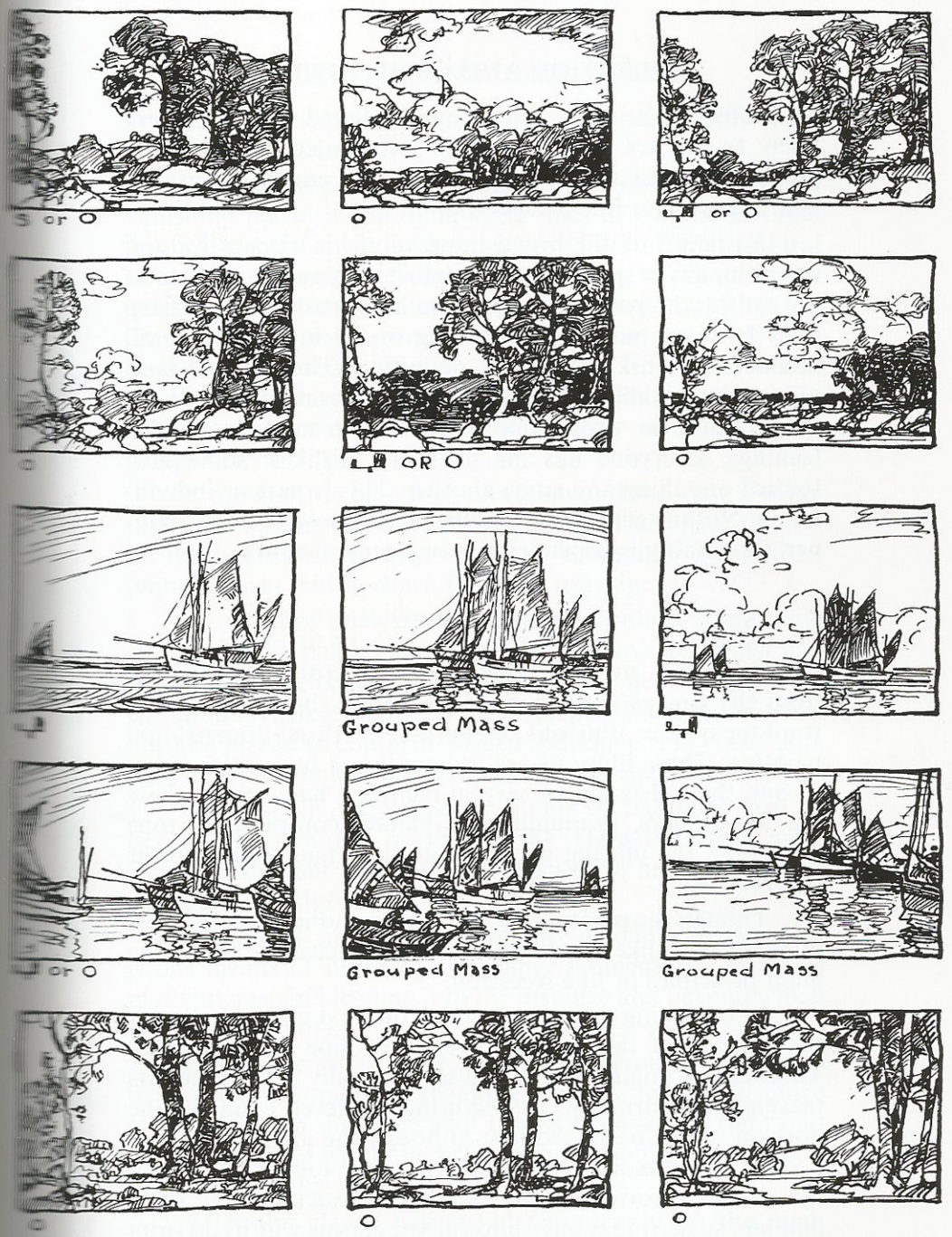
Feeling will unconsciously react to the significance of various types of line and the glance will unconsciously follow the unbroken line. The principle of line influence is to create balance and to cause the eye to wander slowly over the canvas, pausing temporarily on the main interest and less on the smaller points. Therefore, lines need to be intercepted or broken to keep the glance from wandering out of the picture or to places where it is not intended to go. Some excuse can always be found to utilize line so that the eye will be held in its proper course. By the same token, some interference of line may be used to keep the glance from being too speedy.

The transitory line or imaginary pathway between objects represents an abstract element in drawing. These unseen pathways lead the glance across spaces between mass or objects. Items may be place on or near the pathway to aid in the eye travel. The transitory line contributes a distinct quality to any type of composition.

The purely linear motive in composition need not be limited to line drawing with pencil or charcoal. Oil paint lends itself admirably. Some painters adopt the linear principle in painting.

In this mode, beautiful contours and compound curves may be interwound with straight lines into fine harmony. In some forms of linear planning, a variety of grouped lines may be created; also variety may be produced by keeping some groups quite compact, while others may be more loosely arranged. All over patterns may be made with lines, either with or without a central point of interest.

One quality in all linear drawings might be kept in mind, that is, compactness. All parts relate more easily if



I. — THREE EXAMPLES OF VARYING OR REARRANGING SUBJECT.

connected by at least a few lines. Isolated parts are very likely to detract if they have no attachment to the main groups. The linear design may or may not embody considerable recession or line perspective.

Variation of the broad impressionistic, decorative and linear modes of picturing are almost as great in number as the artists who paint. The intention here is not to draw sharp lines between modes of picturing or attempt to place all manners of working in strict definition. The purpose is to reduce the methods of approach to picturization to the least numeration, in order that the student may decide his leanings. Everyone has his likes and dislikes: some lean toward one thing and some another. This is part of individuality. No one can hope to paint or compose in every manner. Originality is dependent on one general course.

PERSPECTIVE

Recession, or the feeling that the picture extends back from the canvas surface, and the feeling that objects have roundness are illusions essential to three-dimensional painting. These illusions are accomplished by consideration of and the utilization of several factors. Chief among these are atmosphere, graduation of values, contrasts of tone and color, the placing of dark and light masses and linear perspective.

Though the painter does not need to adhere to exactness in perspective like the architect, he does have to respect the main principles of line recession.

In beginning the composition, the first consideration is the location of the horizon or eye-level line on the canvas. The station point of the painter generally determines its placement. Normally, in picturing in level country, the horizon would be placed low, although the artist may place it most any reasonable distance from the top or bottom of the canvas, provided it is not in the exact center. Some painters suggest that one-third (of the canvas width) up from the bottom edge is a good average for level country. However,

even three-fifths, probably, in many cases could hardly cause a too-equal division.

Wherever the horizon is placed, this eye-level line is the vanishing place of the diminution lines of objects on level ground; also all spirit level perspective lines of architectural structures, regardless of the elevation of the structure or the station-point of the painter. (Plate XI). However, the lines of diminution of objects and all lines that are not spirit-level lines, such as roads, fences, etc., recede to points above the slanting planes upon which they exist. Slanting planes in this instance mean the slopes of hills, or rolling country. (Plate XI).

If the artist is on a high elevation and the view is more or less panoramic the horizon should be placed near the top of the canvas or, in any event, no more that three-fifths (entire canvas width) down from the top edge.

In outdoor views, that do not contain man-made structures, the painter may place his horizon at almost any place except the center, and merely assume he is on a certain elevation. When structures with level lines exist, the horizon must be placed to conform. Streets, buildings and even boats have a way of dictating where the horizon shall be placed.

Occasionally the vanishing points of buildings may be beyond the confines of the canvas. Here the artist must employ judgment in disguising perspective lines, so the eye will remain in the picture.

Outside of furnishing the quality of depth, perspective is one means of diverting the glance momentarily from the main interest and leading it to the distance and beyond which represents infinity.

If the interest is in or near the foreground the glance or feeling, figuratively speaking, travels to the distance and back again the same as it travels from left to right and vertically. There would be little need of the third dimension indications if this were not so.

After the glance has rested temporarily on the main interest, whether this is in the foreground masses or

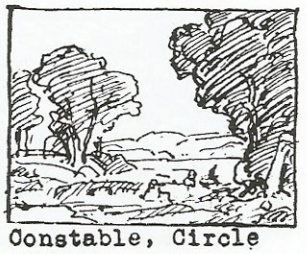
elsewhere, the natural tendency is for the eye to travel toward the distant parts. There it should rest at least for a moment. This calls for some variation or slight interest in this section. Often there are roads, fences, streams or other lines that lead to the extreme parts beyond the foreground, even though the main attraction is closer. Here again some small variety or interest close to the vanishing points is needed. Yet neither these lines nor the interest at, or near, their convergence should not be important enough, to hold the attention too long away from the chief attraction.

Large areas with contrasting values placed before or beyond opposites will aid in interception, besides lending their own inducement to recession. Warm foreground colors against the softer more atmospheric, cooler shade of colors in distance create desirable contrasts besides adding their contribution to perspective. Graduated values from dark foreground masses to the light distance or sky shades is another factor in recession.

Cloud shadows by judicious placement may often be utilized in creating recession. The edges or lines of shadows cast from stationary objects with vertical dimensions are also a factor in creating perspective. (Plate XI). These have vanishing points the same as all lines that lie on level and slanting ground planes. However, there is the difference, that all diminishing places of the lines of shadows are on a vertical line directly beneath the sun, if the artist is facing it, and all on a vertical line opposite the sun, if its is back of the painter. In the latter case, the station point of the artist is on a direct line from the sun to the vanishing points.

Variation in the manipulation of pigment is always needed to suggest texture. This sometimes aids perspective as the appearance of texture in distance and foreground calls for different treatments. For instance, more modeling or detail in the foreground may be suggested by heavily loading paint, while further away, the same or similar texture calls for less detail and smoother painting. There is even greater difference between the sky texture and that of trees, shrubs or

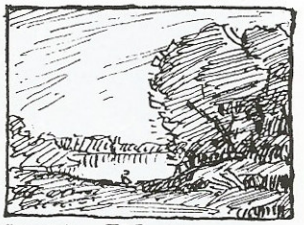
Corot, Silhouette



Constable, Circle

Turner, Ell or Steelyard

Daubigny, Ell or Steelyard



Corot, Ell or Group Mass

Constable, Circle

Rousseau, Group Mass

East, Ell or Steelyard

Richmond, Group Mass

Daubigny, Steelyard

Thiebault, Steelyard

Rousseau, O or Tunnel

Boat Cole, Ell or Circle

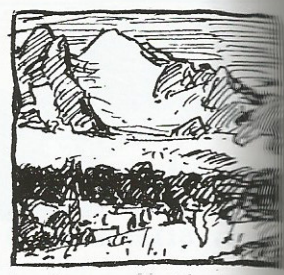
Turner, Steelyard

Harpignes, Circle or Pattern

II. — PICTORIAL DESIGNS BY EUROPEAN ARTISTS

C. Ryder, Circle

Peters, Radiating Line



Lawless, Pattern

Payne, Pattern

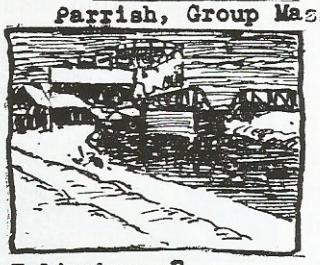
C. L. A. Smith
Group Mass

Dougherty, Group Mass

Parrish, Group Mass

King, S or Pattern

Nichols, Group Mass



Folinsbee, S

Wendt, Group Mass

Kenyon Cox, Pattern

Wendt, Group Mass

Dougherty, Group Mass

Ben Foster, Circle
or Steelvard

III. — COMPOSITION BY AMERICAN ARTISTS

Brangwyn, Circle or Pattern

Courbet, Diagonal Line

Constable, Circle or Steelyard

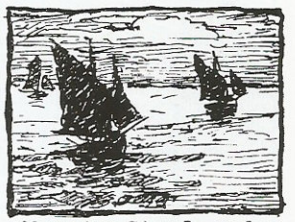
Thomas, Circle or Steelyard

Millet, Ell or Steelyard

Van Marcke, Pattern

Brangwyn, Group Mass

Constable, Ell or Steelyard



Manet, Steelyard

Manet, Steelyard

Rousseau, Silhouette

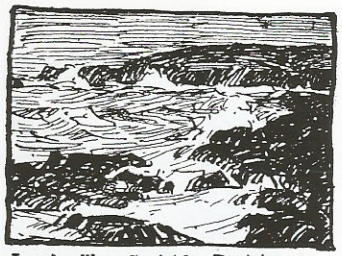
Hans Heysen, Circle or Tunnel

Millet, Steelyard

Cazin, Steelyard or Group Mass

Corot, Steelyard

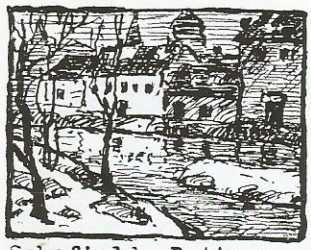
IV. — ARRANGEMENT OF PICTURE DESIGN, EUROPEAN ARTISTS



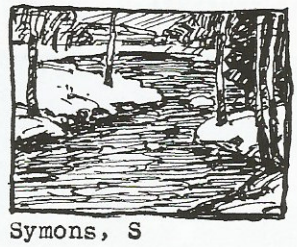
Jack W. Smith, Pattern

Vincent, Pattern or Group Mass

Borg, Circle or Silhouette



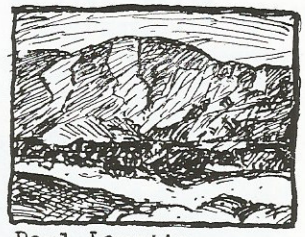
Schofield, Pattern



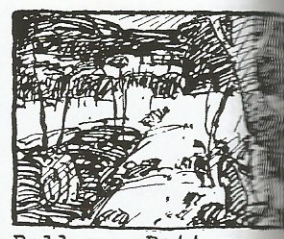
Symons, S

Hibbard, S or Circ

G. E. Browne, Circle



Paul Lauritz, Group Mass

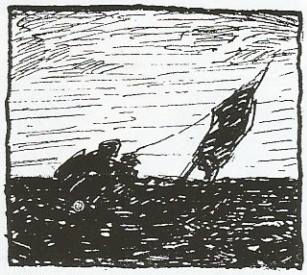


Bellows, Pattern

Chauncev Ryder, Circle

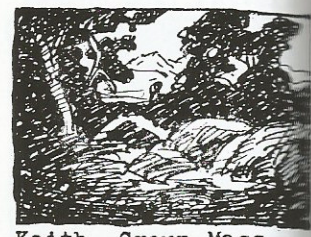
Puthuff, S or Group Mass.

Symons, S



Albert Ryder, Group Mass or Silhouette

Waugh, Group Mass



Keith, Group Mass

V. — PICTORIAL PLANS, AMERICAN ARTISTS

ungius, Circle

Hobart Nichols,
Three Spot or Triangle

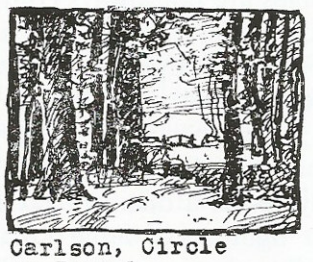
Hanson, Silhouette

org, Group Mass
r Steelyard

Garber, Circle
or Pattern

Metcalf, Pattern

rigwire, Radiating Line

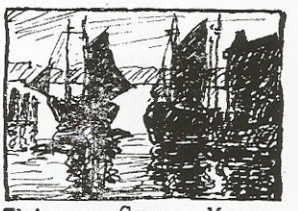


Carlson, Circle
or Tunnel

Johnson, Pattern

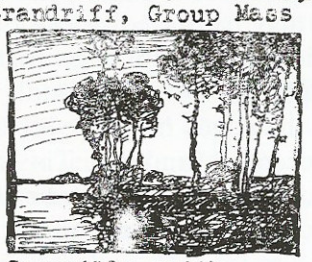
thuff, Group Mass

Brandriff, Group Mass



Thieme, Group Mass

tschel, S or
attern



Granville Smith,
Pattern

Innes, S or
Circle

VI. — COMPOSITION BY AMERICAN ARTISTS

grass in the near parts of the picture. The latter will stand much more detail and a heavier modeling with pigment, while the sky will need smoother painting. The method of creating perspective by indicating foreground detail with heavy painting and smooth painting in distance is rather more of a general custom than an exceptional one. Many painters have long realized the value and charm that comes with this practice.

Often the foreground masses or their parts will be quite dark against the sky or light distance, giving fine contrast, and adding vitality to recession. However, this needs some easement by a graduated series of values elsewhere in the picture which will lead more gently to distance.

Abrupt changes are not always confined to strong contrasts. On some occasions, especially in a panoramic view, a lengthy horizon, either straight or undulating, may be seen. This might present an abruptness without an in-between value to ease the ground parts into the sky. In such cases, the artist must perforce use his imagination. Perhaps a higher station point may reveal a distant hazy hill or other object which suggests a light mass value. (Plate XI). If nothing appears in the view that can be transferred to the place of abruptness it is always the privilege of the artist to introduce trees, shrubs or other items that conform to local characteristics.

The top contours of mountains or hills often present this kind of problem, particularly where the contour of upper areas are rather dark in value. To relieve this, there might be found aa more distant peak in lighter value or perhaps growths may be placed or clouds may appear or be introduced to relieve the abrupt edge. Instead of any of these items the principle of lost and found treatment may be invoked; that is, the edges may be softened considerably in one place and accend in another. This applies to both the horizon and hill contour. This edge-variation created its own charm besides holding the glance in the picture and to the rhythm of the design.

SELECTION AND COMPOSITION

VALUES

Dark and light usually refers to the range of values in the entire design while light and shade generally denote the lighted and shaded parts of single items. Both light and dark and light and shade are active factors in composition.

The primary elements of the tonal scale are dark light and the halfway shade or half-tone. No modeling can be made with less than these three. Only one-half of any solid, rounded object may be seen or pictured from a given point. The visual facets cannot be modeled with only two of these primary shades. However, with the addition of the third, modeling may be roughly indicated and by the use of other intervening shades full picturization of the visual part of form can be made.

The lighted parts of objects are modified by the light cast upon them while the shaded parts are altered by the absence of light. The halfway tone between these two shades may be called the true value of the object.

Light always creates values. Even on cloudy days out of doors there are always variations of shades in form. Modeling may be discerned even in moonlight or twilight — in fact, if there is light enough to see, modeling and values are always present.

Values have a decided attraction of their own, entirely separate from color. This may often be seen in the photographic copies of paintings. These copies many times reveal qualities which do not show in the original. One reason for this is that values have a more massed appearance and the main areas are more unified. Another reason is the deepest dark in the painting may be much lighter than the darkest pigment, yet it will show up black in the photograph, therefore causing much more contrast and vitality.

Tonality plays a considerable part in stimulating emotions. Sharp contrasts of extreme dark and light cause an agitated feeling, while the more closely related graduations produce a restful feeling. It is interesting, for instance,

to observe alternate black and white squares, like a chessboard, projected by a stereopticon on a screen. The eye has great difficulty in focusing on both values at the same time. Another set may be projected in which the squares are both nearly the same shade. Immediately more ease is felt; the eye is kept more nearly to the same focus.

Contrasting color has the same reaction. The use of red and green squares, or other opposite pairs, creates a sense of considerable agitation; whereas, if a neutralizing agent is used such as a dark or light tone or color, bringing the contrast in closer relationship, the excitation disappears. It seems that a certain focal adjustment is needed to meet the speed of travel of rays from both color and values.

The reaction from contrasts in values and color is what creates vitality in pictorial work. The analogous values and analogous colors produce the feeling of restfulness.

The key of the selected tonal scale on the palette is determined by the modification of the darkest dark or the lightest light. This key may be low, high, or within the middle register.

The tonal scale in the picture is the basis for modeling, therefore an important construction factor in building the picture. We may, as an illustration of the value stem, consider the picture built upon a foundation of values ranging from the lowest dark to white, with various amounts of color in each value.

Incidentally, it is well to consider the worth of one dark for the whole picture. Neutral gray is preferable to black. The neutral can be modified to suit any color scheme, then used throughout the work in all the extreme darks as well as for making lighter grays. The great advantage of one prepared dark for the whole picture is that it will hold the color in harmony and simplify painting. Mixing the extreme dark and the light grays each time they are needed is not only troublesome but often causes discord.

In considering any scale of values for painting, one fact must be kept in mind and that is the great discrepancy

between the light out of doors and that of pigment. The former may be as great as four hundred to one, while the latter is only about fifty to one. This brings the extreme dark and light shades closer in the picture. Consequently the near-related shades are brought even closer together. This truth can easily escape attention, yet it is important when reducing the tonal scale relations and graduations on the canvas. As example, we might say the dark of a tree trunk would represent the lowest end of the tonal scale outdoors, the darkest pigment may be forty degrees lighter than this; therefore, the painted tree trunk is forty degrees nearer the lighter values of the tree in the picture. Carrying this idea further into the higher valued areas, for instance, in clouds, the same ratio would prevail here, the pigment representation would bring the extreme light values forty degrees closer to the extreme dark shades.

The influences of refraction also add to this bringing together of close values. Modeling, accents and highlight for these reasons are greatly affected. Although in the view, accents or highlights may actually be contrasting and stand out strongly, the student needs always to remind himself that his full pigment scale is more limited than in nature and working with only part of pigment scale restricts that much more. Even though full scale in pigment is used the relation of values within each mass in the picture must be very much closer than those outdoors. Without consideration for these facts, the student is likely to over-model or make his accents and highlights too strong.

Almost any view, if it does not have atmosphere, may have a considerable range of tone and full play of definite sharp contrasts, accents, highlights and closely related shades. Yet the painter may bring all of these nearer together by limiting his scale toward the dark or light ends, or wholly within the middle register. In a limited scale either the light or dark saturates all values, thus bringing the whole into more unity.

SELECTION AND COMPOSITION

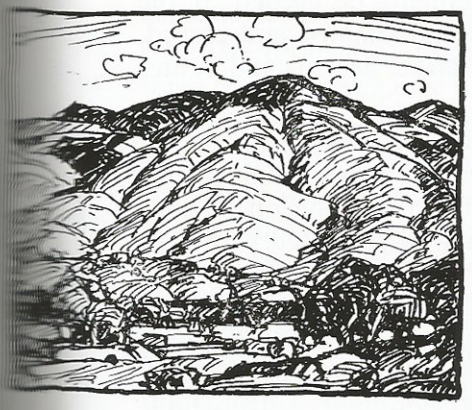
In order to aid in creating tonal harmony, many painters work within a restricted tonal scale. To clarify this idea we might say the full range of shades in pigment is ten points. Corot made many of his pictures within a range of six to nine points while Constable in some of his compositions employed only the points from four to nine. Monet and others of the Luminist School went ever further by using merely two points of the scale. Frank Tenney Johnson, in his moonlights, employed not over three points and Childe Hassam possibly used no more than this number.

The great range out of doors and the reduced pigment scale creates a problem that often tests the ingenuity of the painter. He must rely on taste and judgment in arranging the sequences or graduations. Nature in most cases furnishes suggestion for the tonal scale. For instance, the subject may be in a very light key, a hazy aspect created by atmosphere which brings up the dark and tones down the light; or perhaps a brilliant sunlight with few shadows which might appear extremely light. Both these instances may call for a key near the white or light end of the scale. In other extreme cases, such as the deep tone of a gloaming or moonlight, the key may be held down near the dark end of tonal range. Still again, the view may be best depicted with the full range of the pigment scale. Whatever the view suggests, approximately true gradation, even though reduced from that of the view, should prevail throughout the work, regardless of the selected key.

Full picturization with dimensional and complete modeling effects generally calls for the use of most shades in any selection. As parts of the view recede to distance each section needs its graduating general value, which brings all values into closer relationship within each section and nearer to the values of distance or sky parts. Generally the darkest darks and the purest light are seen in the foreground parts. At other times larger dark masses may be in the distance or middle distance. Even then small dark accents, darker than those in the distance, should be placed in

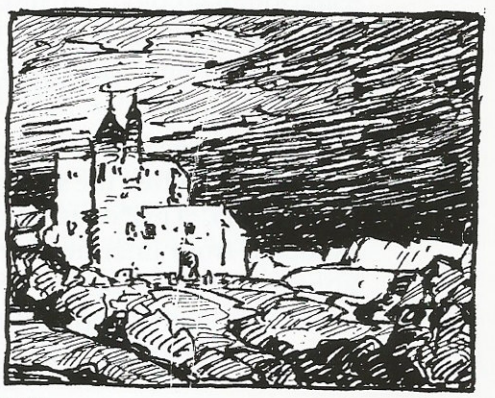
terial for Several Pictures

Foreground Motive



ls Featured

Sky Selected



Interchange

VII. — SELECTING PART OF THE VIEW — INTERCHANGE

the foreground. Such accents add to perspective and picturesqueness. Usually an excuse can be found to place these dark notes in rocks, weeds, grass, or other items.

Every good composition contains three or four main values. One of these masses is the darkest and one is the lightest, while others are near half tone or indicated with the intermediate shades. This does not necessarily mean that these main darks and lights are first painted in the extreme of the selected scale, as deeper accents and lighter highlights within the larger areas will undoubtedly be needed. If the main area values have first been approximated and placed, the more subtle shades, modeling, darker accents and lighter bits are more easily determined.

Aside from the relating of the tonal values, color must be considered at the same time. On one hand, color may be placed in a broken manner almost to the exclusion of gray, and on the other extreme color may be saturated with gray until it is almost nonexistent.

Pure tonal harmonies with subdued color have undeniable charm. Whistler was a master at handling this kind of harmony. No one can say that in his work he lacked harmonious quality. Many painters work with a considerable tendency toward a full gray saturation and achieve fine harmony. However, the qualities crated by a heavy dominant gray are always produced at the sacrifice of the vibration and contrasts of the purer color.

INTERCHANGE

Interchange or the transition of one value into the field of another is often the source of great charm in composition. (Plate VII). This is especially true if one or both values graduate from intermediate shades. Extreme shades always appear more intense when they occur on or in close proximity to their opposites. This is one instance where a natural quality becomes an artistic quality.

Interchange may be a principal feature of composition or it may be only a contributing quality. Cloud shadows on parts of the landscape may be seen against light areas, suggesting a strong contrast as the main motive for balance. Large dark masses may have their footing on the medium values of the foreground, then enter an extremely light sky where they will appear more intense. Brilliant clouds might occur in the sky area creating even more contrast. Views looking toward the sun generally present opportunities for extreme darks against a light sky area.

The reversal of the main masses may be considered a form of the interchange principle. This means the main dark masses may be transposed and occupy the same shape or area of the dark. (Plate X).

Hills or mountains may graduate to extreme darks against the sky. Light tree trunks, such as those of aspen, birch or sycamore, generally present opportunity to observe interchange. These often present an illusion of values changing by contrast, especially if there are dark masses existing beyond their lower parts and light sky behind the upper forms. Again, the reversal of this may be observed; for instance, dark trunks may rest on a snow-covered foreground and appear lighter above.

After anyone has employed interchange, its occurrence in nature becomes more readily apparent and its importance in picturing is better realized. The play of light objects on one field reaching over into a field of dark, and vice versa, is generally taken advantage of by all schools of painting. The interchange of values creates vitality and charm in painting and should be accepted and used wherever an excuse presents itself. Although perhaps less noticeable, the abrupt contrast or interchange of color as well as its slower transition by blending or graduation also contributes to picturesqueness.

COLOR

Perhaps color might be called a non-essential factor in

composition, since unity may be created without it. However, it adds very important quality and definitely aids in complete pictorial unification. Without color any full representation loses one of its main attractions.

Many ideas and theories of color have been presented. The only theory that interests the student is the one that may be of some help in learning color principles — ideas that may be applied in a practical way in painting.

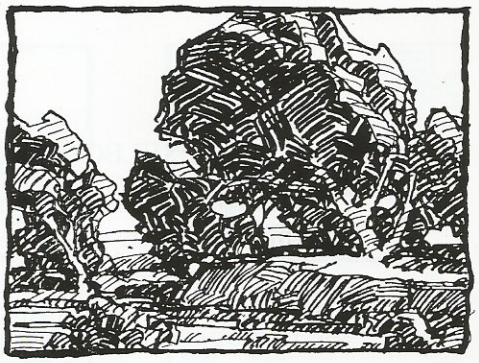
The red, yellow and blue theory seems to come nearer to this purpose than any of the others, yet it has a fault common to all spectrum ideas. Spectrum theories are usually based on color light rays, while pigment is an opaque material. Transparent color light rays may be overlapped, producing secondaries which retain clarity. While in mixing the pigment spectrum the secondaries are rather grayish or lifeless in color, yet the spectrum idea nevertheless may add materially in studying color principles.

Considering color in its primary parts, we have red, yellow and blue. Taking equal parts of two primaries, we create the secondaries — orange, green and purple. The secondaries are complementary to the remaining primary; orange is complementary to blue, green to red and purple to yellow.

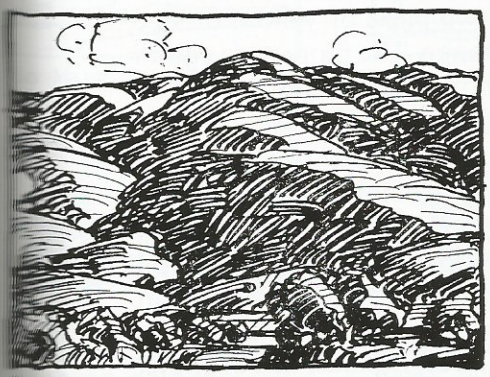
If the red, yellow and blue are chromatically equalized on the spectrum, one part of each, mixed together, should make neutral. When opposites or complementaries are mixed, they should make the same gray. However, the proportions are different, as two parts of a secondary are needed to one part of its opposing primary. For instance, if to purple (which is one part red and one part blue) is added one part yellow, equal proportions are the result.

Some consider color balance and color harmony the same thing. Perhaps they are where color is used for some purposes, but in pictorial representation it would be difficult to employ balance of pure colors without some form of modification. Balance with color means a balance

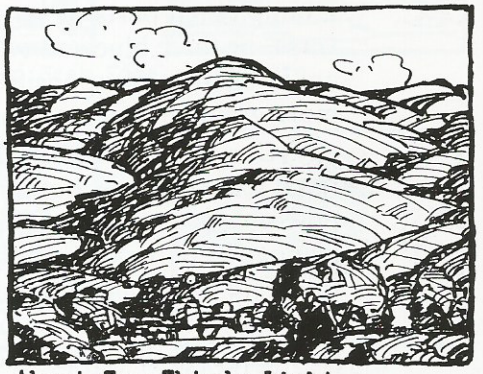
Light Values Predominating



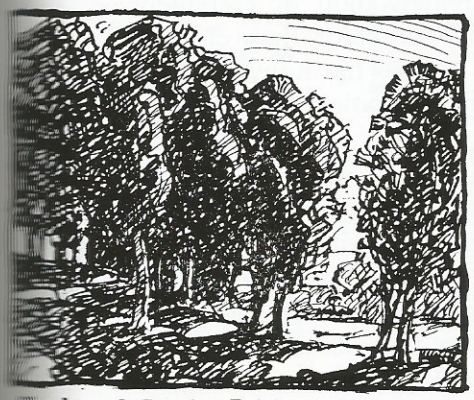
Shaded Parts Dominant



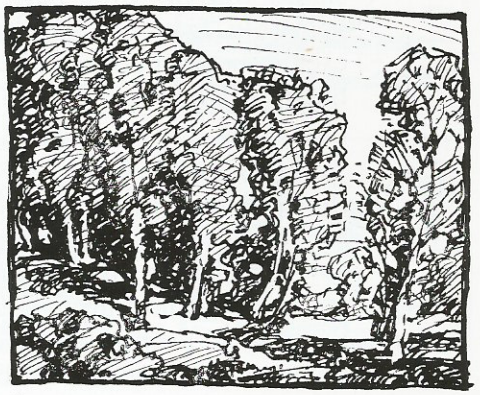
About Two Thirds Dark



About Two Thirds Light



Shadowed Parts Dominant



Trees Mainly in Light

VIII. — SELECTING MASSES

between opposites, or the primaries alone constitute one form of balance.

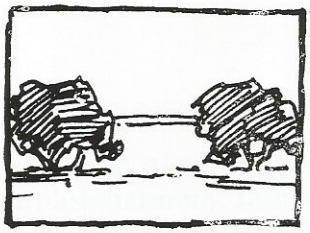
This analysis is a scientific one, and since three equal proportions of each primary does not approach a half-and-half equality, this might be one place where a scientific formula may be an artistic one. It may be possible to employ these three portions to create color balance artistically, yet colors balanced by pairs of opposites have greater leeway as almost any proportion of each complement may be used. Example: ten parts of purple to two parts of yellow, or vice versa, or three blue and twelve orange. The more pure colors are in balance of opposites the more vitality they create, the more gray they become, the more feeling of repose.

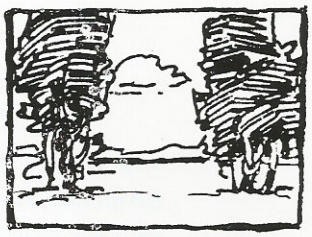
Curiously enough, in nearly all picture work we seek the tonal scale to achieve real harmony in color. True, analogous pure colors can produce harmony. But it is seldom, if ever, analogous pure colors only could be employed in painting, therefore it may be said that only one method can be used in creating harmony of color in pictorial work. Namely the saturation of all colors used with a color, shade, tint or white.

Provided the principle of unequal measures is respected, there is considerable leeway in both balance and harmony of color for pictorial use. Balance may be achieved by a tiny bit or large quantity of an opposite, or the saturation of one shade, tint or white may be extremely light or extremely heavy. In fact, one dominant tone or color may entirely exclude any opposite; this is, of course harmony without balance. However, balance by opposite color adds vitality, interest and picturesqueness to any work.

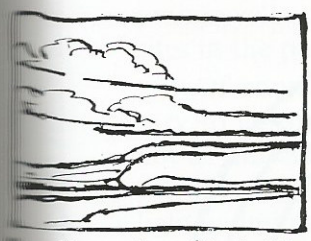
A complete harmony and balance should have a well-thought-out plan in the proportions of the opposites — an artistic inequality of complementaries with a dominant color, shade or tint throughout. For example, suppose we take yellow and purple combination, use either of these as the largest proportion, then mix a tint of yellow as the dominating vehicle; this brings the purple and all other colors used into the harmony of the yellow. On the other

anvas Halved

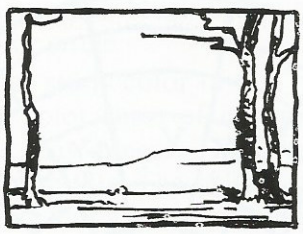


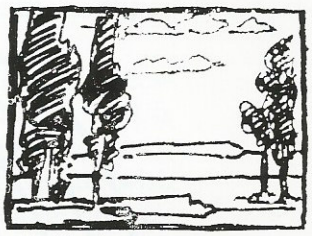


Equal Spacing of Masses



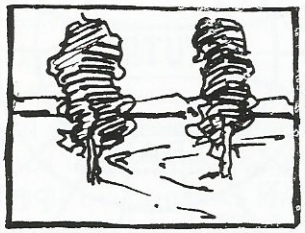
Many Parallel Lines



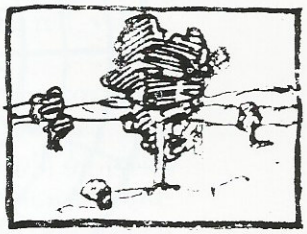


Lines too Near Edge of Picture

ees on a Line

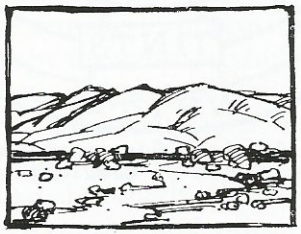


Equal Spacing



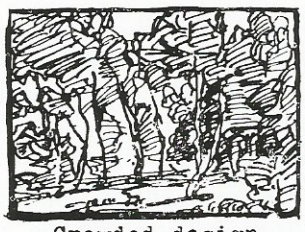
Centered Objects

attered Objects—
ntered Horizon



Three Equal Divisions

Equal Masses



Crowded design

IX. — THINGS TO BE AVOIDED IN COMPOSING

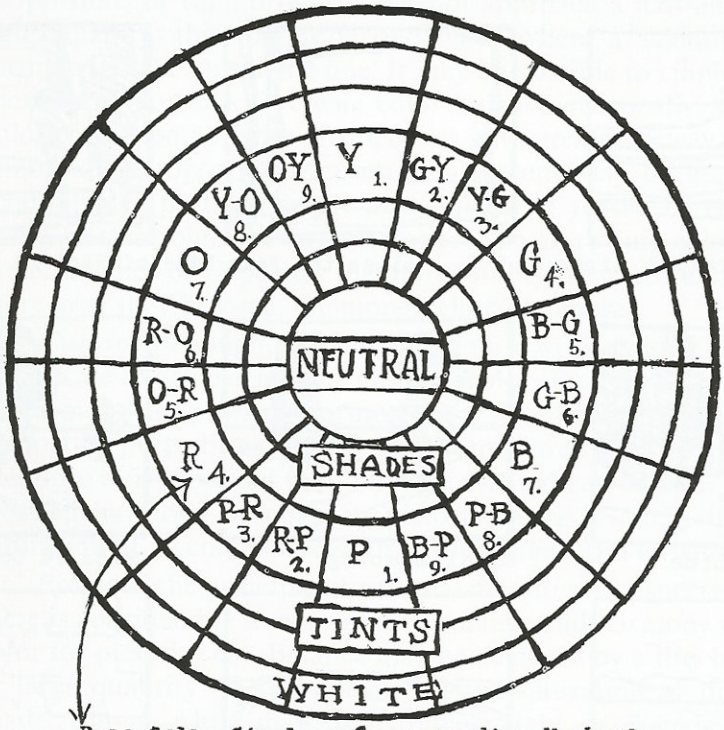


DIAGRAM FOR SPECTRUM

hand, a purple tint may be used, bringing the yellow and other colors to a purplish harmony. In both cases, harmony and balance have been produced. Other opposites may be employed, for example: greenish-yellow and purplish-red; orange-yellow and purplish-blue; or any of the other opposites in the pure color circle.

Of course, if we study color in this manner it is necessary to construct a color chart of experimentation. This is not as difficult as it may appear. The circular form is pracical. (See diagram page 90). The yellow may be made with light cadmium yellow and a touch of medium cadmium yellow; the red with medium cadmium red and alizarin, the blue with about three parts ultramarine blue, one part of turquoise blue. To prove these, equal parts of the red, yellow and blue should make neutral.

Now come the secondaries. To get the approximate shade of green, equal parts of yellow and blue are used. The orange is made of red and yellow, and the purple of equal parts of red and blue. If the primaries balance, these secondaries should be about right. However, as had been stated, such mixtures lack clarity. To overcome this, these secondaries may be remade to approximate the shade and color of those made by the above mixtures. The green can be created with viridian and a small bit of light cadmium yellow; the purple with cobalt violet, alizarin and cobalt blue; the orange with light cadmium red. If this set is balanced and graduated properly, all colors will have clarity and strength. The tertiaries and other intervening colors in the pure color circle will have clearness also. The experimenter may then mix, intermix, and graduate these in each direction, carry them out as far as he cares to go. He may add as many colors to the pure color circle as he chooses, then create as many shades as he likes towards the neutral. The tints towards white may also be great in number.

Naturally, the study of the spectrum involves considerable care. Certain graduations or proportions are to be observed. One main rule is that the primaries and secondar-

ies balance. This may be proven first by mixing equal parts of the primaries to make a neutral dark (which must be brought up with white to judge its color), then two parts of a secondary should be mixed with one part of its primary opposite to get the same neutral. The second rule is that the transitions between colors in the pure color circle and between these to neutral and white should be gradual, with no abruptness anywhere on the chart. It is regretted that space here will allow only a slight reference to spectrum experimentation. However, there are many good books on color and the serious student might well read every one of them.

There is no doubt that color theories will always be a subject for debate. Yet there are undeniable truths about the red, yellow and blue spectrum theory that may be used in a practical way in painting pictures. If the experimenter can learn one or several basic facts about color by making a color chart and practicing with analogous and complementary colors, any amount of time spent in such occupation is well worth while.

Learning by experience to make a spectrum that balances and a neutral that is really neutral gives some valuable knowledge which is useful to anyone who paints pictures. If the student can learn to classify the opposite colors and reduce the contrast of complementaries by injecting a small amount of one opposite into another, he has learned a valuable principle. He probably will have learned another great principle which is most important of all — that is, a saturation with a modified color, a shade or white will always hold any group of colors in harmony.

Previously mixing a large amount of dominant shade, then injecting it in every color used is sometimes called the "soup" method, but whatever name it is given it is a great help not only in developing taste but in creating harmony.

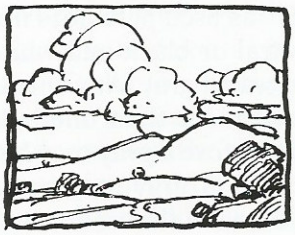
Black is used a great deal in pictorial work but unfortunately it does not have real affinity with color. A neutral shade answers the purpose much better. True, an absolute neutral is almost impossible to make. Yet a dark gray made

Ragged Contours

Simplified

Mass Balanced by Interest

Parallel Curves

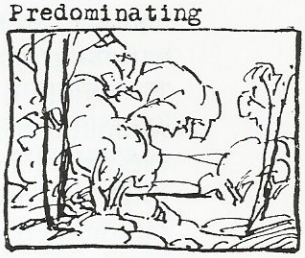


Rearranged

Straight Lines Predominating

Equal Spacing

Massed

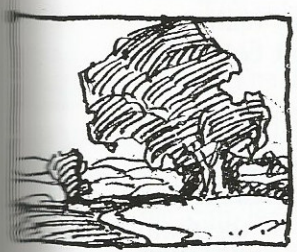


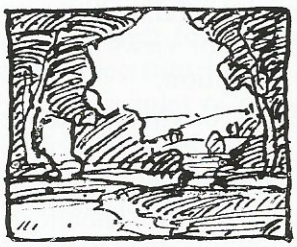
Curved Lines Featured

Equal Openings

One Main Opening

Dual Interest — Confusing Lines





Reversal of Mass Values

Single Interest

X. — IDEAS FOR ALTERATION OR SELECTION

with Indian red, ultramarine blue and a portion of a yellow added makes a very satisfactory dark for the palette. This dark can be modified with other colors to suit the color scheme or with white to suit the value scale.

The word "gray" as used here does not always mean one made with pure neutral or black and white. A tan, brown or russet may be called warm gray. Any shade may be said to be gray when it contains more than one-half dark (neutral or black) than color. Therefore a gray may be still gray and contain considerable color. A gray may be warm, cool or lean toward any color. There are thousands of grays, yet when we realize that they can all be approximated with a dark, white and the three primary colors, our method of producing the various grays is simplified.

While it is possible to feature a pure color sensation without considering grays, almost every well-known painter uses grays in some form. Homer, Wyant, Ranger, Ryder, Birge Harrison and a host of other artists employed a saturation of one shade or tint.

One important thing to be thought of in painting outdoor pictures is the very great difference in the color seen outdoors and pigment on the canvas. Color in sunlight outdoors may even be as great as two or three hundred times more intense or brilliant than paint in pigment. Sometimes outdoors it is actually the source of color rays. The writer had the experience of seeing a red truck pass the studio window. The reflection not only appeared first on one wall but a second time on another. This gives some idea of the great luminosity of sunlighted color as compared to pigment indoors. It also shows the fallacy of attempting realism in color rendition. In outdoor views strong brilliant colors are not the rule but the exception.

When an extremely bright or intense color is seen and the artist wishes to feature it he needs only to remember that its strength or refraction covers a considerable area. It will pervade other colors around it. Therefore some of the main color should be included in the surrounding colors in order

to maintain harmony. Still life pictures that represent fabrics, fruits or flowers generally need a different palette than outdoor views. The most brilliant colors may be used in such compositions. Yet even here contrasts of brilliant color generally need a pervading shade to hold them together.

Striving for exactness in color, as it is seen in nature, is often the source of difficulty for the beginner. Yet he should realize several important points. The first is that not much pure color exists outdoors, and the second is that when pure color does exist no pigment on the canvas can come anywhere near its intensity outdoors; third, any color combination in nature can be pictured with great leeway as the individual colors are only relative in each harmony. Another matter is that color is only one factor in painting. Values and drawing should net be forgotten when concentrating on color. Finally, efficiency in judging and using color does not come readily or of its own accord. Much study, experimentation and experience is needed. Color, being visual, has some advantage over other factors in art. While most of the principles in painting are disguised, color and color harmony can be definitely seen and studied in pictures, in the spectrum and out of doors.

Unity in composing requires that attention be given to all factors. The harmony of color, its brilliance or modification should be in full agreement with the general quality, rhythm and picturesqueness of the whole canvas.

THE PALETTE

The selection of colors for the palette is like many other factors in painting — subject to the individual's taste and needs. The reason the spectrum idea is set forth here is it gives laws or the basic principles of color. No other method furnishes any authentic principles. Color is, without a doubt, a scientific subject and has positive governing laws; therefore we can learn these basic laws and use them to aid us in developing our instinctive taste and judgment.

SELECTION AND COMPOSITION

It is not necessary to employ the spectrum set of colors on the palette; any set that fills the requirements of the painter can be used. Naturally, he must choose pigments that are permanent. The next important matter is a simple palette; the fewer colors, the more easily they are controlled. Those who like clarity in color generally keep away from siennas, umbers and the more drab shades.

A good set of colors for the palette is light cadmium yellow, orange cadmium yellow, light and deep cadmium red, viridian, ultramarine blue and Indian red. Although many use zinc and lead whites, the new white made of zinc or other light bodies and titanium appears to be the best of all.

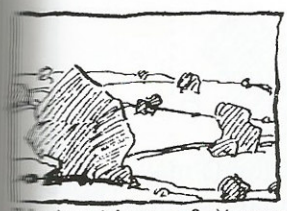
Almost every painter uses a different set of colors. The student should try many palettes in order that he can find one suited to his particular mode and temperament.

RHYTHM

Rhythm comes mainly from a receptive state of mind, which is usually brought about by what is seen and felt. When viewing the various aspects of nature we find that which coincides with our own moods, or this may be the other way around: the scene may create the mood. To enjoy nature and its depiction, the viewer needs to be in tune with her. Being in tune does not mean that individuality is surrendered. This must be preserved if full and complete rhythm, unity and enjoyment are to be realized. To feel the spirit of nature is to feel the rhythmic, spiritual flow which encircles animate and inanimate nature — the rhythm of life and the universe.

Sometimes a view will reveal a lazy stream winding through gently moving foliage, with distant meadows, shadowless hills, all perhaps enveloped in hazy atmosphere. Here is peace and quietude. We can relax, rest and enjoy what we see and feel — suit our feelings to the occasion; the mood of nature becomes our mood.

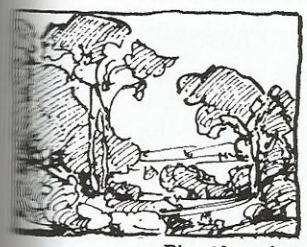
Opposite this mood are appearances which suggest vitality, movement or liveliness. The air may be clear, the



Diminution of Masses—
Interception of Line

Interception and
Opposition of Line

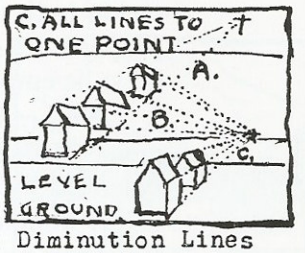
Verticals and Horizontals
Supported by Other Lines



Rhythm in Curved Line

Static Straight Line

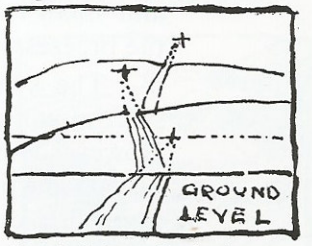
Balance Between Foreground and Distance



(A) Diminution Lines
(B) Spirit Level Lines

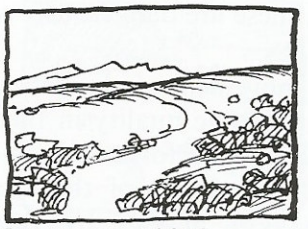
Dominant Vertical Lines

Mostly Horizontal



Vanishing Points
on Three Planes

Sky Line Abrupt



Interest Added

Perspective in Shadows

XI. — SIGNIFICANCE OF VARIOUS ITEMS IN COMPOSING

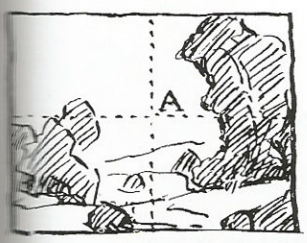
sunlight brilliant, and color values contrasting. Clouds may be drifting and their shadows moving across the landscape. Another example might be the surging sea with its movement — the slow-moving main body of water, and the more swift action of the breaking surf. The contrasts of color and values may also lend to the vitality.

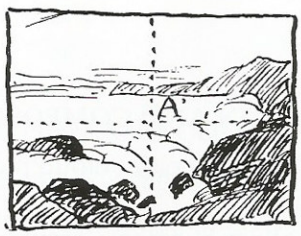
Movement and strong contrasts call for some physical reaction. The first scene demands little adjustment of the vision, while the changing aspects of the two latter views call for much visual activity; the focal adjustment of the eye must constantly alter to see the contrasts of extremes and movements. Rhythmic feeling when observing nature is caused by seeing both the moving and stationary parts. In creating the proper state of mind to feel rhythm, vision and appreciation must be employed.

Nature has visual rhythm in form, line, color and movement. The semi-stationary quality of substance in foliage is balanced by the more rigid limbs and the strong foundation in the attachment of the trunk in the ground. This accents the grace and movement felt in the texture of loose foliage and small twigs as they respond to the varying strength of the breezes.

The symmetry in the banks of streams and slow or swift-moving water gives an example of nature's rhythm. However, some movements of water may be too fast for artistic purposes. Speed may be indicated up to a certain point in pictorial work. Beyond this, we can only resort to tricks which are likely to hinder artistic value. The swiftness of cascades or waterfalls is too great to be suggested with pigment. Besides, these are dangerously sentimental subjects to tackle.

Whether the movement of clouds is seen or felt, there is always a certain rhythmic quality in them. Though there is less stability in airy cloud form than in any other outdoor items, here is a fine example of the need for balancing of moving impermanent masses by the more stationary elements. Some of the more stationary ground parts are





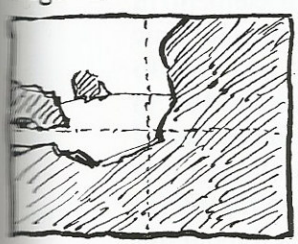
Center Guidance Lines —(A) Blind Spot

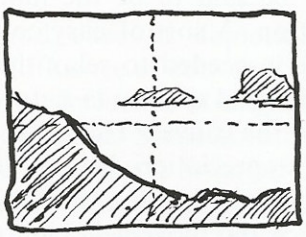
Interest on Circular Lines

Tall Trees — High Hill

Trees Featured

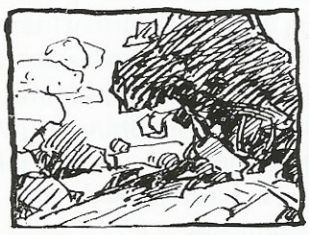
Interest Within the Opening



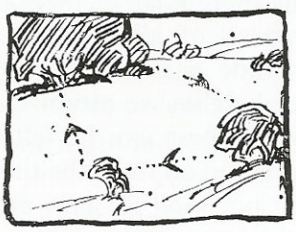


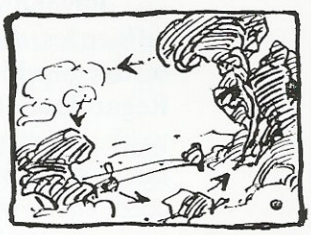
Center Lines — Three Mass Idea

Horizon Indicated



Interest as a Radial Center





Travel of the Glance

essential. One would hardly paint cloud pictures with no part of the landscape included.

Rhythm symbolizes harmony, activity, energy or movement, yet it calls for a kind of solid footing as a balance — like the fly-wheel of the steam engine — to hold movement to proper speed. In art it needs some attachment to the more stabilizing elements to create an artistic visual unity.

While rhythm is far-reaching and involves many influences apart from the mechanics of painting, the immediate problem is to arrange the visual factors so the attention will be within the confines of the canvas, which, in this instance, is the source of rhythmic feeling.

Rhythm may be said to be the lubricating element in pictorial composition. A sort of easy co-ordination of time and circumstances is needed to relax the mind in order to sense nobility and visual quality in nature and relate this in the visual parts on the canvas. The artist must first respond to impulses and appreciation before he can successfully convey the feeling of rhythm. As the dancer uses rhythm to integrate time, space and movement, so too, does the painter utilize this element to integrate the factors in art.

Rhythm being an attribute of music, is felt in the recurrence of similar sounds, contrasts and subtle nuances of near tones. Poetry, too, must have rhythm. In languages, also, this quality may be felt; for instance, Spanish has beautiful undulation and repetition — a continuity of certain near evenness, broken or interspersed with the contrasts of climaxes and anti-climaxes.

Beyond all this there is an elemental need for rhythmic influences. At the basis of all art are primitive, emotional instincts which include a natural inclination for rhythm. Regardless of what heights we attain in culture or creative work, all attributes in these can be felt only through some instinct that is inherent in all from the time of Adam. To succeed, then, we must not look for new powers, only cultivate or expand those which are given us. Any new ideas or idiosyncracies about art that are acquired are useless unless they appeal to primitive emotional impulses.

SELECTION AND COMPOSITION

Harold Speed, in his excellent book on drawing, says in as many words that in the works of primitive man may be seen a direct emotional feeling for rhythm, and that art receives its highest excellence when primitive instincts agreeably balance naturalism with conventionalism. History bears this out. In a modern materialistic age, conventions, literalism or realism sometimes over-influences the finer quality coming from inherent naturalness. Realism, conventions and scientific laws have their place in the study of art, yet any ideas that are based on them must embrace principles which integrate easily with primitive naturalness. This equalization creates ideal or standard for guidance in artistic work.

Naturalness and ease in depiction should always transcend any over-influence of conventions. The abstraction of the mind from over-influence of any acquired knowledge should be almost complete. Some consideration for a near approach to this mental status is essential if the proper union between the mental or emotional nearness to the hand is made and the rhythmic quality is to be felt in the picture. Skill in handling pigment is necessary to create the rhythmic feeling. The movements of the hand in painting should be graceful, confident and direct.

Painting is like handwriting — the grace and swing in curves, ovals, and the general rhythm in the line of written words is possible only when the hand easily and confidently makes the strokes.

The significance of line has much to do with rhythm in painting. The right angle conjunction of straight line has less grace than when the connection is less abrupt. Lengthy vertical and horizontal straight lines not opposed or interrupted are always more or less static.

Curved lines contribute more to rhythmic feeling than any other type of line. Yet curved line generally needs opposition by at least a few straight lines.

A predominance of curved or slanting lines might have a great degree of movement, yet there is such a thing as too

much. Some upright and lateral straight lines are usually needed in such an instance to slow the too speedy glance.

The recurrence of contrasts, accents, extreme values or color, the repetitions of closely-related values and color are also some of the visual factors in the picture which cause rhythmic feeling.

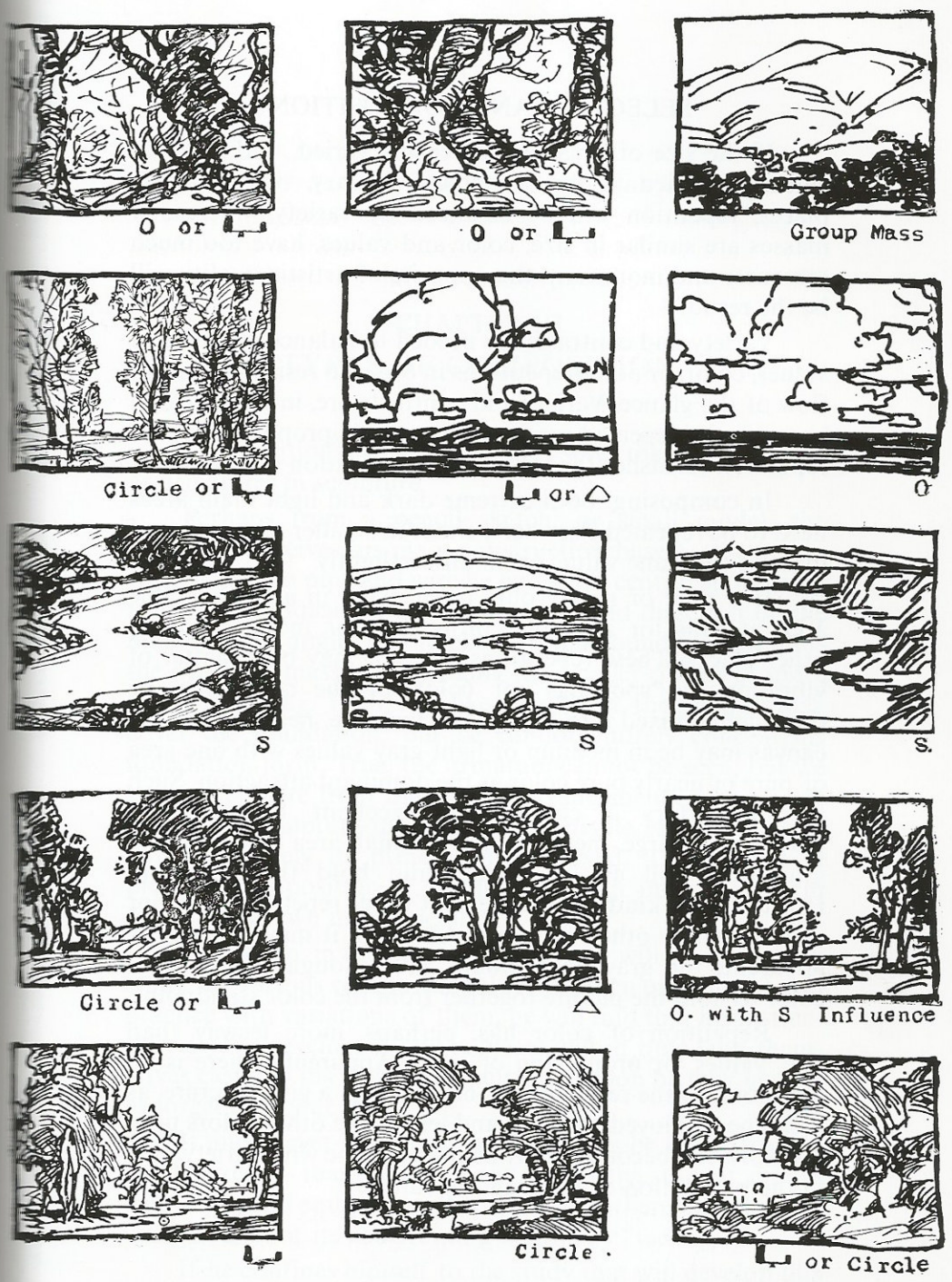
At times the edges of mass or lines within the mass may coincide with lines in other areas beyond the intervening spaces. This usually adds to the rhythmic quality. The blending or softening of edges in some places also helps by easily merging of one area with another. The transitory line, or the imaginary pathway between objects or contrasts, is another aid in creating the feeling of rhythm. This implied route for the travel of the eye often leads from on near-related part to another. The transitory line adds a fine abstract quality to the more visual factors.

Visual rhythm lays no claim of origin in one single factor but is closely related to all factual elements of art as well as the more remote yet important abstract influences.

REPETITION

Repetition, strictly speaking, means regularity of parallel lines, similar proportions, or sameness in values or color, yet in painting it demands variety in the recurrence of each item. Unequal measures or quantities in all parts are needed to create artistic unity.

When the eye is properly focused on one element or measure, it craves something of the same nature as the next landing place. Responding to a natural law of vision, the eye first sees points of special interest, the largest dark or light mass or the greatest area of pure or nearly pure color. The eye then travels to the next in importance, a dark or light, the nearest value or proportion of mass, or the closest color. (Plate XII). Not that it is relevant, but the eye also first sees the fastest motion.



XIII. — IMPROVISED PICTORIAL IDEAS

If the size of areas are agreeably varied, and color of values modified in the secondary, tertiary, or still other places, repetition will be balanced by variety, whereas if masses are similar in size, color and values, have too much sameness and monotony, the opposite of artistic quality will be the result.

Variety and contrasts are needed to balance evenness of values, color, or other repetitions in order to resist a too-swift flow of the glance. Variety and contrasts are, in turn, held in harmony by repeated measures in various proportions; thus repetition furnishes the links in the unification of extremes.

In composing, both extreme dark and light main areas need to be repeated elsewhere, either in smaller proportion of mass of the same value, or modified slightly.

If a pure or nearly pure color exists in a considerable area, it calls for a smaller proportion or modification in other places. These repetitions of color may be a matter of vibration in "spottings" of color, or the color may be thoroughly mixed into a gray. For instance, nearly all of the canvas may be in medium or light gray values with one area of pure or nearly pure color as the dominant attraction. Such a plan offers a chance for excellent balance and harmony. A large, medium or even small area of color on a gray field will always attract and hold the attention. However, this kind of arrangement needs repetition of color as well as any other harmony. Although it may be scarcely apparent, the gray field should have enough of the main color to hold the picture together from the color standpoint.

Repetition of color has, perhaps, more leeway than line, values, or proportion of mass. Apparently there is no limitation to the repetition of one color in a given picture, as it can be employed with less and less of the other colors until the work can become purely a monochrome with variety only in the proportion of mass and in values.

CHAPTER III
TYPES OF COMPOSITION

Compositional stems in pictures sever the same purpose as armatures in sculpture.

Perhaps from a pencil sketch, or small model, the sculptor conceives his main construction base — the armature. With iron pipe and wire he builds his central supporting framework, indicating the proportions and direction of the main lines or angles of the plan. To this foundation he adds the principal masses, and finally the smaller planes or more subtle modeling. Then, too, like the painter, the sculptor may cover the foundation, but he cannot entirely conceal his foundation form. True, the armature cannot be seen, but we know it is there from the general arrangement. As a matter of fact, in sculpture this stem is a concrete reality, while in painting merely its principle is observed. The symbol in pictorial composition is considered as an imaginary form and is not drawn mechanically.

If any one, in the beginning of study, will set himself to study the various compositional forms, then experiment and practice with variations of them, he will find that his instinctive taste is developed; and subjects will in time lend themselves easily to his feeling for unity, and soon he may be able to forget all about them.

It must never be forgotten and let this be most strongly emphasized — that the dominant aim of the student should be to train and equip himself to the point where he can judge unity and all of its contributing factors by "feeling."

If he confines himself to the study that will develop this

faculty, rather than trying to create unity before he knows how, he will realize that although this appears the longest road it is really the shortest. The more thought and concentration put into his preparation, the easier will be the procedure and the finer the design.

The mechanical stems shown in the pages illustrate the various basic forms which underlie picture construction. They suggest the manner of approach to unification — nothing more. All such symbols seek to hide their identity lest they appear too obvious or encroach upon the all-important factor of originality in concept. Here again enters the activity occasioned by opposing forces, the weighing and balancing between conventional form and the freedom of natural impulses and imagination. Although the latter may need guidance, they must not be unduly influenced or restricted by attempting to make rigid rules out of flexible principles. On the other hand, while a particular form of arrangement needs disguising, it is seldom, if ever, that this is entirely possible. Furthermore, it is a question whether complete concealment is essential or intended. Some evidence is bound to remain.

It is doubtful if anyone can create unity without considering some principle. It is equally doubtful if anyone can completely obliterate all signs of such instruments.

Many painters emphatically decide against the idea of typical forms or stems in composition, yet practically all of them unconsciously use all of the conventional plans.

With all that may be said against typical compositional forms, the fact remains that the approaches to pictorial unity are limited. What is unlimited, however, is the variation in these forms. The number of picture plans that may be derived from the generally accepted types of arranging is beyond comprehension.

When the principles or typical forms are considered, they are excellent crutches for any student when he is forming his ideas for creating unity. It is well, though, to consider them as supports only — temporary expedients —

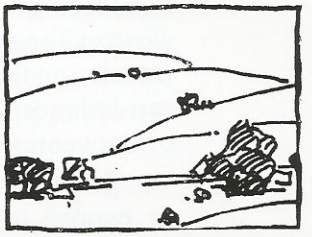
O

Group Mass or Pattern

O or S

S

O

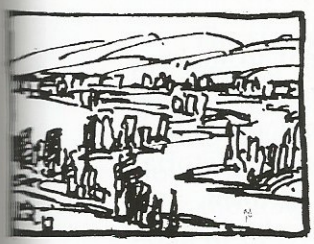


Three Spot

O

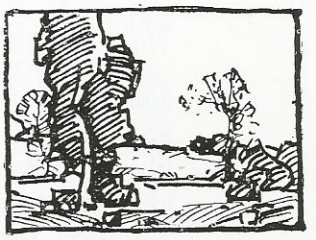
△or O

△or O



S

S



O

O

O. with S Influence

to be used during the training period, or in emergencies when instinctive judgment fails to function.

Each conception and every pictorial design originates from a thought or an idea. Compositional plans, or the typical stems, are what we borrow from tradition. How much we vary these, or how much of our own thought we put into translating the principle of each is dependent on how well we can balance the influence of natural impulses and influence of conventions.

If any view presents qualities that stimulate a desire to express, a small pictorial idea is all we need for the compositional plan. The greatest pictures are often built upon the simplest suggestion. We may take a plan used by others, seek a similar composition in nature and from these two authorities build an entirely new and original picture. This does not mean that we imitate nature or the other painter, only translate both the plan and the view.

The small pen and ink sketches in the illustrations are intended merely as ideas to be translated in variation. The sketches of paintings by different artists are in no sense exact reproductions — they are only broad ideas of the plans upon which each painting is based.

It is a very good practice for every student to make a collection of reproductions of paintings; hundreds can be accumulated. A large variety of compositional plans is a liberal education to anyone studying art. Seeing the pictorial ideas of others gives confidence and encouragement, and a respect for the profession of artist. Practical ideas on composition and its forms are also to be found in many good books on the market.

Henry R. Poore, in his excellent volume on composition, illustrates seven main stems of arrangement and describes their variation as well as different forms of unity in reproduced paintings. Other authorities set forth diverse pictorial plans. A general list of the principal forms or stems of composition are described on the illustration plates as: **The Steelyard, The Balance Scale, The Circle or O, The S or**

Compound Curve, The Pyramid or Triangle, The Cross, The Radiating Line, The Ell or Rectangular, the Suspended Steelyard, The Three Spot, The Group Mass, The Diagonal Line, The Tunnel, The Silhouette, The Pattern. This listing is at random and not necessarily by the importance of each type. In studying composition we should not consider one approach better than another but study and experiment with each and every one. At the same time it is well to improvise without considering any particular form of arrangement.

The illustration plates show the principles of composition in pictorial form. Where the type is not named, a symbol from which each may be derived can be seen below each sketch. This symbol or worded description is by no means a strict definition of the type or types from which each composition is built. Some of the arrangements may be derived from or influenced by compositional stems not indicated. Like translating principles in painting pictures, each individual may translate differently when analyzing completed compositions.

STEELYARD, PLATE XVII

The steelyard is probably the most popular and possibly the simplest form of balance in general use. The illustrative symbol consists of a bar resting on a bar or fulcrum, the largest weight resting on the shortest end of the bar and closest to the fulcrum, while the smallest weight rests on or near the long end of the bar. The natural placement of a point of interest would be on or near the theoretical fulcrum, or near the main weight. In some cases the main weight or mass, or group of masses, may be the chief attraction. In this event there is usually some connecting link between this main weight and the lesser one. This may be an actual line or edge, or merely space. In the latter instance, the small items may be placed to make a more definite indication of a pathway for the eye.

The steelyard type of arrangement suggests the use of main vertical and horizontal line with an opportunity to

utilize the curved or slanting lines to give variety, support and interception.

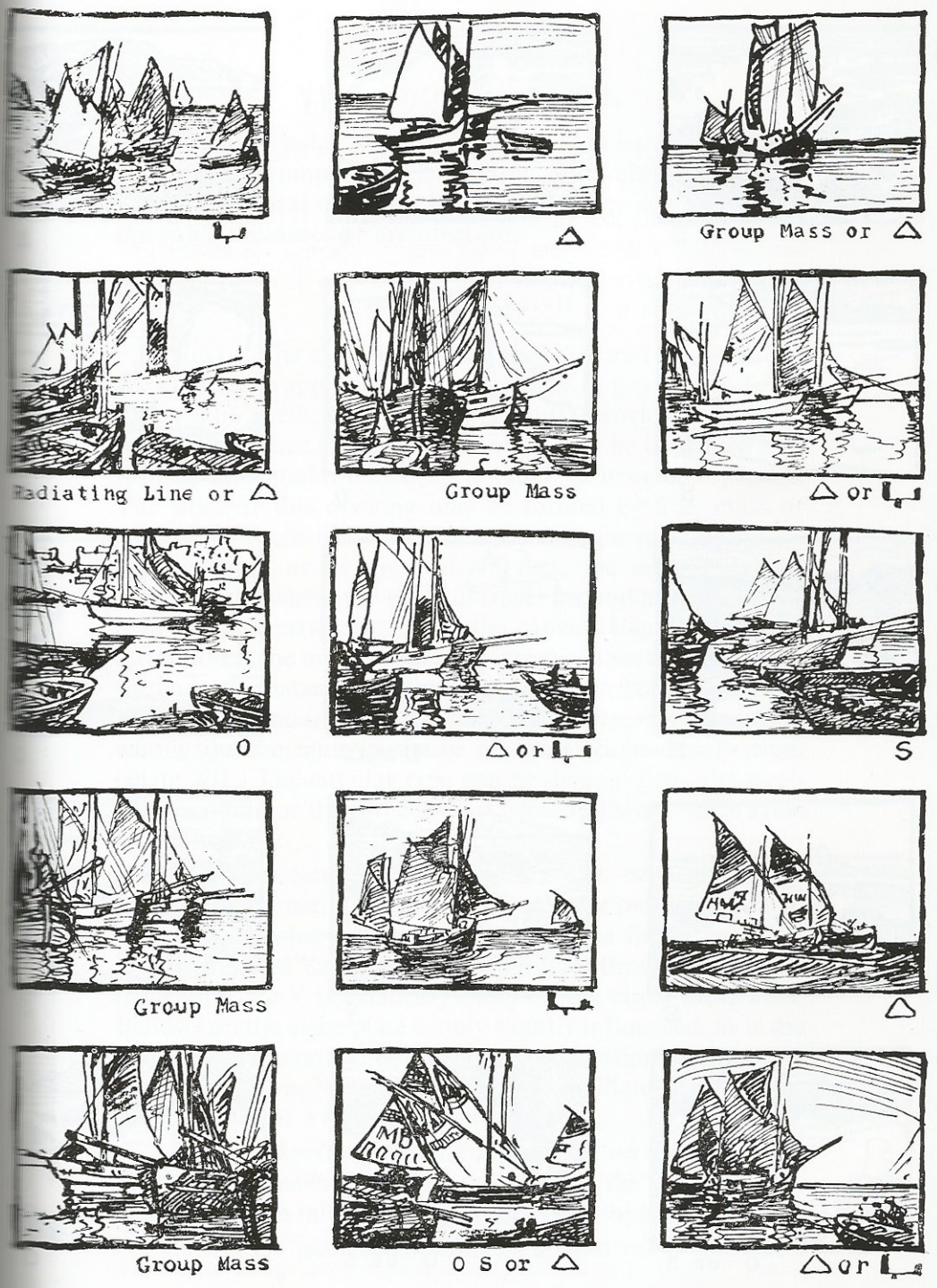
The steelyard principle of weights is indicative of near-related values. The lesser weight should be somewhat the same value or color as the larger one in order to produce repetition and to relate these unequal quantities. The two main masses need not be placed on a balanced lateral level; one may rest on ground more in the middle distance or distance. Composition often needs third dimensional balance as well as lateral balance.

The steelyard, like most of the other plans, has a wide scope — infinite variation. It also may be combined with or changed into another form — such as the circle or pyramid — by placement of other objects or masses.

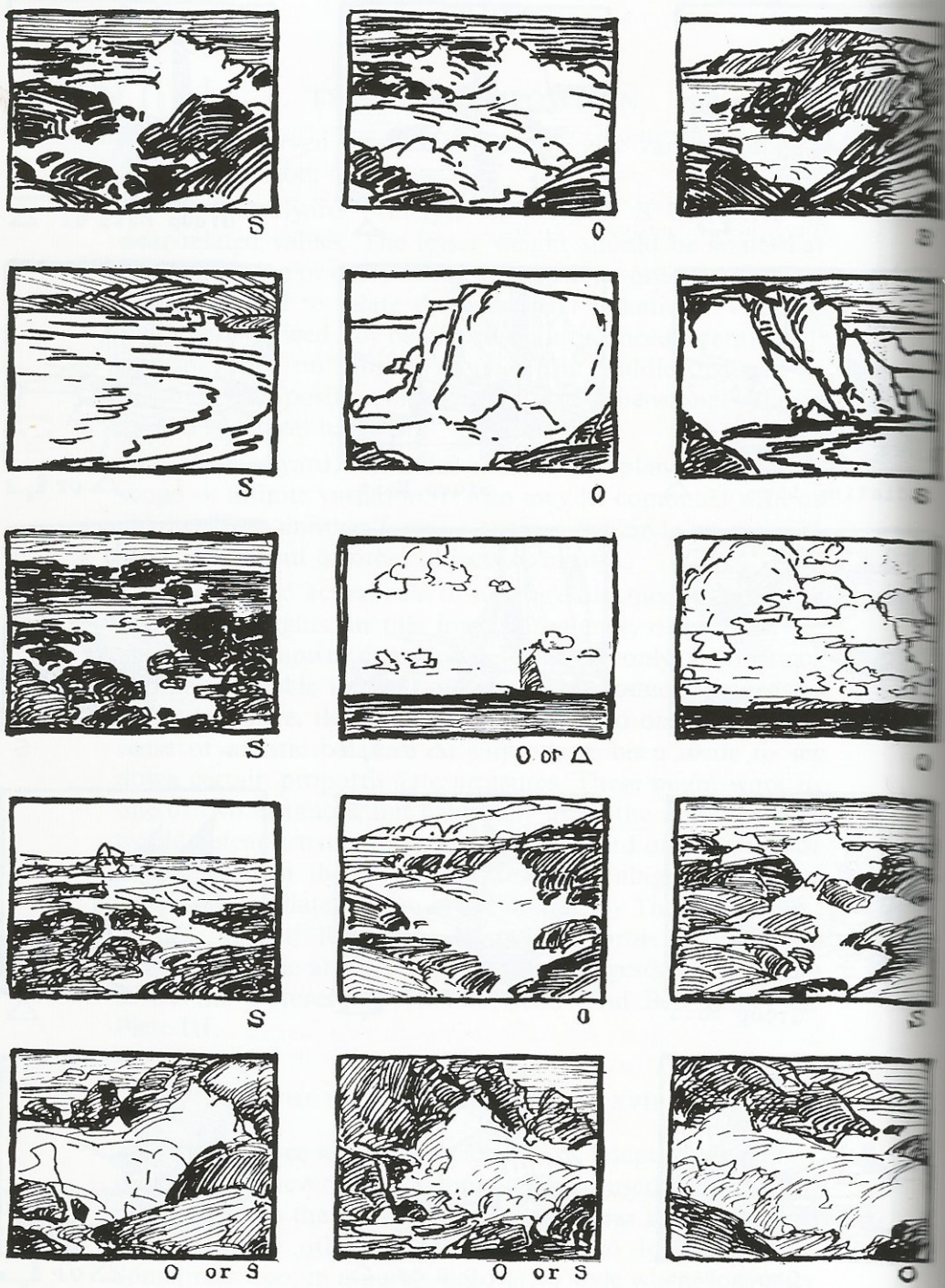
Having no actual rule to measure distance between the two main weights, in this form of balance, once again we have an unknown quantity determined only by instinct within a variable interval of space. To produce the artistic equivalent here, the artist can only depend on his intuitive sense of artistic balance. Attempts have been made to set down certain proportionate measures. These might work in one or two instances, but habitually using the same formula would defeat artistic purposes. The steelyard or its influence can be seen in the works of Turner, Daubigny, East and Thiebault on Plate II, also in the designs by Thomas, Millet, Manet, Monet, Rousseau, East and Corot on Plate IV. On Plate VI the arrangement by Borg suggests the steelyard as do the pictures by William Wendt and Ben Foster on Plate III.

THE BALANCE SCALE, PLATE XVII

The balance scale is not particularly adapted to outdoor painting. However, it may sometimes be used in mountain pictures where the main peak is placed near the top center, with trees or other objects in the two lower corners. Sometimes, too, in a purely decorative style where formality



XV. — BOAT ARRANGEMENTS



XVI. — COMPOSITIONS OF SEA AND SEACOAST

is needed the balance scale principle may be invoked also. This type of composition lends itself admirably to wall decoration or mural work where formal balance corresponds to the equal measures of architecture.

CIRCLE, PLATE XVII

Next to the steelyard in practicability and popularity is the O or circle approach to arrangement. It generally offers a pretty sure method of achieving unity, provided the main opening or space is kept dominant. It may be described as a roughly indicated rounded, rectangular or irregular opening. The sides of this opening may be formed by line, mass or edge. The circle idea may be shown in perspective by an oblong space or by an oval. In fact, the circular is any arrangement where the eye will travel around a considerable area in the central portion of the canvas. Usually the chief attraction is the main opening or some certain spot within it. In the latter instance it should not be in the exact center, but near the boundaries of the opening, or crossing on to or wholly on the main pathway of the circular observation. (Plate XII.) The circular type can be derived from the steelyard pyramid or the three spot; it is naturally much the same as the tunnel.

Easily discerned circular forms can be seen in the pictures of Turner, Rousseau and Constable on Plate II. Here also may be observed the circle influence in the work of Harpignies and Vicat Cole. George Elmer Browne's arrangement on Plate V is decidedly build on the circle idea, while Bellows on the same plate is only slightly influenced, as is the picture by Chauncey Ryder. The composition by Nichols, Garber, Carlson, Metcalf and Rungius on Plate VI also show the influence of a circular observation.

In Brangwyn's windmill composition on Plate IV may be seen a somewhat unusual example of the circular idea. Here, too, is an interesting solution of line opposition.

The circle plan often assumes a kind of U influence.

In fact, this formation is seen so much in nature it might be considered a distinct type of composition. The lateral ground planes nearly always exist in outdoor pictures, and when rather large vertical plans are seen on either side, the U idea is suggested. The picture by George Elmer Browne, Plate V, Constable, Plate II, and Wendt on Plate III, each show this U influence.

S OR COMPOUND CURVE, PLATE XVII

The S or compound curve is virtually in a field of its own. Generally it is suggested more by line or edge than mass. This type is usually applicable in picturing rivers, arroyos, or roads viewed from high station point. However it is useful whenever the main line or main group of lines suggests compound curves. The dominant curves and slanting lines in this type generally suggest grace and movement and an easy relation of the parts.

If a special point of interest exists, it should be near the converging end of the main lines, or well placed on the latter. The S form is closely related to the radiating or converging line type of composition. Perhaps of all the forms of arrangement, the S or compound curve idea more easily resolves itself to rhythmic qualities. With variety in the curves and some interception from straight verticals and horizontals, this plan offers an opportunity to secure harmonious design, especially those of linear influence.

Both strong and light influences of the S type are shown in the arrangements of King, Nichols, Peters and Lawless on Plate III; Symons, Bellows, Jack Smith, Putnuff, and Hibbard on Plate VI.

PYRAMID, PLATE VIII

The pyramid or triangle suggests stability or permanence because of its structure. It may be describe by line, mass or spottings. The pyramidal form may be placed toward either side of the canvas. If the form is large, it may be

merged into group mass or silhouette type, or it may be transformed into the steelyard by placing it to one side and adding counterbalances of smaller items; or, objects may be placed along its main lines, creating a circular observation. If a true pyramid is placed near the center of the canvas and the forms are rather close-knit or solid, it is likely to have too much stability. Therefore the plan should only roughly indicate a triangular pathway for the eye, rather than a solid mass from which one would have to seek a pathway to distance on one side or the other. The triangle easily combines with the grouped mass or circle types. The triangular influence may be seen in the design by Rousseau, Van Marcke and Cazin on Plate IV, Dougherty on Plate III and Lauritz on Plate V.

THE CROSS, PLATE XVIII

The cross is not particularly useful in outdoor work. However, it may be sometimes used in architectural motives, boats or leafless trees. The chief consideration is that a small point of interest needs to be placed near the intersection of the main lines; the cross is somewhat like the converging line.

THE RADIATING LINE, PLATE XVIII

The radiating or converging line organization generally presents a direct simple method, calling the attention to the main area of interest, or what Henry R. Poore calls the principality. The normal place for the main point of interest in this plan of composition is at or near the converging point of the main lines. Some views have roads, fences, streams, the edges of clouds or the horizon that leads the glance to the apex of their lines. Linear perspective of buildings sometimes may form this type of planning. The tunnel and circle forms may embody radiating lines that lead through their main openings. However, if converging lines are strong or well-defined in the view, they may, in the picture, need some stiff interference such as secondary interest, opposition or

concealment. The glance must not travel to speedily, which it will if the general plan appears to be forced by an obvious spoke-like design. All lines should be irregular, broken or intercepted.

The influence of radiating line is evident in the designs of Peters and Folinsbee on Plate III, and Schofield on Plate V. Jourdan, Richmond and Thiebault on Plate II also show some indication of converging line.

ELL OR RECTANGULAR, PLATE XVIII

Although the ell or rectangular is somewhat similar to the steelyard, some artists consider it a separate form, yet only in rare instances it is possible to balance one large upright main mass with merely a lateral plane. The ell can easily combine with the steelyard or radiating line. Sometimes a special small interest, such as a figure, may balance a large weight; or again, variety interest in the ground planes, distance or sky spaces may balance the main upright mass in the ell type of arrangement.

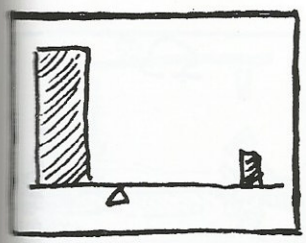
SUSPENDED STEELYARD, PLATE XIX

Although it may be obscure or seem far-fetched, the suspended steelyard may aid unification, especially where the subjects are located on a high horizon and the foreground is simple. In many respects it is analogous to the steelyard and the same principles of unequal measures may be employed. The fulcrum is the suspension point. The natural place for the main interest is near this point.

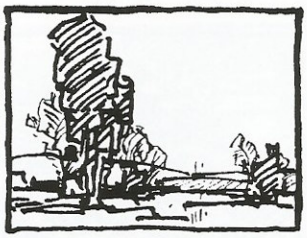
In the upper righthand corner of Plate XIV is an improvised sketch with the suspended steelyard idea combined with the circular motive.

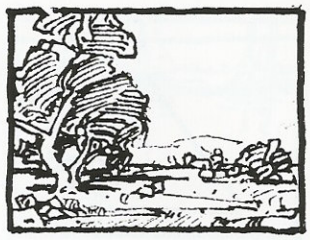
THREE SPOT, PLATE XIX

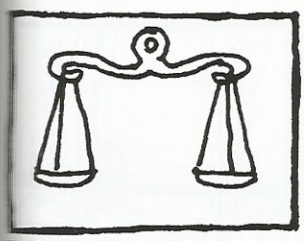
The three spot idea may be used as a separate form of composition or the mass placement may indicate some other



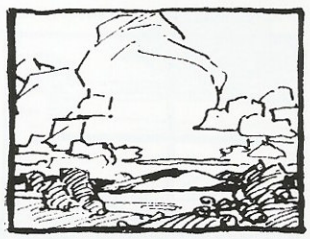
Steelyard

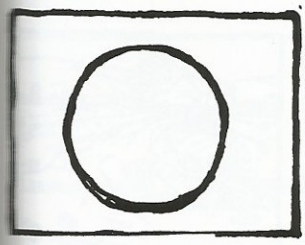




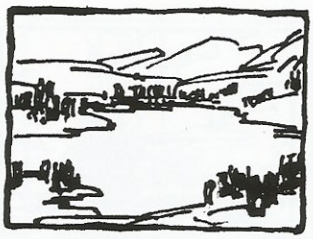


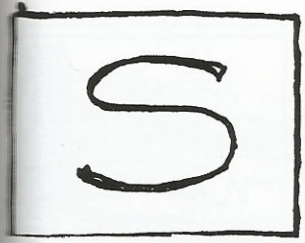
Balanced Scales



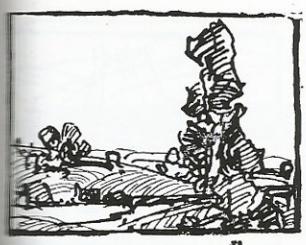


O or Circular





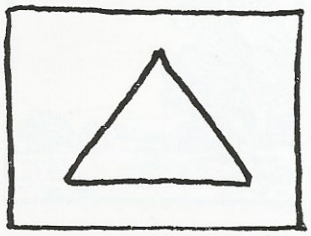
S. or Compound Curve.



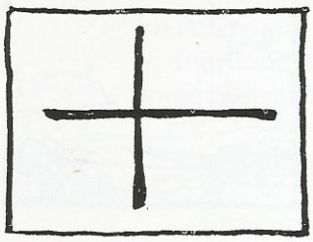
O

S

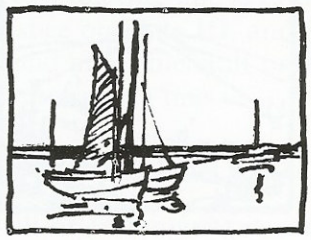
XVII. — FORMS OF COMPOSITION — A

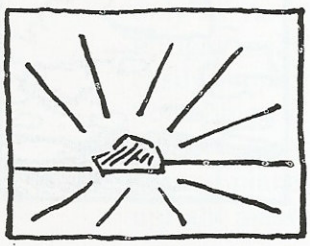


Pyramid or Triangle

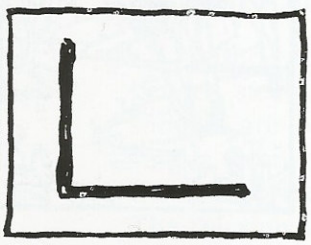


Cross

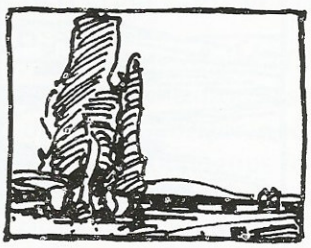


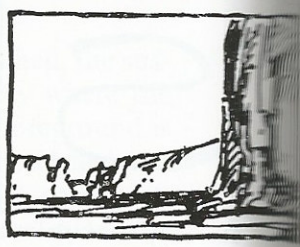


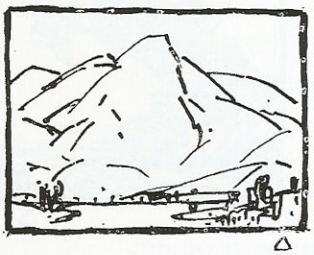
Radiating Line

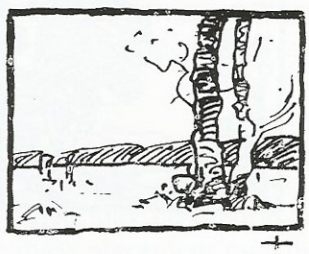


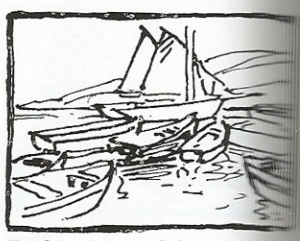
Ell or Rectangular







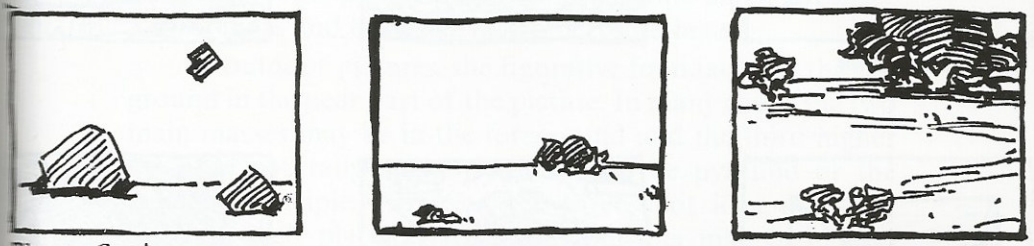




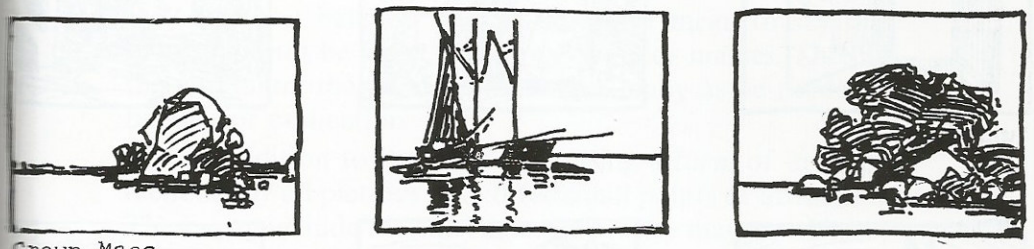
Radiating Line

XVIII. — FORMS OF COMPOSITION — B

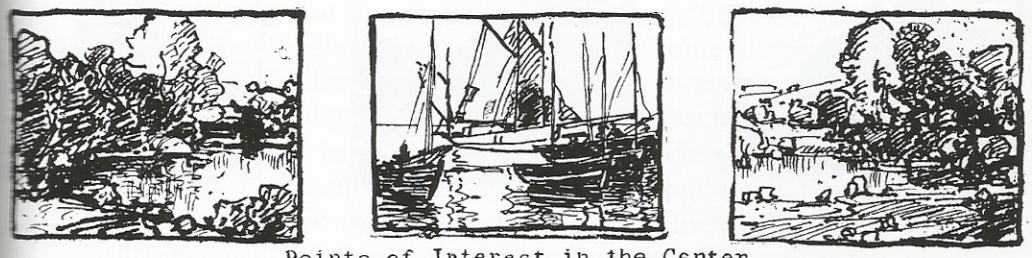
Suspended Steelyard



Three Spot



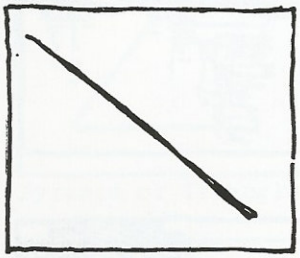
Group Mass



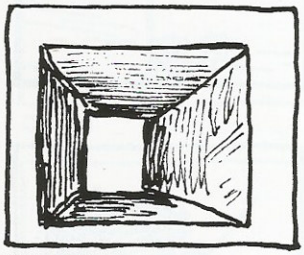
Points of Interest in the Center

Scattered Masses Arranged

XIX. — FORMS OF COMPOSITION — C

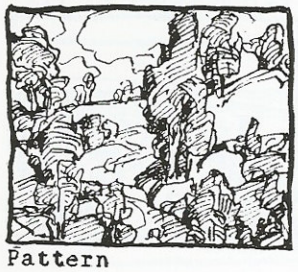


Diagonal Line



Tunnel

Silhouette



Pattern

XX. — FORMS OF COMPOSITION — D

form of arrangement, such as the steelyard or pyramid. The principle of the three spot originates more from a natural law of vision, rather than mechanical picture construction stem. Two objects or masses, even though they are unequally placed upon the picture areas, will not create unity, but place a third mass and the observation becomes better.

In outdoor pictures, the figurative foundation is the flat ground in the near part of the picture. In many cases, the two main masses may be in the foreground and the third higher up. This naturally suggests the circle, the pyramid or the triangle principle. However, the three spot idea does not demand such placement. The main spots may be placed anywhere on the surface and the lesser ones indicated where they will best balance. All this does not mean to say that there shall not be more than three spots or masses. Three is the minimum; the painter may use as many as he needs for balance or unification.

In addition to the three spot being a form of arrangement nearly all pictures have three small points of attraction. These may include the chief interest or they may not. If they do not include the main interest, they are usually more the result of accident than intention, yet they will be there. These may be small or large bits of pure color or value contrasts, an edge, or any other items. One needs only to glance with the eyes squinted at any picture, and these will appear.

Of course, in deliberately using the three spot idea as a form of composition, the eye will naturally gravitate first to the three largest masses. These form the chief stem of the arrangement. When the three main "spottings" of values are once placed so that good balance is achieved, the lesser values and contrasts should merely strengthen or maintain this balance in its larger sense.

The principle of three spots applies to large strong contrasts as well as to large value areas. One large contrast such as in the silhouette type of composition should be balanced by at least two others. However though contrasts are effective and generally necessary in composing, they are

more of an accessory to value areas rather than being main items in the compositional plan.

The three spot principle is brought out quite strongly in Manet's boat scene and Monet's haystacks on Plate IV. Its slight influence can be seen in Brangwyn's windmill on Plate IV, Jourdan's picture on Plate II, and Grigwire's design on Plate VI also shows consideration for the three spot principle.

GROUPED MASS, PLATE XIX

Unity may be achieved by placing several masses into a larger group. However, this usually requires that the main group be of considerable size and contain a variety of form, values and color within its boundaries. Usually it demands, also, that the main contours suggest stability. This naturally suggests a leaning towards the pyramid or silhouette. Being an isolation problem, the main mass is usually situated on one or two fields of medium light values which, of course, may contain some variation in line, color or values, though these are not of sufficient strength to interfere with the main group.

The principle of group mass is the chief compositional form used in painting still life. The practice, of painting still life, is incidentally, of the greatest advantage to the painter of either outdoor or indoor subjects. It is particularly fine discipline for those who paint the landscape or growing things outdoors. The grouping of trees and other growths into compact areas with consistent variety is a pretty sure method of producing simplicity in the design.

The group mass idea is generally quite a safe plan to achieve unity. Its compactness calls immediate attention to the work. Good examples are to be seen in the pictures by Parrish, Nichols, C. L. A. Smith, Dougherty and Wendt on Plate III. Also Albert Ryder, Waugh, Vincent, Keith and Lauritz on Plate V.

Sometimes the group mass plan can be effective when

combined with several of the other types, the pattern and silhouette particularly. This combination can be seen in the works of Keith, Waugh, Albert Ryder, Vincent and Borg on Plate V, also in the designs by Hanson and Thieme on Plate VI and Parrish and Wendt on Plate III.

DIAGONAL LINE, PLATE XX

Some writers on composition include the diagonal line base. In general substance it is described as a main line or series of lines running from near the upper lefthand corner to the lower right, although there need be no reason why the line should not extend from the upper right to the lower left, unless it be for the unaccountable fact that the first method is the natural inclination. With a considerable slant in the main line, the next move is to oppose or intercept these by other lines or masses. The diagonal line may be handled in a manner similar to the steelyard principle — that is, two objects may intercept near the upper and lower terminals. Either small or large forms may be placed at the discretion of the painter.

Owing to the eye-carrying power of strong diagonal lines, strength is needed in verticals or opposing slanted lines; the latter may often call for almost right angle conjunctions (these are the stiffest opposition). The area below the main diagonal lines is usually suggestive of strong mass values and solidity. This necessitates some secondary interest in the lighter area above the line, which, in the average view, could be in the sky. However, this scheme may be reversed with the upper areas in dark or heavy masses, while the lower areas are in light. For instance the main lower area might represent a slope covered with sand or snow in extremely light values and the upper parts dark thick pines or other trees.

The diagonal line motive in Courbet's work on Plate IV stands out quite strongly. Its influence is apparent also in the pictures by Symons on Plate V; Folinsbee on Plate III.

TYPES OF COMPOSITION

THE TUNNEL, PLATE XX

Although similar to the circle, some authorities consider the tunnel or tunnel-like form separately since it usually depends on perspective lines or planes rather than a one main circular observation.

In substance, this plan suggests a view through a tunnel-like series of arches, squares or irregular construction, surrounding three or four sides with the exit or main interest in an opening beyond the diminishing framework.

Europe, with its quaint old structures, narrow streets and bridges, offers suggestions for this plan of arrangement, although geographic location need have little to do with any type or form. We have in America ample opportunity to use this form in doorways, archways and thickly-wooded areas.

Pathways through forests are often seen with the trunks of trees dwindling in size as they recede; overhanging branches and foliage form archways through which may be seen the opening beyond. The path and foliage may often be sprinkled with sunlight and shadows, lending variety and secondary interest to a possible interest through the main opening beyond.

The tunnel appealed to Whistler and Brangwyn. They created many fine designs built upon this principle, as have many other artists. The tunnel-like principle can be seen in the design by Hans Heysen on Plate IV, also in the composition of Rousseau on Plate II. Some slight indication of the tunnel idea can be seen in Ben Foster's picture on Plate III.

THE SILHOUETTE, PLATE XX

The silhouette is one of the rare types of composition — that is, insofar as outdoor painting is concerned. It is much the same as grouped mass; in fact, it should nearly always embody variation of shade and form in the main areas. The

chief principle of the silhouette is subordinating interest and contrast inside the grouped mass to interest in contours. This interest in contrasting edges or contours is generally heightened by interchange of values. Interchange adds strength and charm to any composition especially the silhouette. Extremely dark values extending onto extremely light areas is one of the main supports in the silhouette type of arrangement.

While large grouped masses are needed in the silhouette approach, the contrasting edges claim dominance. This dominance is aided in many cases by the principle of graduated values from the middle shades to their extreme intensity near the contact of the edge of a value of opposite intensity.

Again, isolated masses of extreme dark or light may be placed on field of their opposites, or on areas of the half-tone or intermediate shades. These isolated masses, whether grouped or single, should have their values simplified or brought close together in order to preserve a strong silhouette.

Any arrangement depending on the silhouette demands that particular stress be placed on drawing, especially in the contrasting edges of contours, as errors stand out strongly and may spoil an otherwise good arrangement.

The silhouette plan is well adapted to a decorative style in painting where contours are more stressed than modeling or recession. It also presents fine opportunity for creating rhythm through line or edges.

The silhouette types of composition generally embody the idea of interchange. For instance, in the work of Manet, Rousseau and Cazin on Plate IV, Hanson and Thieme on Plate VI, show the influence of this principle. It can be seen also in the picture of Jourdan on Plate II, as well as in the pictures by Albert Ryder, Vincent and Browne on Plate V. The silhouette form may merge into still another plan which, for want of a better name, may be called the pattern.

TYPES OF COMPOSITION

THE PATTERN, PLATE XX

The pattern, being more of an abstract principle than the other types, is possibly the most ideal. Since it calls for no geometric stem, it must depend entirely on the feeling for unity. While it is the most ideal, it is at the same time the most difficult, the reason being it has no special form. Its dependence is mainly on imagination or ingenuity or an instinctive feeling for harmony when it appears in nature. This is a good type for experimentation, as it tests the faculty of feeling for unification and at the same time discourages too much reliance on the more conventional forms. Pattern design offers also opportunities for practice with purely imaginative notes and plans. Allover patterns may be arranged with or without a special spot for interest.

By ingenuity and this plan, the artist may cover an entire canvas with a finely woven design and still have dimensional effects and unity. After all composition or a unified design is the goal regardless of the approach. The more the painter can feel and appreciate the quality coming from a pleasing unification, the less he needs to consider any particular type or form. However, in order to develop this faculty, he needs to study and experiment with all forms of arrangement and not become too methodical in organizing his designs.

The pattern idea may be seen in the works of Harpignes on Plate II, Kenyon Cox, C. L. A. Smith and Parrish on Plate III, Van Marcke and Brangwyn on Plate IV, Jack W. Smith, Vincent, Schofield, Puthuff, Waugh, Bellows and Keith on Plate V. The influence of the pattern can be seen in the designs of Johnson, Nichols and Ritschel on Plate VI.

Throughout the illustrations will be found ideas upon which American and European artists have built their pictures. Other ideas may be seen in the improvised sketches. Many of the plans in each group are derived mainly from one of the types just described, while in other plans the influence

of several forms may be seen. In still other instances scarcely any evidence of a foundation stem is evident.

Compositional plans, like all other factors or principles in art, are so flexible and interlocking it is difficult in some cases and impossible in others to segregate each in a distinct classification. For instance, the pyramid might be similar to the group mass, the three spot, or very near the steelyard. The radiating line might be much the same as the S or circle, group mass or steelyard, ell or cross. Again, the circle could embody the tunnel, steelyard, S, pyramid, or others. The pattern is quite elastic; it may stand alone or be related to any of the types or it might disregard all of them. Since it depends almost entirely on a feeling for balance, the pattern idea is rather a haven of refuge when we cannot decide on a particular typical plan for arrangement.

The first and last thing to consider is the instinctive feeling for balance. The more this can be exercised, the more pleasing will be the harmony.

The various symbols or the types of composition are perhaps the only practical means of developing the sense of instinctive feeling for unity. These typical stems are designed for this purpose and no other. Therefore, the suggestion to the student is to study, analyze and experiment with all of the foundation stems until his faculties are fully developed, and then forget them as much as possible.

Compositional stems are not a measure or standard to judge procedure or the finished picture. Typical stems have their place and importance in selection, rejection and composing but in the final analysis instinctive taste and judgment is the sole authority. When we intuitively feel unity, artistic quality results, but when we consciously depend on a compositional form, or attempt to feature a typical stem, the arrangement loses at least some quality. Compositional stems are merely the means of developing instinctive taste and appreciation.

The enjoyment or appreciation of fine composition is the first artistic requirement. When we can truly appreciate

harmonious arrangement we can better understand the means that produced it. The appreciation of quality or beauty in nature and art is always an inherent instinct though development of esthetic judgment is often necessary.

Compositional stems should be considered as a means to an end rather than an objective in themselves. Therefore, compositional stems should be valued only for their place and limitations — then utilized with a happy anticipation of their worth and possibilities.

CHAPTER IV
CONCLUSION

A main objective in the art of painting is to disguise, insofar as possible, the use of methods or the influence of principles.

This concealment creates, so to speak, a great mystery — an attractiveness, unseen and indescribable. This abstract quality is the element that places pictorial work in the realm of fine art. The purpose here is not to attempt to define this quality or to infer that it can be directly sought or created. The object is rather to describe the factors or principles and influences from which artistic quality arises.

In recent times some trends in art almost entirely disregard principles. Yet only time will tell whether this is a wise procedure or not. This much may be said, however, without principles it is doubtful if any real worthwhile instruction can be given or any skill or appreciation developed. The foundation for study and practice of any worthy creative work can only be built upon principles; there is nothing else that will take their place.

True art of the past has been built by the guidance of these essentials. The worthwhile art of the future will undoubtedly be produced in the same manner.

Underlying all fine art are sound principles. The basis of all principles are sound ideas. The main ideas or major principles of art cannot be reiterated too often.

In order that the principles of each basic idea will crystallize in the mind every fundamental of art should be set forth frequently.

CONCLUSION

Throughout this treatise several ideas have been repeated perhaps many times. It is well to remember that only by repeated statements can ideas be grasped and retained. In study and practice, we must not only have new ideas but continually refer to existing main ideas or principles. Many times each day during the painter's career, he will either consciously or subconsciously be reminded of principles.

The fact that each painter may have his individual translation of a principle does not lessen its value. Often diverging viewpoints may stimulate entirely new ideas, or aid in fortifying each artist's personal convictions.

As a matter of fact, opposite beliefs is one of the main influences in creating originality. Each artist has his own convictions and should always be prepared to defend them. Building up a personal viewpoint is one of the first things to do in the study and practice of art. Sooner or later every student must be decided in his views, at least to a reasonable extent. Everyone needs to be decisive enough to have independent judgment in forming concepts and building compositions.

While a student may alter his ideas, or even his style in painting, he still must have courage in his convictions. He cannot change to suit every idea that comes along.

The quality achieved in any work must, in the last analysis, depend on the ideas and efforts of the student himself and the goal he has set. He is master of his own destiny as far as accomplishment in art is concerned.

Learning the art of painting is not an easy task. It takes a great deal of intelligence, keen analysis, study and practice. Even with this, there is never a full understanding of all factors or elements, nor is practice ever entirely satisfactory.

Since the approach to art is through a roundabout path, no doubt its first study is always confusing. To make the matter more difficult, the beginner generally cherishes praise from friends, who, as a rule, know nothing whatever

of art or its requirements. Early attempts at picturization usually develop a certain ego or pride, which is hard to set aside when the student is confronted with the study of real artistic essentials.

Changing the viewpoint under such circumstances is one of the most difficult of problems for both the student and his advisors. Ironically enough, the beginner can never see or realize the most important thing he should remember, that is, a simple, naive manner of approach to both study and picturization must always be fostered. He generally wants to put this aside and use what he learns to paint pictures.

Here begins an equally difficult problem, that of developing and expanding this naturalness into artistic expression. The matter of getting the beginner to use suggestions for training and disciplining himself rather than using them as rules for building pictures is one of the problems that is yet unsolved.

Some who study art are not interested in adding to the institution of art in a large sense; they merely study and practice in a semi-amateurish way for their own personal enjoyment. This type of student presents the greatest difficulty. He usually wants to be shown how to paint a picture. Therefore, the only thing to be done is to aid by making suggestions about arranging specific compositions.

Curiously enough, in contradiction to the above statements, many take up art late in life merely as a hobby, and do very credible work. Business men in various parts of the country have formed clubs for the study and practice of art; and the quality which the members often produce is surprisingly good.

The study and practice of art is much like the study and practice of anything else. Any subject should be reduced to its simplest elements first, then the lesser contributing factors should be studied and analyzed. Like gathering the materials to build a house, the factors in art are gathered from many

sources. Yet it should be understood that while influences and principles in art are derived from different sources they are brought together for one purpose only: to form an artistic unity in the finished picture.

Putting the matter of study and training briefly, talent or natural ability must first exist. All information, suggestions and other forms of instruction are intended to preserve naturalness in expression and at the same time create a quality that will fulfill all requirements of esthetic enjoyment.

The first objective in study is to develop or expand the individual's native ability; the next is the enjoyment in depiction, and finally, the ultimate purpose of art is for the benefit of humanity in general. Before this altruistic purpose can be fulfilled, however, pictures must have visual as well as the finer abstract qualities which fully exercise the esthetic pleasures.

The artist must be really qualified. He must enjoy nature, art and be in tune with beauty, nature and life. He needs to feel rhythmic influences and respond to emotional impulses. This does not signify weakness but, rather, strength. The artist's strength, outside of talent, are in imagination and emotions. Weakness lies in the inability to respond to these and the anticipation of reward.

The natural instincts or imagination needs to be guided by reason, at least to some extent. Reason is also supposed to be an inherent faculty. Whatever may be said against logic or common sense in the theory of art or in the training of natural ability, the fact remains that no artistic quality can come into being without some degree of sound judgment. Using reason to guide the natural impulses develops the artist's taste, judgment and his instinctive feeling for quality. These powers, skill with paint and the artist's enjoyment in depiction are the things that decide the value of his work to the advancement of art generally.

The worth of any picture is exactly the worth of the artist's ability to develop his instinctive judgment, to respond

to his natural impulses and to use some measure of intelligence in the process.

Between the forces of impulses and reason each painter must develop an individual viewpoint and assert his independence. Before he can create artistic quality which ultimately benefits humanity in general, he must first set himself apart, so to speak, and become independent in thought and action. He must detach himself from all influence of his fellow beings so that he may fully enjoy his depiction in order that his fellow beings, whom he has set aside, may ultimately enjoy the result of his artistic experience.

The pleasure of picturizing and appreciation go hand in hand in the development of art. Both contribute their share of influences. Artistic expression would be of little value were it not for responsive appreciation. Between these influences art fulfills all of its purposes.

Striking a balance between influences is the main abstract factor in artistic procedure. The fact that there is no way of measuring any of the quantities or influences is the reason art is such a difficult subject to write about or teach. This is also one reason, perhaps the main one, why art has always been and perhaps always will be, a subject of controversy.

The fact that fine art is dependent on many ideas, different mannerisms and in untold instances of instinctive judgment in gauging visual as well as abstract measures, all make it a subject of many seeming and actual contradictions.

In both theory and practice of art, one factor is apt to interlope on the field of another and either partially or wholly destroy the latter's importance. Perhaps in the next instance there is a reversal and the last factor overly influences the first factor.

The balancing of influences or judging between forces is a problem for the beginner, the advanced student and the experienced painter. Every beginner should remember that he, as well as those who are more competent, has

much the same problems and that only experience can make a solution just a little easier. Moreover, solving any problem does not depend on how much the individual knows or how much he practices. But it does depend on his ability to instinctively feel the measures or judge the quantity between factors or influences that have direct bearing on each particular condition, circumstance or picturization.

The study of art does not consist in accumulating a lot of facts merely for the purpose of carrying around a mental encyclopedia. The purpose of reason or knowledge is to guide imagination and invention in reducing ideal mental concepts into pictorial realities. "Theory is the guide, practice the ratification and life of theory." Appreciation, imagination, natural impulses and reason combine to form theories or concepts. These, even with the element of logic, are not always practical. Then again some degree of reason must come to guide the hand in producing a practical visual reality. Logic is needed in studying the theory and purpose of art; in forming concepts of pictorial plans and in building the actual picture.

Abstract quality comes from nobility in thought, intuitive judgment plus good craftsmanship or skill in building the picture. Such analysis is sound reasoning. Beauty in both the abstract concept and concrete visual structure is essential. The ideology must be complete. Unworthy ideas or gross errors in painting are always disturbing and unforgivable.

Discord in any composition, assuming all faculties competent, can only originate from two main causes: misjudgment in the concept or mistakes in applying drawing mediums or pigment. However, there might be other underlying causes. On occasions, for instance, when the mind or body are not in condition to depict. The painter may be unwell or tired. Again, over-concentration might cause the judgment to be poor or at times things do not look right for no apparent reason. In all such cases one thing only can

be done and that is the artist should occupy himself with something far removed from painting for a while.

Good work is only possible when circumstances allow all faculties to function properly. Therefore, those overly ambitious souls should take heed and realize that art can not be forced, but comes naturally and easily only when the right conditions exist. Enjoyment in painting should never be overwhelmed by ambition. The latter has its worth but not at the expense of the former. Ambition should be directed more toward developing the artistic faculties than toward the production of pictures. It is not the size or number of paintings but the degree of ability that counts.

The appreciation of paintings is a source of real help to any student, not so much from analysis but from an incentive standpoint. However, appreciation should not extend to the point of overwhelming admiration or downright worship. The student should not lose his identity and seek to imitate.

The pleasure derived from viewing the achievements of others, coupled with a true appreciation of nature, sharpens the desire to express pictorially. Each sketch or picture studied or painted adds more and more to enjoyment, confidence and satisfaction. There is no greater pleasure than that derived from creative work, although before this can be full and complete, much study, analysis, research and work are in order.

Besides appreciation and the development of talent the student needs to respect natural laws, truths, principles, tradition and precedent. He must also have perseverance, determination to achieve, and enthusiasm in study and depiction. The beginner should learn to instinctively judge between all influences; to use good taste in selection; the importance of simplicity in composition; good drawing as well as approximately related values, harmony and balance in color and recessional effects. While there may be many ideas as to the definition of these visual qualities, the definitions are not unlimited. Art is capable of expressing infinite ideas through an infinite variation of mannerisms, yet visual quality is

somewhat more restricted in definition. Visual quality in artistic work can always be described or defined without restricting definition to a narrow scope.

The fundamental principles of art and the words and terms which describe these essentials form the alphabet of the artistic language. While many ideas may be interpreted through art and many translations made of tis principles, there is understanding enough to allow for the development of originality within the flexibility or principles and their definition.

Seeking information to develop his natural abilities is the first duty of the student. At the same time this is the first and possibly the greatest problem. With all of the various opinions on art and the many contradicting statements, it is very likely that he will be very much confused before he has formed any general ideas of what it is all about.

Of greatest importance to any student, when he has gleaned his information from every conceivable source, is to calmly sit down and meditate on the problems of art and its many angles, then form his own ideas, In all of the various opinions expressed on art at least some material should have agreement enough to form a basis from which to make a beginning.

The student has ample opportunity for the study of various ways in which other artists have handled the problem of painting. In the large list of paintings and reproductions to be seen and the many books to be read he always has the authority for any main idea or principle he might consider. He may employ the same principles used by others, yet, if he fosters an individual viewpoint, originality will prevail. He will in time create equally meritorious work, provided he has studied and practiced as others have done.

Let it be said once more that individuality in thought, respect for nature, established truths and principles is one road that can lead to true original artistic expression. There may be other means but they have not been found and it is doubtful if they ever will.

CONCLUSION

Unity is possible in pictorial composition only through the observance of the principles that create it. Therefore, knowledge of fundamentals is the important matter to be considered. We cannot have too much knowledge of artistic essentials. Principles are always the basis of study and practice. These fundamentals are lasting, greater and more constructive than personal ideas or opinions. Unless personal ideas are in conformity with basic principles we had best ignore them.

Most of the problems in painting can be solved and originality achieved when we have a broad knowledge and respect for the purpose and importance of principles. A familiarity with artistic essentials does not lessen their value or evoke disrespect for these factors. As a matter of fact, art and its principles is one of the very few subjects that will stand an unlimited amount of familiarity without producing an aversion to the subject in question.

The more we know of art and its factors, the greater our respect and admiration.

Whenever we see a fine painting we thoroughly appreciate the accomplishment of the artist. We admire his wisdom in selection and concept; his skill and ingenuity in execution. We know that genius, ability, perseverance and determination have contributed toward his artistic success — that he only succeeded by an endless study of fundamentals and by continually staying with each problem until it was mastered.

The study of art does not consist in continually searching for something new in the way of principles but rather in an intensive analysis of old principles. When the purpose and flexibility of principles is understood it is easier to form new ideas and translations built upon these very essentials.

Many students feel that once they learn the main factors they can set them aside and search for something new — some new secret that will make artistic procedure easy. This

is a mistake. The fundamental principles should always be kept foremost in mind and studied over and over again.

Whenever a new idea comes along it should be compared with principles that govern it. If the idea is constructive, it will conform to fundamental principles; if not, the idea should be abandoned. Selection and rejection is important in all phases of art — even in choosing or discarding ideas.

A new idea may either make or spoil an arrangement. The determining factor of a new idea is, does it strengthen or weaken the composition? Therefore, each new idea must be sound and easily integrate into the organization of the other parts in the unity and not be a disturbing note. Unless each idea, mark or brush stroke creates and preserves this unity, the harmony is disturbed and some major fundamental has been obviously violated.

Yet no student should ever be discouraged with such mistakes for they are part of the profession. The art of painting is a matter of seeing mistakes, overcoming obstacles and keeping fundamental principles always at hand. No one is ever so proficient that he can entirely ignore errors, side-step obstacles and forget principles.

Although we may vary our ideas or translate each principle differently, we should at all times have a thorough understanding and conviction concerning the primary purpose of each artistic factor. We should study and analyze the principles and their purpose. Each principle has an especial place in the unity of the picture, though in each picture these principles may be applied in any one of their infinite variations.

The essence of each principle is its main idea which may employ one or more of its variations to create one given quality. How to apply this idea to suit each particular picture is a problem for the individual student and not a problem for his advisor.

When suggestions about art and its factors are listed separately, the matter of artistic understanding appears

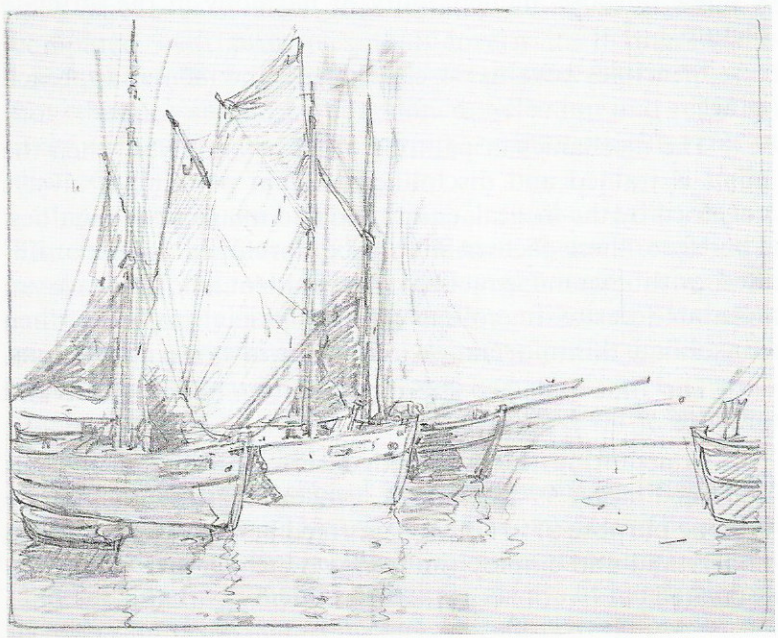
tremendous. The means of achieving artistic quality are varied and many. But the purpose of all items is toward a single purpose, namely unity or harmony in the ultimate picture.

Principles have to do chiefly with the mental approach in art.

The mechanics in painting are best improved when the mind is trained and disciplined. Actual painting is always governed by the mental, emotional and imaginative faculties. Therefore, these factors should be developed and coordinated with manual practice. The student should have an insatiable desire to collect all possible information, then consolidate this information in forming hiw own convictions.

The first and last important matter in the study and practice of art is knowledge.

In acquiring this knowledge, serious thought, analysis and meditation is needed. A general idea of the purely esthetic purpose of art must be formed before we can hope to understand and employ the means by which artistic quality is created.



Breton Tuna Boats *Pencil 12 x 14*

ADDENDA

By Evelyn Payne Hatcher

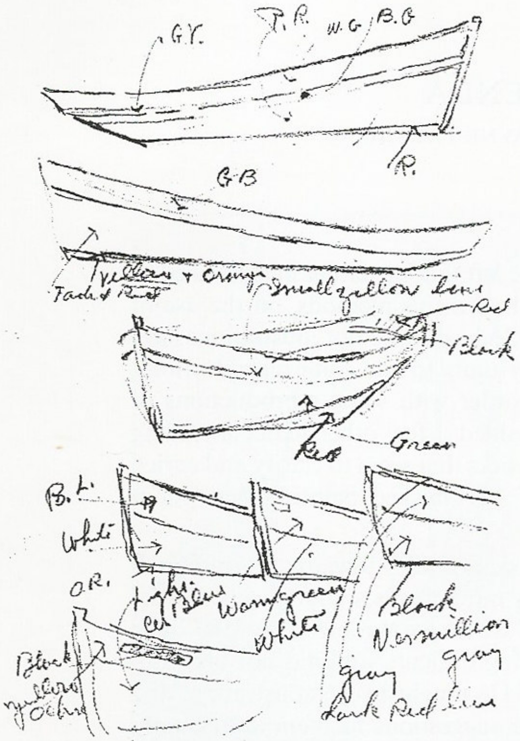
It is clear from the material he left that my father had planned to include sections on the steps involved in his methods, on the use of color, and on painting in tempera. Some of his color illustrations have been preserved, and with the opportunity to add color reproductions, we put these into some kind of order with some reproductions of his work. In this edition, I have added a few other items, including some of my mother's lessons and works that seem to clarify and enrich his text, as well as a number of his finished painting that put it all together.

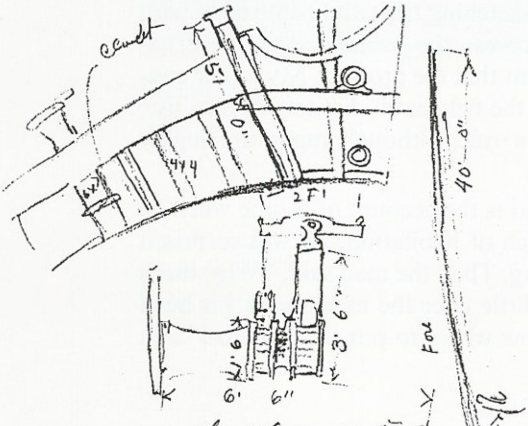
My parents shared many basic attitudes towards art, although their styles were very different. My mother was a good teacher, articulate and well organized in terms of preparing lessons on the basic principles. My father found teaching difficult, and did not take students until the Great Depression. He taught by demonstration, and took students outdoors and made suggestions to them individually. Both of my parents expressed exasperation with beginners who expected to go out on one or two sketching trips and come back with finished works of art; it was the process, the learning, even the struggle that was to them more important that the product. My father considered his color sketches made in the field as studies for his own use; he did not sign or sell them as a rule, although many are highly regarded today.

A favorite story about my dad is the account of a time when he was out sketching, far from any sign of habitation. He was surprised to find a man behind him, watching. Then the man said, "Why, that's nuthin' but puttin' on daubs!" A little later the man shook his head and said, "But you sure gotta know where to put them daubs!" and walked away.

Methods

Learning where to put them daubs is what his book is all about. It was interesting to see all the study that went into any subject that my father painted. He worked with anatomy of horses, although he rarely painted them in a detailed way. He sketched the rigging of various types of fishing boats, and made a detailed scale model of a Breton fishing yawl, yet if a pulley appeared at all in a finished work, it was


G.Y.
T.R.
W.G
B.G
R.
G.B
Yellow + Orange
Small yellow line
Red
Black
Red
Green
B.L.
White
O.R.
Warm green
White
Black
Vermillion
Gray
Gray
Dark Red line
Black
yellow Ochre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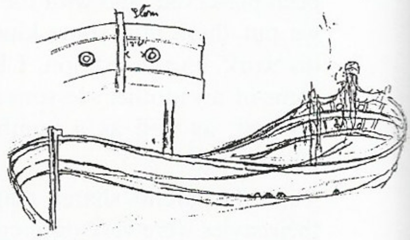
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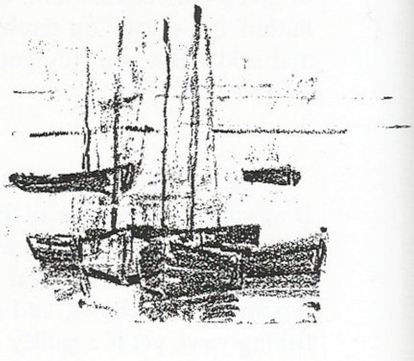
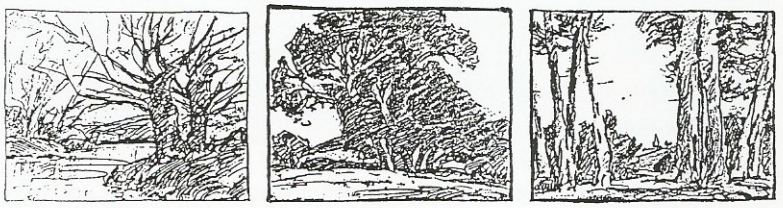


not more than one of those daubs. Examples from his notebooks show that sometimes the sketches are studies in the shape or the structure of his subjects, sometimes they are thoughts as to the ways the subjects could be arranged to make an interest composition. He always has a small notebook in his kit, and often one in his pocket, along with a short 6B pencil. (See opposite, and p. 61).

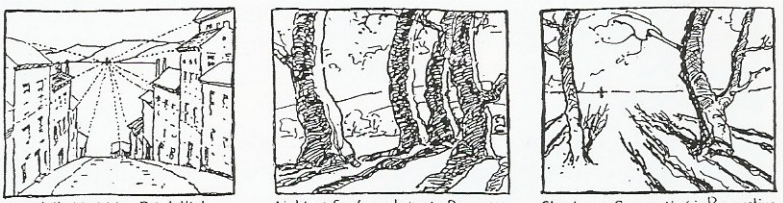
Sensitivity to the natural world meant that composition was not only a matter of good design in the abstract sense, but involved the knowledge of the subject so that the composition would bring out its characteristic qualities and the feeling of the scene. Trees provide an



example; the detailed anatomy of trees is involved in appropriate composition, and he made many studies of trees both in pencil and color.

Perspective

When houses and buildings are included in a landscape, a knowledge of linear perspective is necessary (p. 70). It is often not realized that the same principles apply to natural landscape, for example, shad-



ows on the ground must fall so that they lie in the directions of the vanishing point. (See also Plate XI, p. 97).

Color perspective involves both hue and value (p. 72) The painting of the Grand Canyon (CP5B) shows a bold use of color perspective that gives not only a sense of distance but of depth. It is the use

of color that enabled him to show mountains and cliffs that are softened by distance and atmosphere, and yet retain their solidity and structure. Studies of rock formations for structure of course played a part (CP-10D).

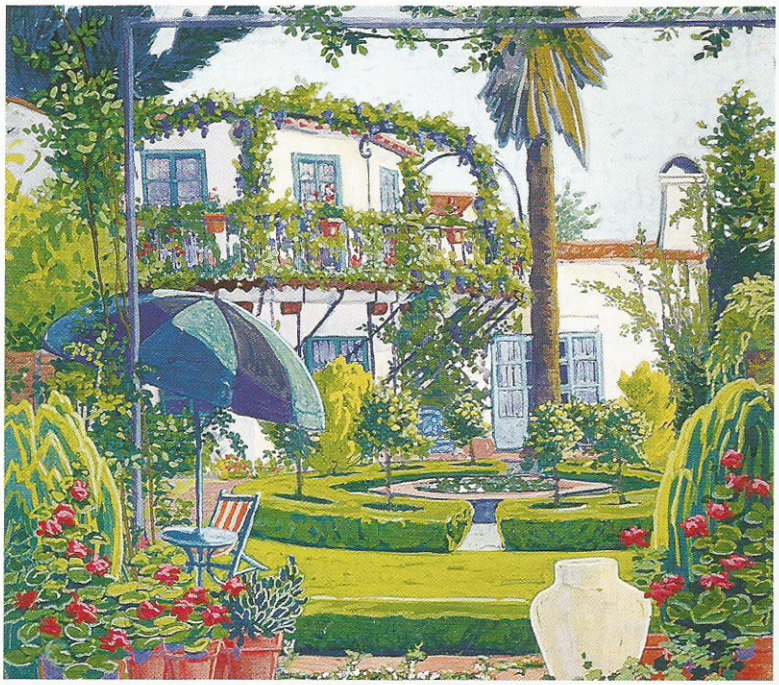
The scale of values is also important in dealing with "the colors seen outdoors and the pigment of canvas" (p. 94). In order to give light to the sky or sunlit areas, for example, the darks of the foreground are painted with colors much darker than the eye sees. It is this relationship of dark to light that permits harmonizing modifications of bright areas to get atmosphere and depth of field (CP-10F).

My parents, who used similar palettes and shared many ideas about art, had very different styles. And some of their teachings show differences in approach. My mother's way of drawing was often very different from the sketchy way practiced and recommended by my father. She constructed shapes, and had a great sense of the solidity of forms. After all, she came to easel painting from commercial art, having been nationally recognized for her billboard designs, while my father came from a career as a scene painter in the theater.

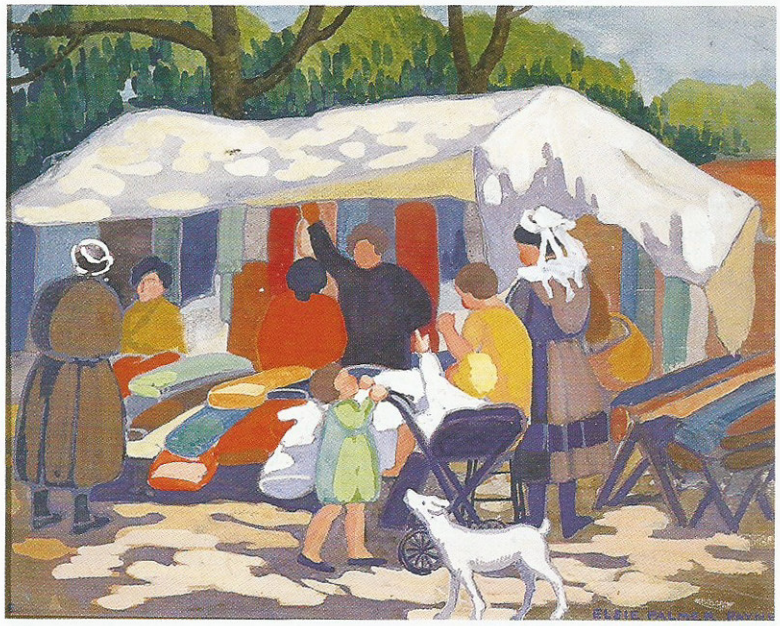
For example, my father said (p. 64): "It...helps to get away from the habit formed by many students of drawing an outline around each subject, then filling the boundaries with color — an inartistic habit."

Yet I noticed that Mother sometimes filled in the outlines, and there are styles that to a large extent depend on line and local color, as in many Japanese ukiyo-e prints. But Mother's preferred subjects were people and human surroundings, while he portrayed light and air and great distances. And, of course, at that point he was writing about creating a good composition, not on drawing an object. That he recognized the worth of other styles can be seen from his remarks on decorative style (p. 65).

Mother experimented with many media and styles. She like opaque watercolor (gouache) for outdoor sketching, as it dries quickly and one can add to the composition by drawing items with a brush over existing work. In this case she drew rapidly and sketchily. Plein aire painters seldom paint larger works in the field, because the light often changes too rapidly. Sometimes as in early morning and near sundown, very rapidly indeed. One suspects that Dad's oil sketches were done in less than half an hour.



Elsie Palmer Payne *Gouache 12 x 13*
"A California Home"



Elsie Palmer Payne *Gouache 12 x 15*
"Dry Goods Brittany"

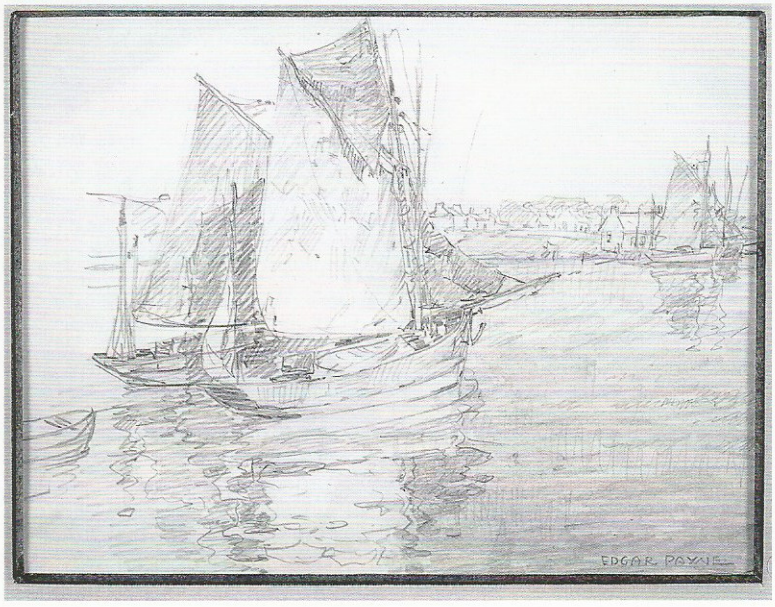
ADDENDA

While the basic principles of composition remain the same, different mediums are often quite different in technique, especially when opaque paint such as oil of gouache is compared to a transparent medium such as wash watercolor.

A statement that recurs in the first chapter is that knowledge must precede execution. I'm sure he did not mean book knowledge primarily; he meant that one should learn to see artistically by drawing and by experiment before trying to produce a finished work of art.

It is interesting to learn how many different ways there are to approach the process of drawing. One has to adapt one's method to the subject, the medium, as well as one's own preferences (p. 62). Dad planned compositions with pencil drawings and so was able to paint rapidly at the easel without laboring over layout. This book grew out of those many thoughtful evenings.

Both my parents insisted that practice in drawing from nature teaches one to really see, which is rewarding in itself. The more you draw what you see, the more you see. And only those who can draw well can modify or distort the image effectively for an artistic purpose.

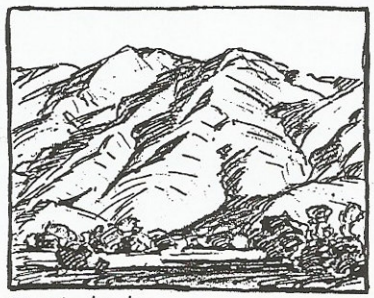


Breton Boats *Pencil 8 x 10*

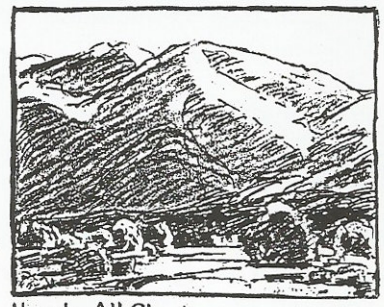
ADDENDA

Steps in the Painting Process

The first step in his method was to select and arrange the elements of the scene he wished to use (Chapter II). When he had decided what the main subject was to be: trees, sky, hills, water, etc., he then tried out differing compositions. (Plates VII to X). He did not draw many of these when working outdoors sketching, but went through the process mentally. In planning studio paintings he made many pencil sketches, often in the evening, trying out different compositions and planning the next day's painting.



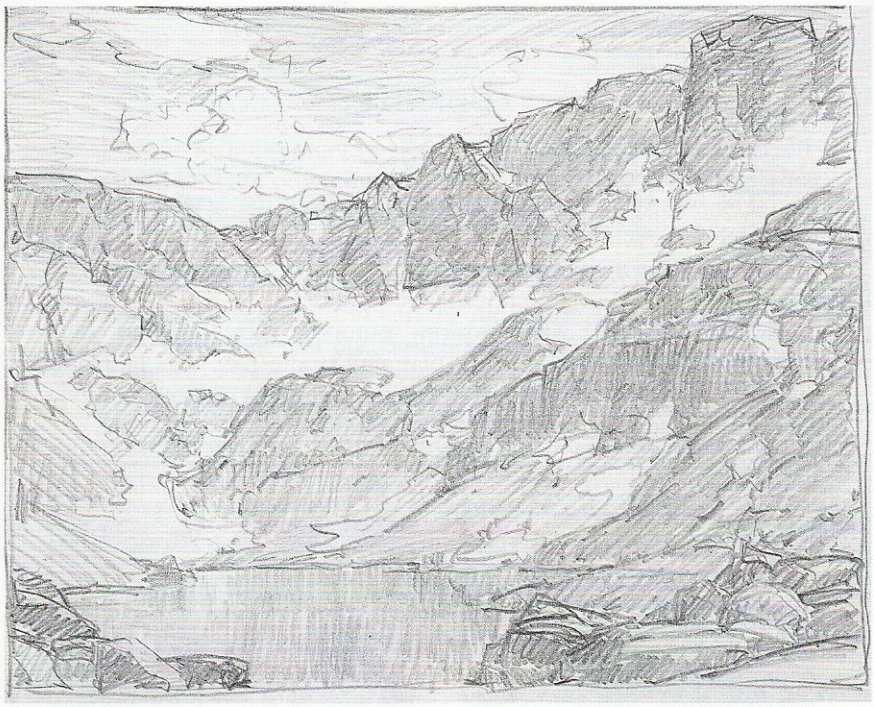
Mostly Light



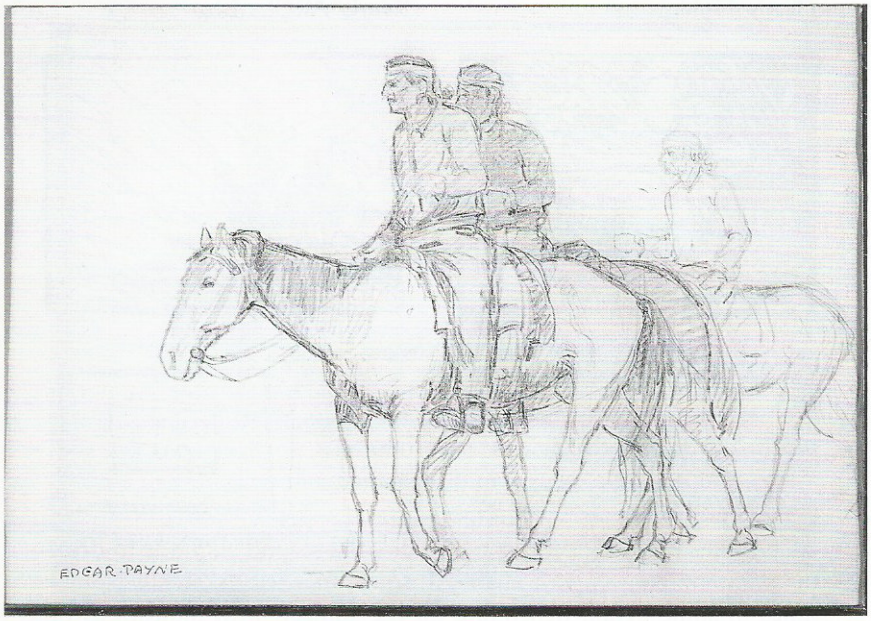
Nearly All Shadow

In the field he sometimes used a little cardboard frame to view a part of the scene and to help select and visualize the composition.

Either in the field or in the studio, the second step was to draw the scene on canvas with charcoal, sometimes very sketchily, sometimes in some detail, depending on the subject, with indications of darker areas.



Sierra Lake *Pencil 7 x 9*



Navajo Riders *Pencil 11 x 14*

The third step was to establish the pattern of darks and lights (values) by painting a wash or stain (often thin red ochre) over the dark or shadowed areas (CP-9A and CP-9B).

Fourth, working all over the canvas, he used thin paint to establish the color scheme (CP-9D).

Fifth, thicker pigment was applied to the dark areas in hues that would be appropriate for the shadowed places — for example the dark trees in CP-9D. Then applying heavier paint, he gave attention to the solidity of forms, "modeling," (p. 78). He worked to some extent from dark to light, as is traditional in oil painting, but also tended to work all over the canvas to maintain the relationships between dark and light, warm and cool, in accordance with the color scheme he had in mind, leaving only the highlights for the last.

The steps outlined above were those used for oil painting, but he followed very similar procedures when he worked in opaque watercolor (tempera), which is rather unusual. In both he often covered the whole work with wash or stain in transparent color (CP-9F) and added the opaque color in daubs as in oil painting. The underlying color often showed in small areas between daubs, giving vibrancy to the finished work. At times he used a colored paper to give this effect (CP-9C and CP-10A).

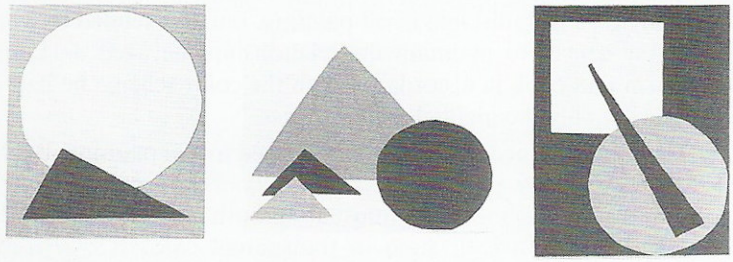
When I was told that many copies of this book are assigned by art teachers, I began to think about using it as a teacher, or how I would see it as a student. When one is learning, especially at first, there are so many aspects of painting that one is trying to remember that it can be discouraging because the results do not come out as one had hoped. My mother's lessons on basic principles kept occurring to me and I thought that dealing with one aspect at a time, as she had her students do in a series of exercises, would be a great help. Then when one is before a scene to be painted, these aspects can be tackled in some kind of order, instead of chasing each other around in one's head.

My father discusses the importance of the basic principles (pp. 5-8) but mother analyzed them and spelled them out for beginners. Here I have selected a few that directly relate to the material that has gone before in this volume. The material I am drawing on is in a folder with some of her notes and plans to do a book, and some of the illustrations were probably done by students, as it was her habit to set the problem and let them work it out. The rest is what I remember, or in some cases, what I have learned from my own work.

ADDENDA

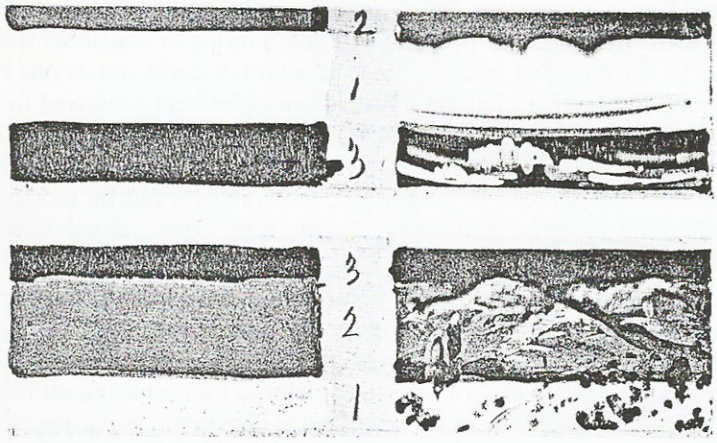
In the examples below you can see how Dad laid out the darks and lights of the composition as he was drawing it. He was aware of grades of dark and light all along while most beginners think first in terms of local color.

One of the exercises Mother used called for learning to make compositions with black, white and grey only. She thought that even persons of considerable experience would benefit from exercises that help one to see in these terms.



Arrangements of paper cut-outs

In one exercise, she had the students paint strips of black, white, and grey in varying proportions and varying orders, then add landscape touches to half of the strips.



ADDENDA

Dad's use of the word "line" applies usually to the structural lines of composition, not to the quality of individual pencil or charcoal lines. But the soft 6B pencil he used gave great variety to the lines in his composition drawings, qualities that do not show in the illustration in the text.

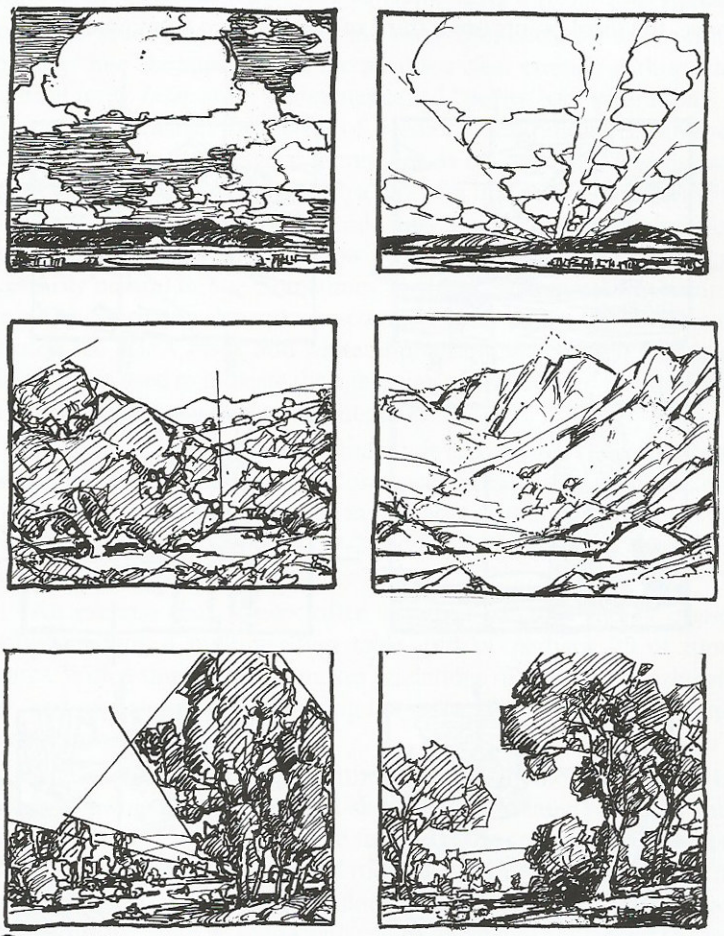


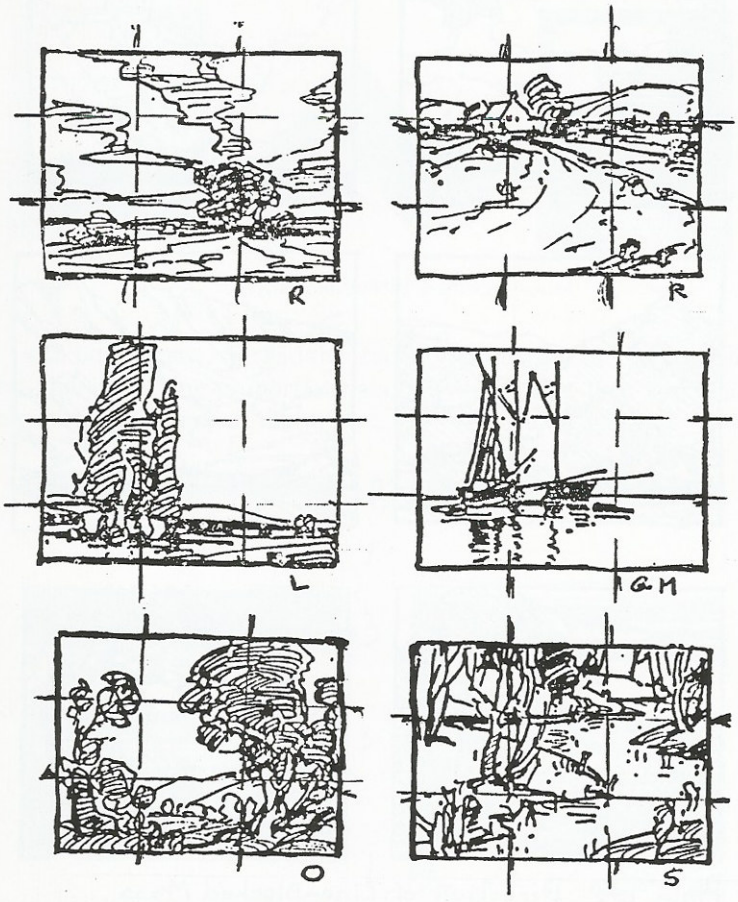
Plate LX Direction of Line-Blocked Mass

Previously unpublished illustrations recently discovered in the Payne archives.

ADDENDA

Compositions can be analyzed in different ways. I am sometimes surprised at the way some great work of art is diagrammed in an art history book, as I had seen the patterns somewhat differently.

Two main schemes can be combined. For example, the simple basic of the power of thirds often can be seen in other patterns. This can sometimes serve as a test of the layout, and help one to judge the effect. Not that in a great many of the types shown in the drawings above, the focal points are a third of the distance from an edge.



ADDENDA

Color

In the text he advocates preparing one's own spectrum for the knowledge one gains. Standard color wheels are easy to find in books, but there is no substitute for making one's own. (p. 88ff).

For a long time I found it difficult to understand the terminology of color, so I offer some definitions here: *Hue* is what is usually called "color"; the blueness or redness or greenness of a color. Hue may be thought of as the position of color in a pure color circle. He does not use the term "hue" because he felt the meaning clear enough without this technical term. *Intensity* is sometimes called "purity" or "saturation". It refers to the brilliance or clarity of a color. "Saturation" is, however, sometimes used with reference to mixture, as on page 88. *Shade* is used in the color circle (p. 90) to indicate a mix of a hue with its complement, to make it less intense, more neutral. But "shade" is sometimes differently used to mean areas in shadow — these are dark in value but not necessarily neutral in hue. Sometimes "a shade" is even used to mean a hue, so the meaning depends on context. *Value* refers to lightness or darkness (p. 78). A black and white photograph depends on a scale of values. *Tint* is used to indicate the lightening of the value of a color (hue) with white, and thus refers to a light color.

Once one has a complete, home-made color chart, one can experiment with color combinations. Color experiments using basic ideas, one or two at a time, are recommended in the short section of color, and suggested by the color illustrations CP-2 and CP-3. Certainly he also experimented for his own use.

An exercise that is now often assigned in color theory classes involves making a multiplication table grid of perhaps 25 or more squares. With a single hue one makes gradations of shade in one dimension, and gradations of value along the other. This really brings home the enormous variation possible.

An interesting experiment with the "soup" method (p. 92) can be done by drawing a series of small sketches of the same scene, all very much alike. Color is applied to the first just as it comes from the tube, naive style; blue sky, green trees, red roof, yellow flowers and the like. The second is painted with the same colors to which white has been added. For the third, a "soup" is made with yellow and white and added to each and every color used. Soup for subsequent sketches is made with blue, red, green and so forth, each with white, one at a time.

ADDENDA

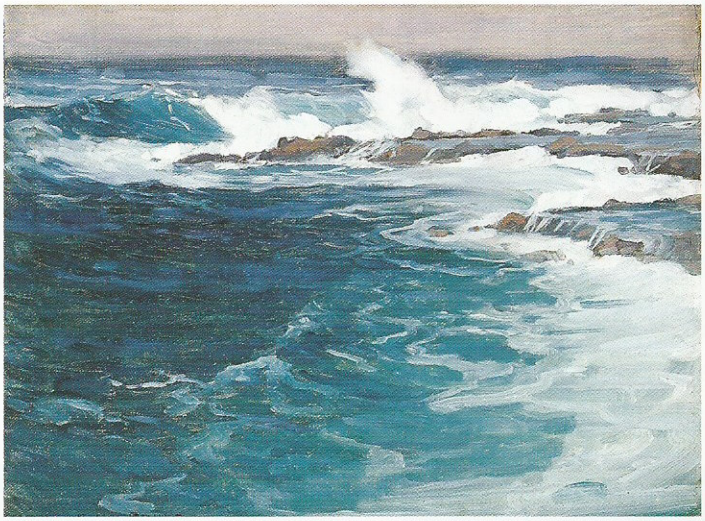
Perceiving a scene in terms of a single pair of complementary colors and then limiting one's pallet to those colors and white for use in painting is also an interesting and revealing experiment. The technique is to find the one dominant color, like the yellow-green of spring, or blue shadows on snow, and then paint the other parts of the scene with that color mixed in varying proportions with its complement and with white.

A variation of the use of complements employs the harmonious colors on each side of one of the complements, "split complements," as the yellow-orange and red-orange contrasted with blue (CP-10E). Even when very intense, contrasted warm and cool colors can be harmonized by gradation (CP-3A, CP-3B).

The underlying principle of his approach to color, and to art in general, is the balance of *vitality* (contrast and opposition) with *harmony*. Vitality and contrast come from the use of brilliant colors, the opposition of light and dark values, of complementary hues, and of warm and cool colors. Harmony is achieved by the use of a pervading color, by modifying complementaries with their opposites, by gradation of value and hue. Also, horizontal structural lines evoke quiet, diagonal ones vitality. In some paintings the harmonies are more in evidence, in some it is the contrasts, but all include both. The selected color works in this section illustrate his ways of achieving this basic goal.

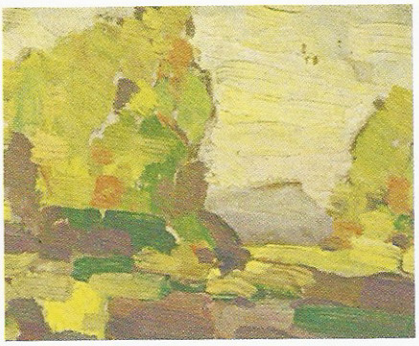
Evening *Oil 24 x 28*

Courtesy of the J. Dutra Collection



CP-1A Breaking Surf, Diver's Cove *Oil 13 x 17*
Laguna Beach circa 1915

CP-1B Laguna Beach circa 1930 *Oil 12 x 15*



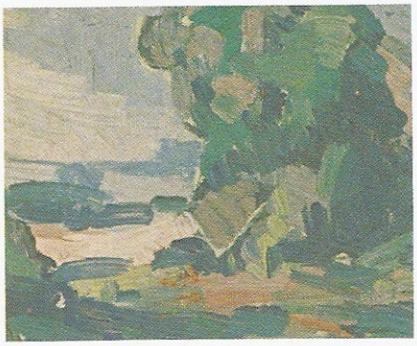
A

B

Yellow with purple

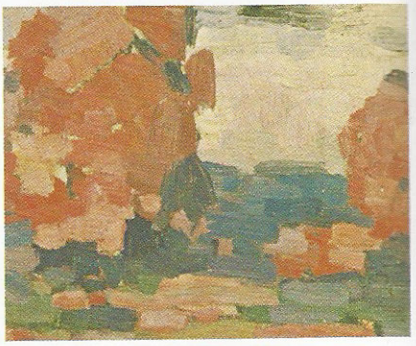
Purple with yellow

COMPLEMENTARIES



C

D



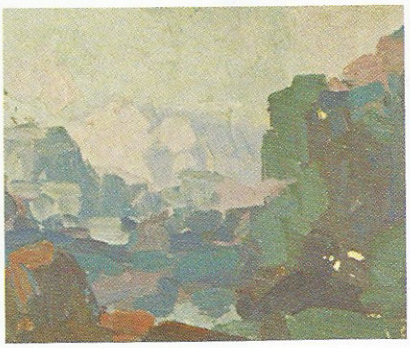
Blue with orange

Orange with blue

COMPLEMENTARIES

E

F

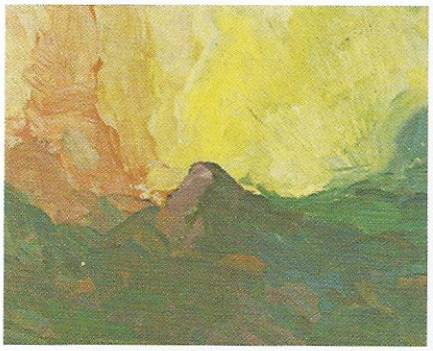


Yellowish tint

Cool colors

HARMONIES

CP-2 Color Relationships



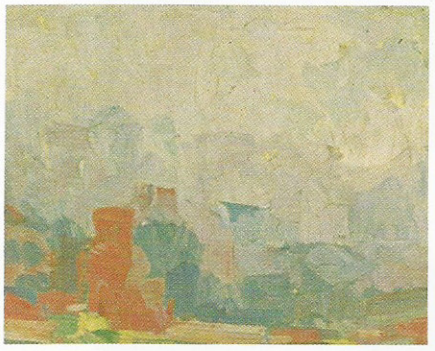
A

B

Warm with cool

Cool with warm

COLOR CONTRASTS



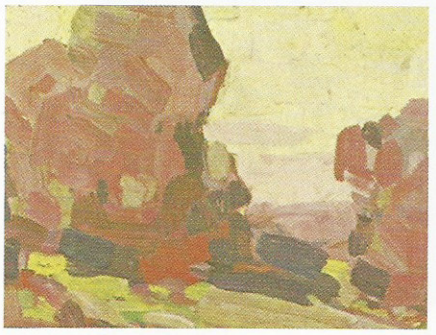
C

D

Gray predominating

Warm yellow predominating

SHADE AND SATURATION



E

F

Purple-red and green-yellow

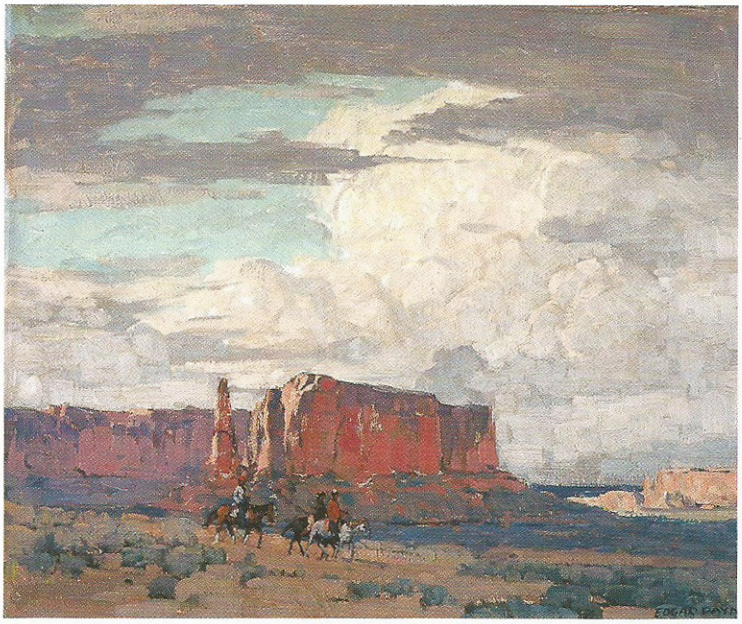
Neutral pervading

COMPLEMENTS AND NEUTRALS

CP-3 Color Relationships

CP-4A Swiss Village *Oil 12 x 15*

CP-4B Mountains in Switzerland *Oil 28 x 34*

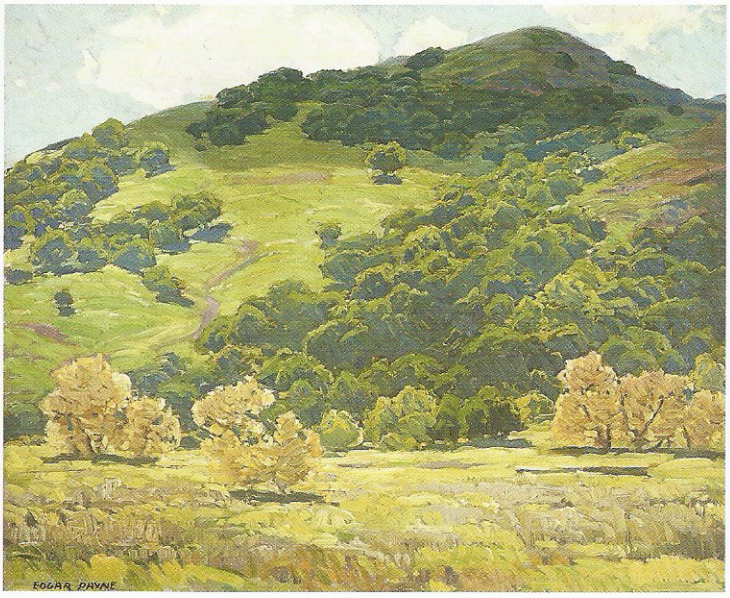


CP-5A Red Mesa *Oil 25 x 30*

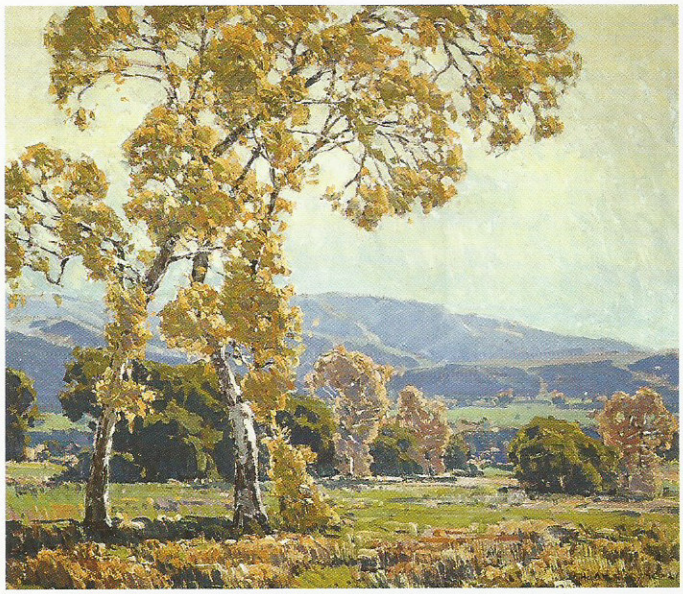
CP-5B Grand Canyon *Oil 20 x 25*

CP-6A Oak Trees *Oil 20 x 24*

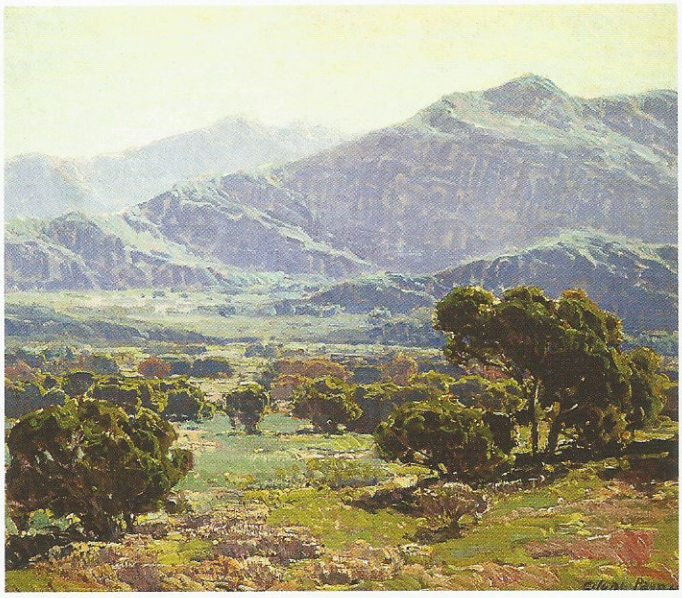
Courtesy of George Stern Fine Arts



CP-6B San Juan Capistrano *Oil 28 x 34*



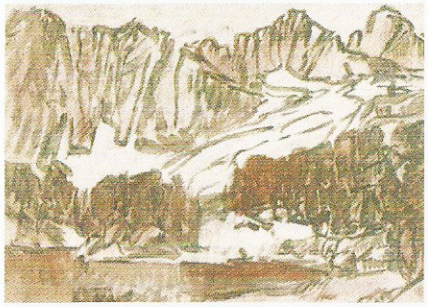
CP-7A Santa Paula Sycamores *Oil 24 x 28*
Courtesy of The Irvine Museum



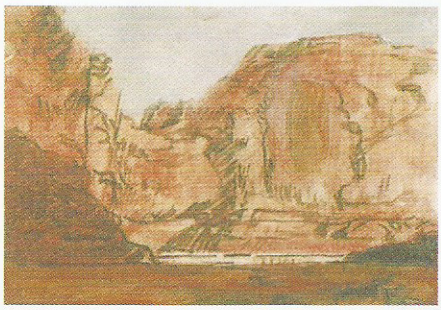
CP-7B California Landscape *Oil 24 x 28*
Courtesy of The Irvine Museum

CP-8A *Gouache 12 x 12*
"At Anchor" Italian Boats

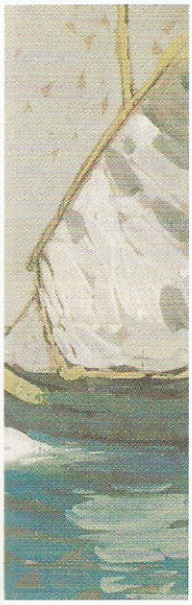
CP-8B *Italian Boats* *Oil 20 x 24*



A

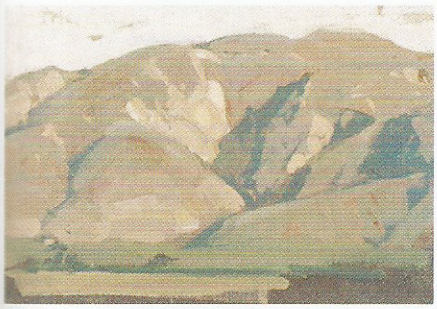


B



C

D



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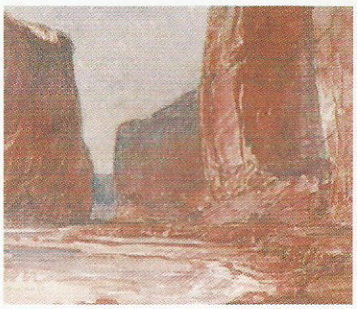
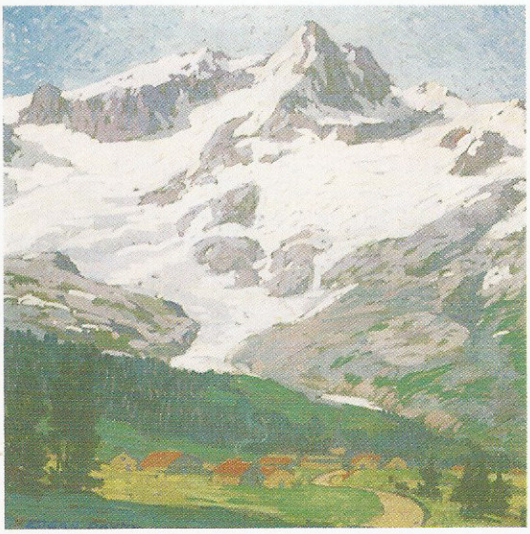


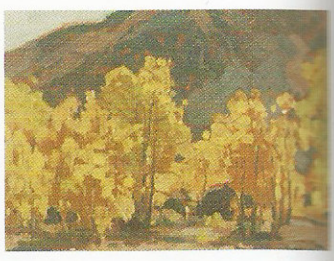
F

CP-9 Unfinished sketches (EAP); oil, A, B, E, D. Gouache, F. Gouache on colored paper, C.

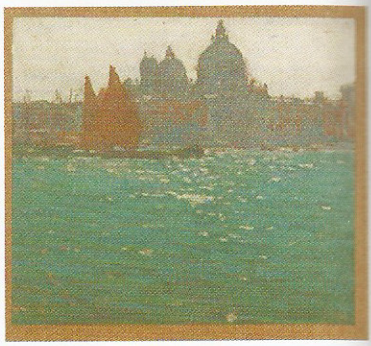
A



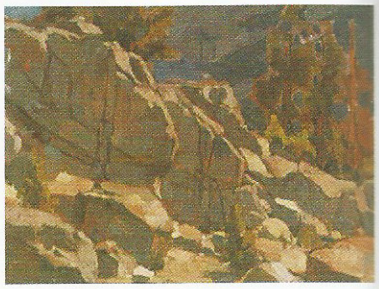
B



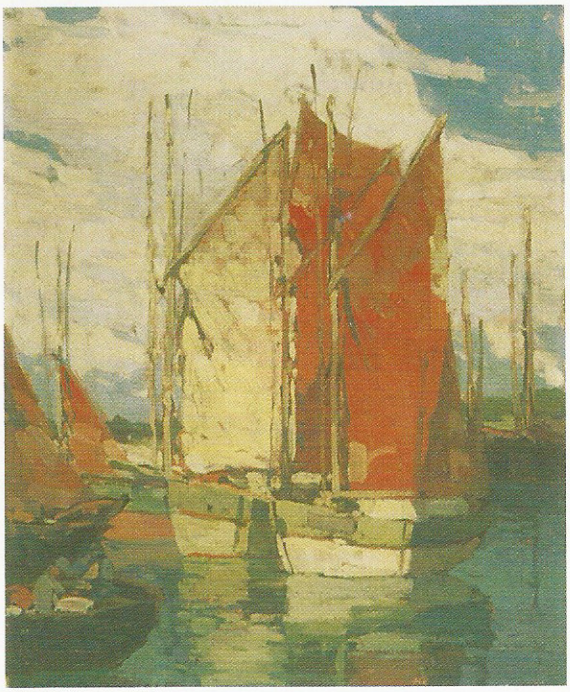
C



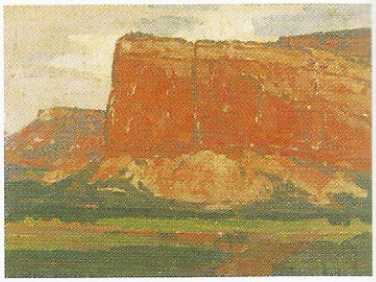
D



E



F



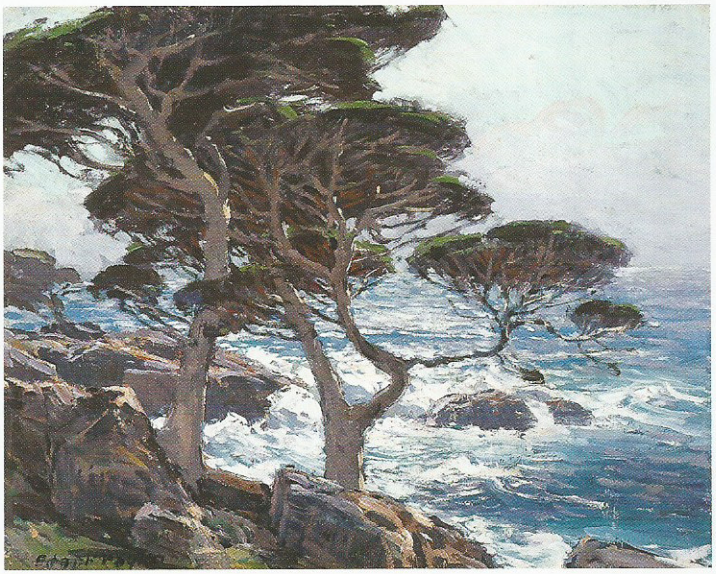
CP-10 Sketches made outdoors: A gouache. B, C, D, E, F oil
(E – Courtesy Wiesman Art Museum University of Minnesota)

CP-11A Sardine Boats, Adriatic *Oil 16 x 20*

CP-11B Big Pine Lake, Sierra *Oil 25 x 30*

CP-12A Chateau Briand *Oil 9 x 12*

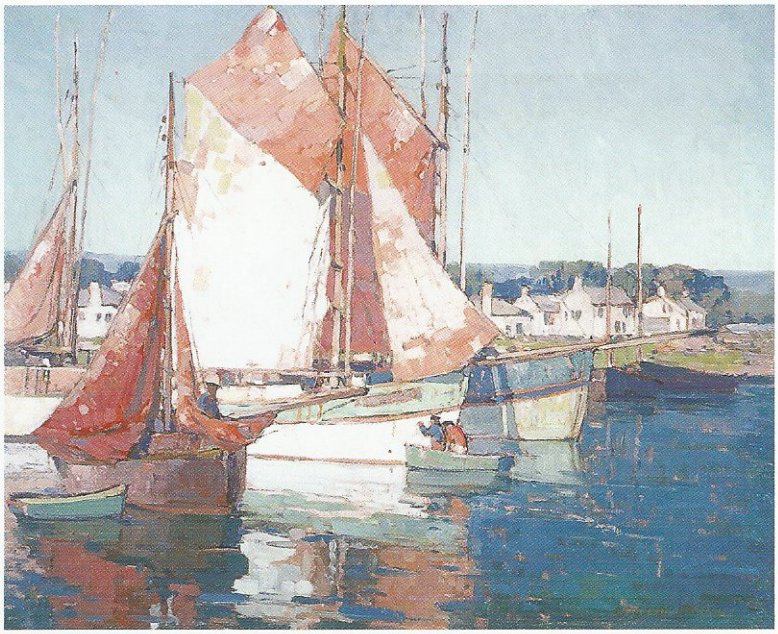
CP-12B Brittany Harbor *Oil 28 x 34*
Courtesy of the Redfern Gallery



CP-13A Monterey Cypress *Oil 15 x 18*

CP-13B Sierra Lake *Oil 24 x 28*

Courtesy of The Flaxington Collection



CP-14-A French Fishing Boats, Concarneau Harbor *Oil 28 x 34*
Private Collection

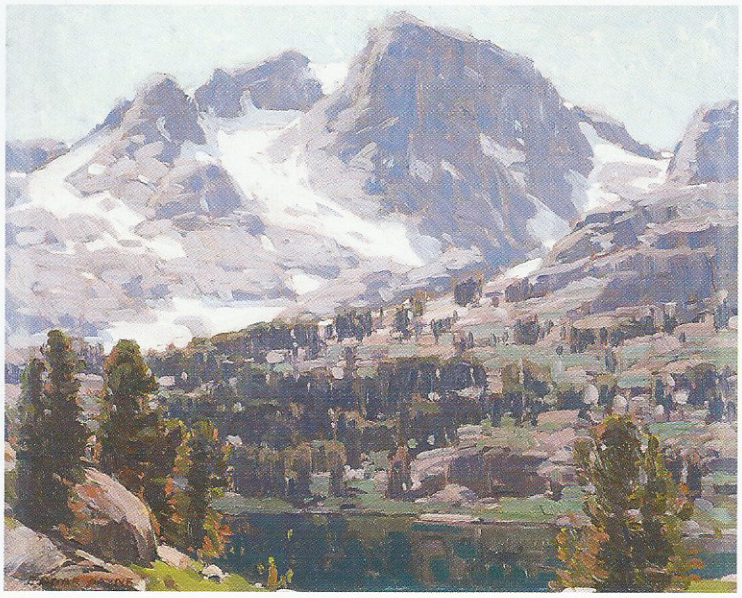
CP-14B Sierra Lake *Oil 9 x 12*
Courtesy of The Flaxington Collection

Students of Asiatic art have noted the importance of "negative" or "empty" space in Chinese landscape painting. The misty featureless area that lies between the foreground and the mountains is analogous to silence and evokes the mystic and the spiritual.

In Canyon de Chelly, I find this quality in the view through the opening to which the eye is led by every aspect of the composition.

CP-15 Canyon de Chelly *Oil 25 x 30*
Courtesy of the Don Bennett Collection

CP-16A Hills of Lavender *Oil 12 x 16*



CP-16B Lake Ediza, Mammoth Region *Oil 24 x 30*

Established in 1969, DeRu's Fine Arts has served the discriminating collector with outstanding examples of Early California Impressionist and American art. For over 35 years we have been privileged to work closely with Edgar Payne's daughter, Dr. Evelyn Payne Hatcher. As the Official Representative of Edgar Payne's Estate, we have handled hundreds of his paintings and drawings, and are considered the final authority in authenticating his works. DeRu's Fine Arts has been a major advisor in the assembly and preservation of the collections of museums and many private and corporate collections both in California and across the Untied States. We are actively purchasing and selling works by Edgar Payne and other artists of his period.

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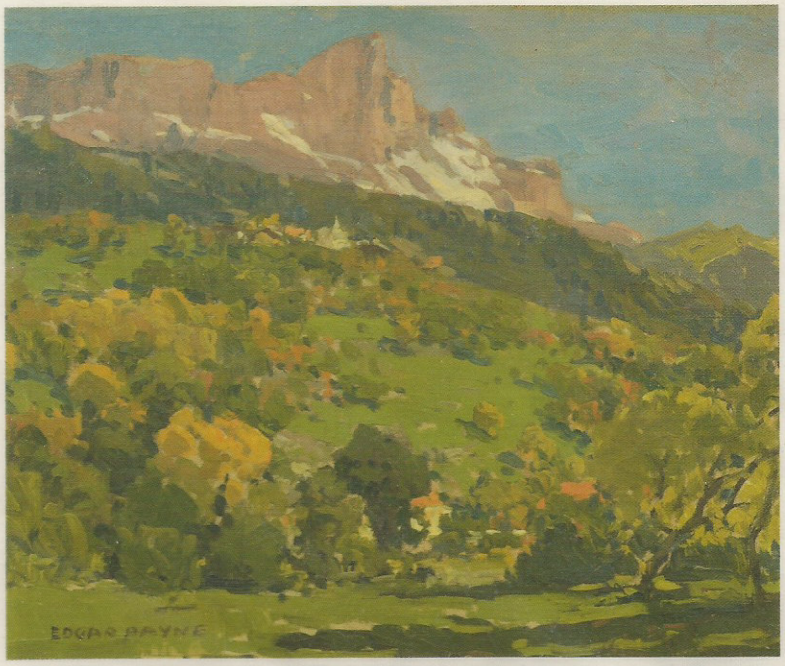
Website: www.Derusfinearts.com

Oil Painting *Brittany Boats* *10 x 12*



Oil Painting *Valley of St. Gervais* *12 x 16*

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