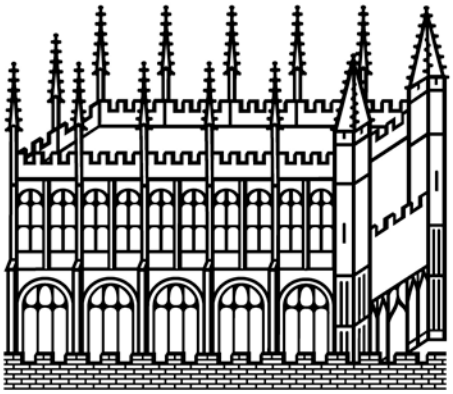


Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

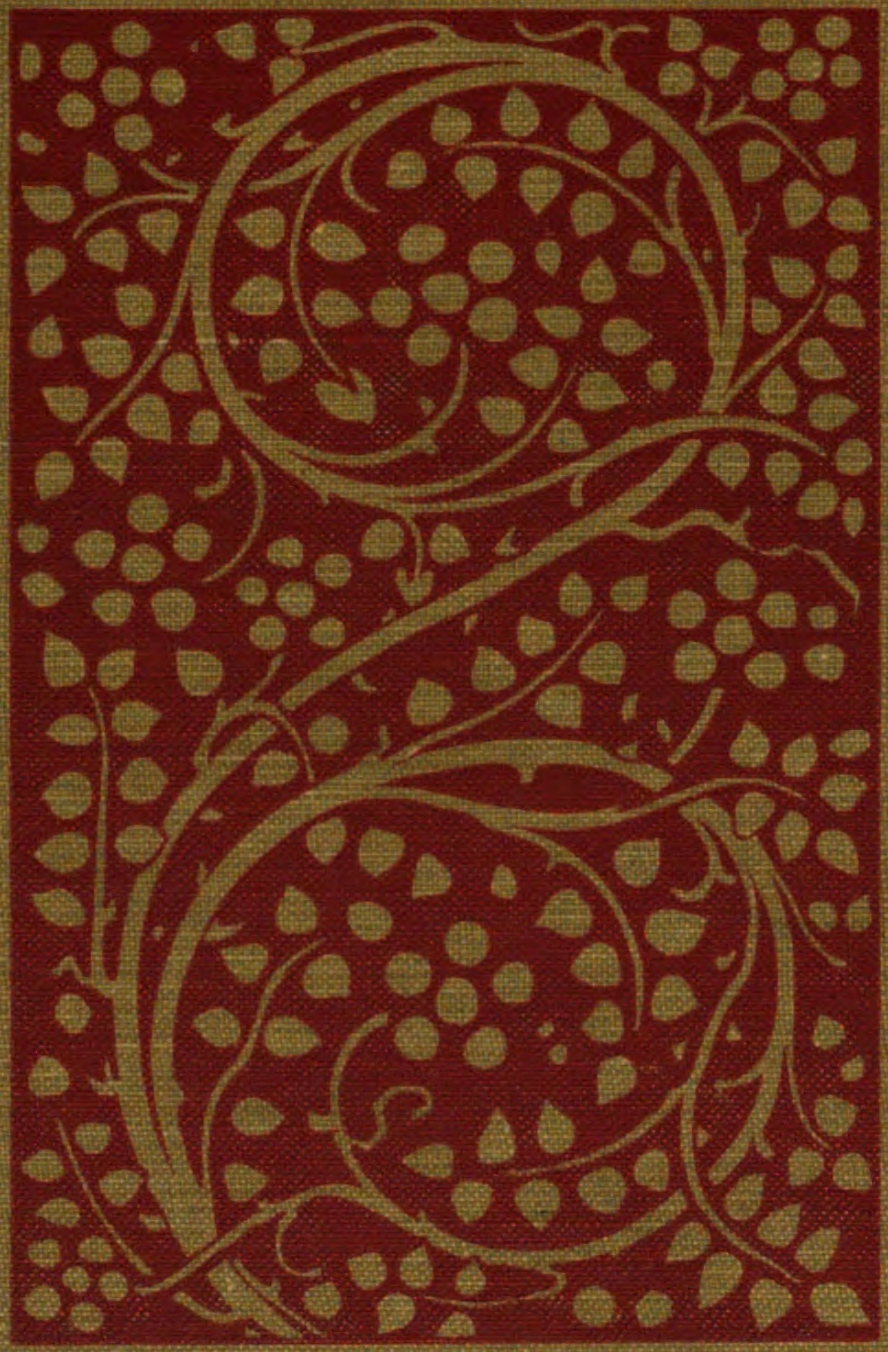
For more information see:

http://www.bodleian.ox.ac.uk/dbooks

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

LANDSCAPE PAINTING

ADRIAN STOKES, R.A.



17013 e. 13

LANDSCAPE PAINTING

The New Art Library

"The admirable New Art Library."—*Connoisseur.*

NEW VOLUME.

The Art of Etching.

By E. S. LUMSDEN. With about 200 Illustrations. 21s. nett.

Also EDITION DE LUXE, with four original etchings by the author. Limited to 150 copies. Price 5 guineas nett.

Landscape Painting.

By ADRIAN STOKES, R.A. Lavishly Illustrated. 15s. nett.

RECENTLY ISSUED.

Perspective.

As applied to pictures with a section dealing with architecture. 472 Illustrations. 18s. nett. By REX VICAT COLE.

"Makes perspective quite fascinating."
Aberdeen Journal.

"An indispensable book to the student of art."
Daily Graphic.

Water Colour Painting.

By ALFRED W. RICH. 60 Illustrations. 10s. 6d. nett.

"Mr. Rich's work has placed him among the comparatively few water-colourists of to-day who count, and the work of his students proves that he can teach."—*Saturday Review.*

The Artistic Anatomy of Trees.

By REX VICAT COLE. Over 500 Illustrations. 15s. nett.

"Like all the volumes of the New Art Library, thorough in its teaching, eminently practical in its manner of presenting it, and spendidly illustrated."—*Connoisseur.*

The Practice and Science of Drawing.

By HAROLD SPEED. 96 Illustrations. 10s. 6d. nett.

"No work on Art has been published in recent years which might be more advantageously placed in the hands of a young student. Every page shows robust common sense expressed in a clear style. . . . We imagine that Mr. Speed is an admirable teacher, and cordially recommend his treatise."—*Athenæum.*

The Practice of Oil Painting and Drawing.

S. J. SOLOMON, R.A. 80 Illustrations. 10s. 6d. nett

"If students were to follow his instructions, and still more, to heed his warnings, their painting would soon show a great increase in efficiency."
Manchester Guardian.

Human Anatomy for Art Students.

By Sir ALFRED DOWNING FRIPP, K.C.V.O. 159 Illustrations. 15s. nett.

"Combines the best scientific and artistic information."—*Connoisseur.*

Modelling and Sculpture.

By ALBERT TOFT, A.R.C.A., M.S.B.S. With 119 Illustrations. 15s. nett.

"Will be found an invaluable aid to the student. . . . Takes the student step by step through the various technical processes, the text being supplemented by over a hundred excellent illustrations."—*Studio.*

SEELEY, SERVICE & Co. LTD. 196 Shaftesbury Av.

BIBLIOTHECA · BODLEIANA

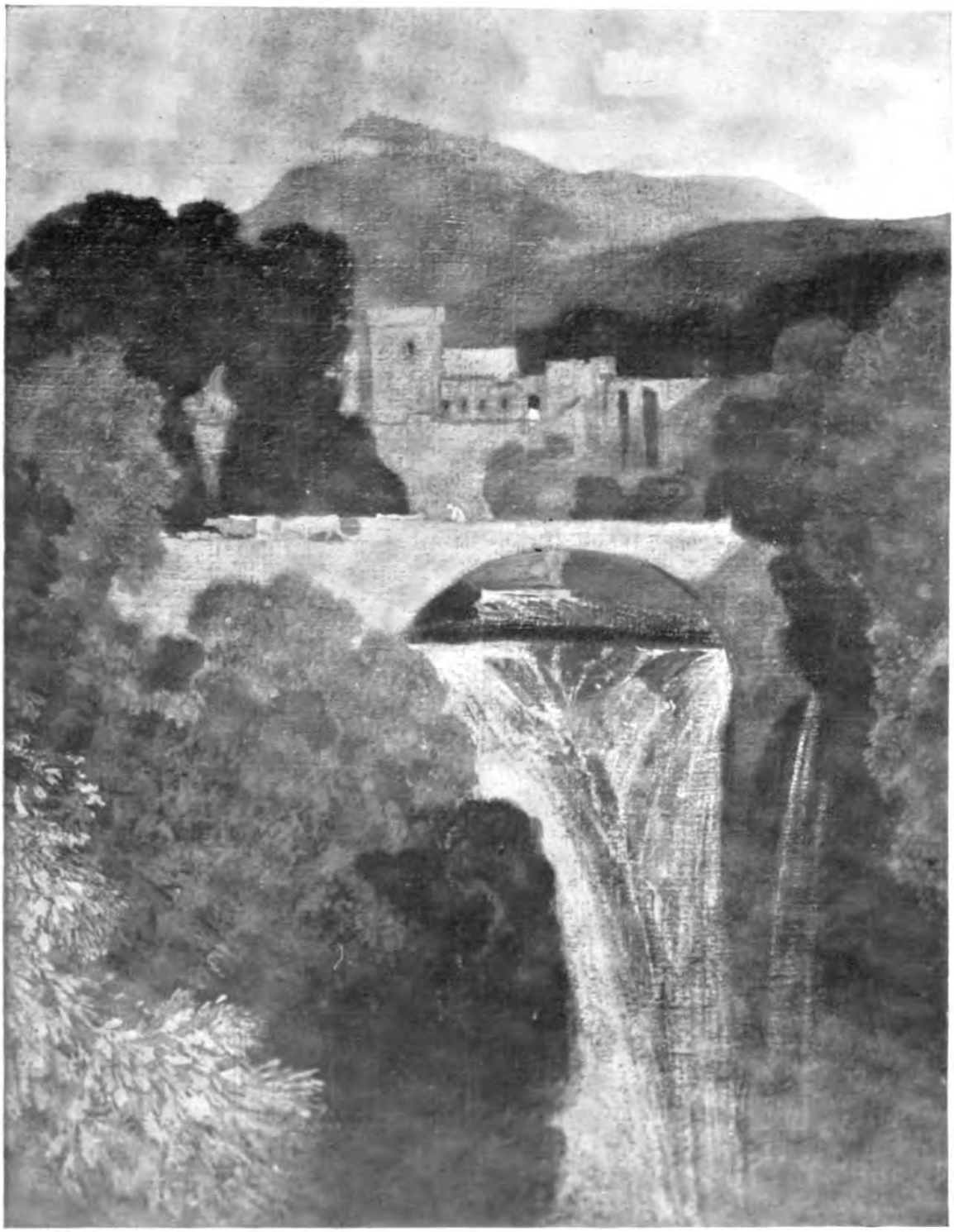


Illustration No. 1. *Photo, Campbell-Gray.*

WATERFALL. J. S. COTMAN.

22 × 17

An exceedingly fine example of the art of Cotman. It is grand in largeness of composition, lovely in quality and colour, and beautiful in line. The variety of straight lines and curves is especially admirable, and it has a noble and natural scheme of values. The scene has been grasped with distinction, as a whole.

By courtesy of Russell J. Colman, Esq

LANDSCAPE PAINTING

BY

ADRIAN STOKES, R.A.

Associate of the Royal Society of Painters in Water-colours

WITH 97 PLATES & DIAGRAMS

London
Seeley, Service & Co. Limited
196 Shaftesbury Avenue
1925

PRINTED IN GREAT BRITAIN

CONTENTS

CHAPTER I

PAGE

INTRODUCTORY 17

CHAPTER II

HOW TO STUDY 22

CHAPTER III

DRAWING AND COMPOSITION 43

CHAPTER IV

COLOUR 70

CHAPTER V

PAINTING 79

CHAPTER VI

GOING OUT TO WORK 125

CHAPTER VII

WATER-COLOUR, PASTEL, TEMPERA 139

CHAPTER VIII

SKIES AND CLOUDS 151

CHAPTER IX

MOUNTAINS 163

CHAPTER X

PAGE

WATER 175

CHAPTER XI

TREES 187

CHAPTER XII

FOREGROUNDS 195

CHAPTER XIII

MATERIALS 205

CHAPTER XIV

SOME LANDSCAPE PAINTERS OF THE PAST . . 219

INDEX 250

LIST OF ILLUSTRATIONS

I.	WATERFALL. J. S. Cotman .	*Frontispiece*
		FACING PAGE
II.	THE BENT TREE. J. B. C. Corot . .	24
III.	WALDIGE HÜGELGEGEND. Joachim Patinir	28
IV.	BATTERSEA BRIDGE. J. A. M'Neill Whistler	34
V.	TOWN. Dürer	44
VI.	WOMAN WITH TAMBOURINE. Turner .	48
VII.	MOUNTAIN SLOPE. Hiroshige . . .	50
VIII.	JAPANESE FIGURE. Yeisan . . .	62
IX.	LEVER DE LUNE. H. J. Harpignies . .	66
X.	LE PRINTEMPS. J. F. Millet . . .	82
XI.	LA VAGUE. Courbet	86
XII.	OLD CANAL, DORDRECHT. Jacob Maris .	90
XIII.	A STUDY. Adrian Stokes . . .	92
	A SKETCH. Adrian Stokes . . .	92

FACING PAGE

XIV. Weymouth Bay. J. Constable . . 96

XV. View of Delft. Jan Ver Meer . . 104

XVI. A View in Venice. Canaletto . . 112

XVII. Moonrise at the Mouth of the Yare. John Crome 120

XVIII. A Winter Afternoon in the South of France. Adrian Stokes . . . 132

XIX. Islands of the Adriatic. Adrian Stokes . 136

XX. Autumn in the Mountains. Adrian Stokes 144

XXI. Wild Cherry Trees. Adrian Stokes . 150

XXII. Chain of Alps from Grenoble to Chamonix. J. M. W. Turner . . . 166

XXIII. A Mountain Road. Adrian Stokes . . 172

XXIV. The Mystical Lamb. Jan Van Eyck . 222

XXV. Venus. Giorgione 226

XXVI. Marriage of Isaac and Rebecca. Claude Lorrain 230

XXVII. Death of Niobe's Children. Richard Wilson 282

FACING PAGE

XXVIII. HANNIBAL CROSSING THE ALPS. J. M. W. Turner 236

XXIX. THE WATER MILL. Hobbema 238

XXX. THE WATERING PLACE. Gainsborough . 242

XXXI. THE HAYFIELD. J. B. C. Corot . . 244

XXXII. ST. JEROME. Nicolas Poussin . . . 248

DRAWINGS, ANALYSES & PAINTINGS

PAGE

The Bent Tree 24

Full Moon over Calm Sea 36

Sun Shining on Foreground 38

Sea and Sand in Shadow with Bright Sky . 38

A Sparkling Sea, Higher in Tone than Sky or Sand 39

Tone Values (3) 40–41

Limiting Lines on Trees 45

Lines Limiting Mountain Peaks 46

Fishing Boats, Calais Harbour. J. M. W. Turner 47

Lines 48

The Use of Chalk 53

Instrument for Obtaining the "Golden Cut" 59

Composition (2) 61

Le Printemps 66

PAGE

LEVER DE LUNE 82

SETTING OUT THE PALETTE 93

VIEW OF DELFT 104

ENLARGING A DRAWING (1–2) 107

SQUARING OFF (3–4–5–6) 107–108

OSSA SEPIA OR CUTTLE FISH 118

SHOWING THE KIND OF NOTE WHICH MAY BE MADE AS AN AID TO MEMORY . . . 152

A RAPID DRAWING OF CLOUDS OVER THE SEA . 156

„ „ A CUMULUS CLOUD . . 160

SNOW AND ICE IN THE ORTLER MOUNTAINS. Adrian Stokes 168

A MOUNTAIN STUDY. Adrian Stokes . . . 178

AN AID TO PERCEIVING 176

REFLECTIONS (1–9) 178–183

DIMENSIONS OF BRANCHES (1–4) 188

LEAVES 189

COMPARATIVE ANATOMY—MAN 201

STUDIES OF COWS (2) 202

16 DRAWINGS, ANALYSES & PAINTINGS

PAGE

A Horse 203

A Cow 204

A Convenient Portfolio (1–2) 208

Using the Portfolio for Sketching . . . 209

Palette Knife 210

Scraper 210

Brushes Suggested for Sketching . . . 211

Motive Cutter 214

Diminishing Glass 214

A Useful Tent Screw 215

Canvas Carrier 216

LANDSCAPE PAINTING

CHAPTER I

INTRODUCTORY

Of the various schools or kinds of landscape painting, Primitive, Classic, Romantic, Naturalistic, Impressionist, Post-impressionist, and those derived from the two last named, I propose to dwell on the teaching of the Naturalistic School, while occasionally referring to other forms of the art.

It is the school in which I was trained, and of which I am best qualified to write.

Art fashions come and go—often with astonishing rapidity—but work that is based on intelligent study of nature, and is executed with fine feeling, will be recognised, sooner or later, and is likely to gain the permanent appreciation it deserves. Beautiful examples may be found in Chinese paintings dating as far back as the twelfth century, in early Persian and Japanese art, and that of the European "primitives," each with distinct characteristics, but all founded on love and appreciation of nature.

The term "primitives" is generally applied to those artists who lived in the centuries imme-

diately preceding the Renaissance. The earlier painters of that time, when introducing landscape—as they did, with fine decorative taste—employed it as accessory to figures and buildings, to decorate the spaces between them. When placing there, mountain, tree, or cloud, these artists did not attempt to represent such object as it really appears in nature, but as something that we should know was meant by them to represent mountain, tree, or cloud—in fact, a symbol. If this symbol satisfied decorative conditions, its end was achieved. As time went on, however, the primitives studied nature more closely and frequently introduced landscape backgrounds of exquisite beauty and truth.

The most celebrated painters of the " Classic " School of landscape painting are probably Claude Lorrain and Nicolas Poussin—though in the works of the latter figures are frequently of preponderating importance—but many other masters living during the Renaissance period, and later, command our admiration and respect. One of the last, and a most distinguished one, was our own Richard Wilson.

Salvator Rosa may be chosen as representing the " Romantic " landscape painters. His works and those of his imitators—though at one time greatly admired—are insincere and artificial and are chiefly interesting as illustrating the fleeting fashion of a period.

The " Naturalistic " School appears to have been born in the backgrounds of the great Venetian masters who lived at the end of the sixteenth

and beginning of the seventeenth century. It grew up in Italy, and in Holland, where for a time it made its home. Passing to England, early in the nineteenth century, it next reached over to France. There it developed in fullest perfection, and thence spread its influence all over the art world. By the "Naturalistic" School, to-day, I mean those artists who reverently approach and study nature, aided when so doing by knowledge of work achieved in the same spirit by masters who have preceded them. They cannot, nor should they, remain uninfluenced by current movements, but still seek for inspiration in nature herself. Their ambition doubtless is to evoke in others emotions, of an æsthetic order, similar to those they experience themselves; but, to achieve that, their faculty of observation should be trained and developed to the fullest possible extent.

The "Impressionists," "Post-impressionists" and their derivatives, belong to our own time and are well known to us all. They are offshoots from the Naturalistic School, and could not have existed without it. Among the Impressionists were some of the foremost painters of their day, whose exquisite colour sense, and perception of the pervading effect of vibrating light, were in the nature of discoveries, and added to the possibilities of painting. They respected values, though in a higher scale than any previously used, and instinctively obeyed the old laws of composition.

To the word "Impressionist" have been

attributed many deep and subtle meanings, but really it originated in an accidental way. In the year 1864—I think it was—an exhibition was held in Paris of independent artists who refused to submit their works to the jury of the salon. This exhibition excited ridicule and derision, and as a prominent work was that by Claude Monet entitled "Impressions," the group came to be called after it. At first a term of reproach, it has won its way to general respect. The Post-impressionists seem to have adopted what was new and eccentric in the works of the Impressionists, and to have led on to the even wilder forms of art now to be found.

There are principles underlying pictorial aspects of nature, and rules to guide us in interpreting them which have to be learned. To many this may seem old-fashioned and out of date. The pendulum has swung very far in the other direction; it has gone so far, indeed, that before long it may return. "We have been given an environment of beauty in nature itself, and our special senses to perceive the phenomena of nature." *

I believe the existence, and possibly the advance, of a fine school of landscape painting may be hoped for if artists will study nature on the lines here to be indicated. Some at least of the great masters adopted a similar method. As, of old, pupils or apprentices learnt the thoughts and ways of their masters when serving them in their studios, and later developed their

* Hyslop.

own gifts; so, even now, it would seem wise to learn a rational system of study to begin with. The path is not easy and demands sustained individual effort. It is far less difficult to attract attention by simulating qualities and defects of artists who happen to be "*en vogue*" than by true expression of what we feel ourselves. It is a naive conception that, by imitating what seems to be original in others, we become original also.

The present unsettled state of art is probably due to the same conditions that seem to affect most branches of thought; but a return to the study of nature always offers to the landscape painter firm ground from which to start afresh, the certainty of delight for himself, and the prospect of giving elevated and refined pleasure to others.

CHAPTER II

HOW TO STUDY

At the time when I was a student at the Royal Academy Schools, several handsome prizes were given for landscape painting, but no other attention was bestowed upon it. Though admirable landscape painters were working at that time, students had no opportunity of coming in contact with them. They received instruction from the leading figure painters of the day who visited the schools, but as far as landscape was concerned we were left to fend for ourselves. We looked at pictures, trying to discover how they were done, and, when looking at nature, tried to see it like the pictures we admired. Thus, vaguely improving our taste, we instinctively adopted the style of the artist preferred for the moment. We had learnt no system of independent study. There was at that time no intelligent teaching of landscape painting, that I know of, in this country. There were, of course, accomplished drawing masters who taught young ladies how to blot in water-colours with pretty tints, and more or less taste.

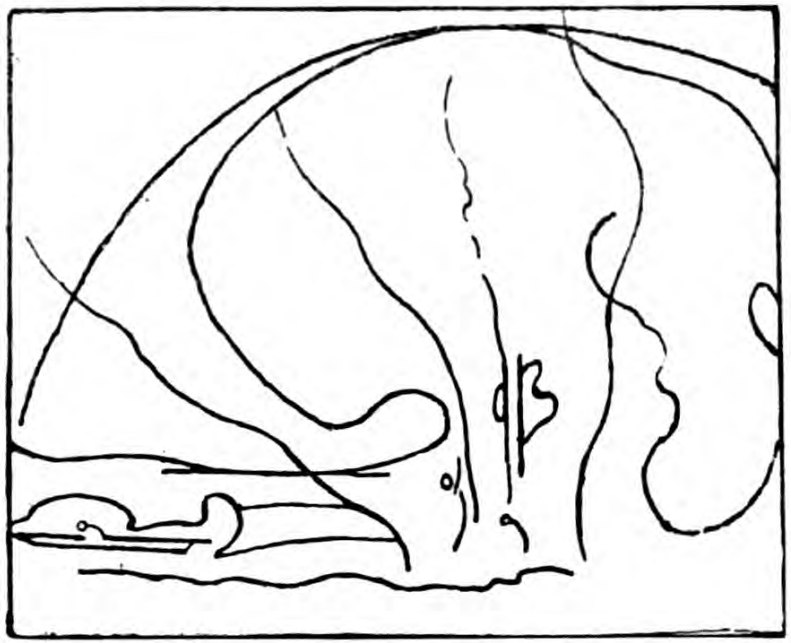
Ruskin in *Modern Painters* had written of the beauties of nature with analytical knowledge, and infinite sympathy; but he seemed either unwill-

ILLUSTRATION No. II

J. B. C. COROT (1796–1875)

THE BENT TREE

National Gallery



THE BENT TREE. COROT.

The diagram shows leading lines on which this picture appears to have been built up. Radiating and dynamic lines of the tree trunks are stopped, almost at right angles, by a great imaginary line which seems to bound the whole silhouette of the mass of trees and come down to the bow of the punt. Quiet, horizontal, static lines of distance and foreground contrast with and relieve them. Flowing curves, which contain the principal shapes, are given additional value by the introduction of straight lines, one to the left of the gap in the trees, another in a central part of the horizon, and others in the forms of the punt. The figures are designed to accentuate movement by repetition. That in the centre reaching up emphasizes the upward flow of the radiating lines, while the shapes of the seated woman and the man are in sympathy with the sloping curves of the bent tree and the direction of the heavier masses of foliage.

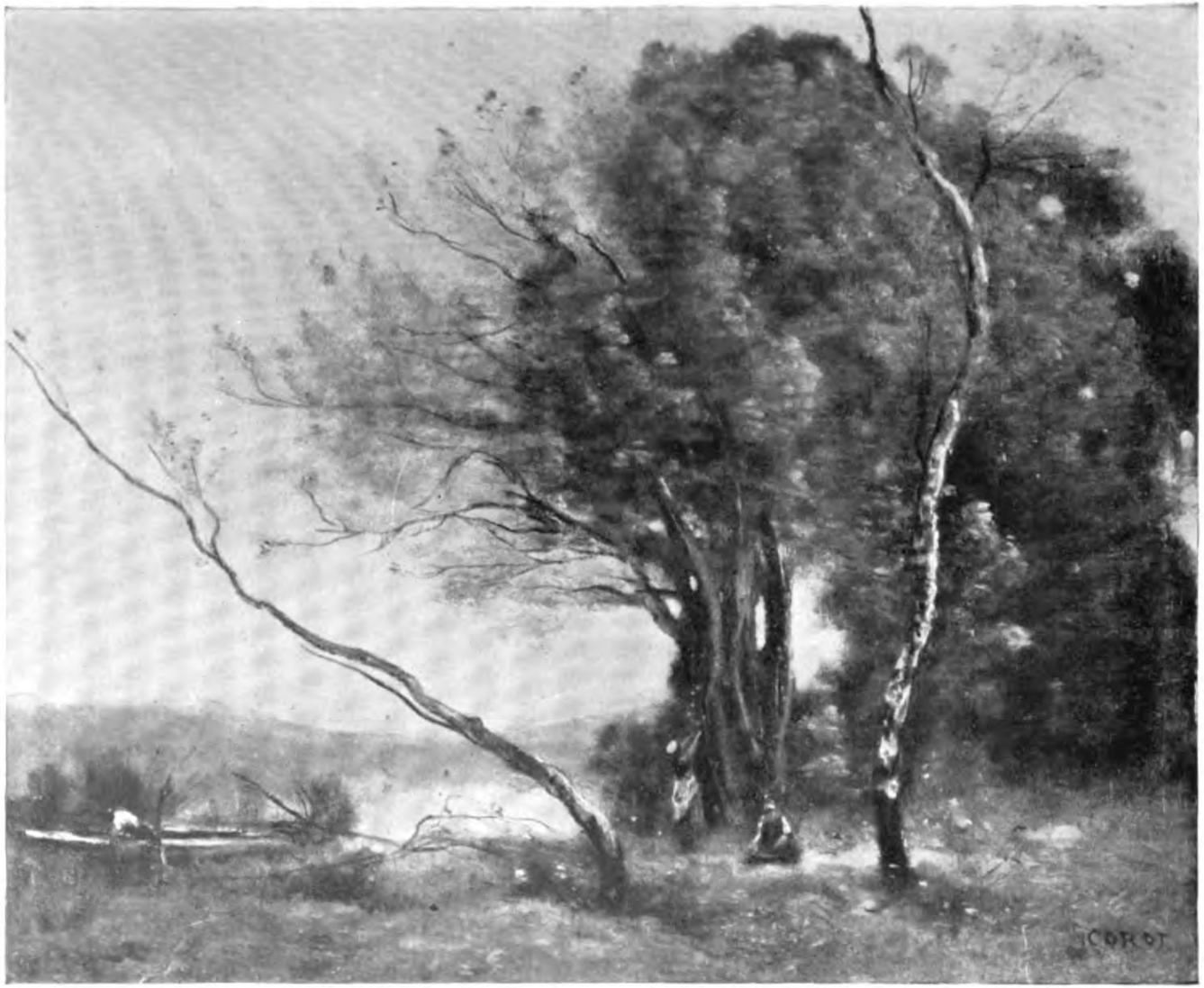


Illustration No. II. *Photo. Mansell.*

THE BENT TREE. COROT.

A beautiful picture, typical of Corot's most accomplished work, and well representing a convention partly created by himself. Voluminous masses of foliage, here full of body and there melting away, contrast with delicately drawn stems and branches. The silvery light of a mysterious

Continued on page 42)

BIBLIOTHECA·BODLEIANA

ing, or unable, to direct attention to the consideration of truthful relation of separate parts of a picture to the whole, or to one another, with a view to the attainment of that simple unity of effect which is of the first importance. If he could discover some supreme quality of beauty in any part or detail of a picture, all else seemed to be forgotten, and he poured forth flowing eloquence.

Later on, it became the fashion for students to go from our English schools to those in Paris, where they could profit from clear and logical instruction which was imparted to them by some of the most eminent artists of the time, who assumed a manner of extraordinary authority and importance which added to the weight of their teaching. The students, gay, light-hearted, and full of fun at other times, were reduced to a state of silent awe when their masters were present. Each student, when choosing a school, looked for the master with whom he felt most in sympathy; but really, I believe, the teaching of all of them had become a matter of tradition and was very much alike.

I went with the stream—not, at first, to Paris, but to the country in France, where I associated with many gifted and enthusiastic students, both French and American, and some of the best French landscape painters of the day. It was from them that I first heard of values, which they studied, before all else, and everyone carried a small black mirror in which to observe them. Bastien Lepage had painted the portrait of his grandfather out of doors, figure painters had

begun their "*plein air*" movement, influenced by landscape painters—Corot, Courbet, Rousseau, Daubigny, and others—and a vast new prospect seemed to open out. "*Un beau dessein; les valeurs justes; et le reste comme vous voudrez,*" was the favourite maxim of Corot when giving advice to the young. It leaves great latitude in unessentials, while clearly insisting on what is fundamental and not to be shirked. He meant that they might do "*le reste*" as they liked, at their own risk and peril, but that the design and drawing—I believe the word "*dessein*" here includes both—must be beautiful, and the values true.

About that time a friend of mine* was painting a picture, early in the morning, in the Forest of Fontainebleau. He noticed that a man in a blue blouse, whom he mistook for a peasant, appeared interested as he passed by. This happened several times until one day the man stopped and said, "If you will allow me, I think I can help you." The picture was made up of a mass of grey rocks cutting against the sky, a varied middle distance, and a long dark line of distant country beyond. In the foreground were rich rushes and grasses which ran up forming patterns among the rocks.

"You see," said the stranger, "you are doing this well, in parts, but you have not grasped your motive as a whole. In order to do so, you must first observe which is the lightest value,

* W. L. Picknell, an American artist who achieved an early success in Paris, and elsewhere, but unfortunately died young.

ILLUSTRATION No. III

JOACHIM PATINIR

WALDIGE HÜGELGEGEND

1485–1524

ILLUSTRATION No. III

Waldige Hügelgegend (Wooded Hill Country). Joachim Patinir

This picture is a delightful example of the kind of landscape in which no attempt has been made to reproduce a natural effect; but a certain unity is attained by the tasteful and appropriate placement of the great number of interesting objects it contains, and also by the graceful lines which meander away, taken up one from another, until the extreme distance is reached. It has great decoration charm akin to that of good tapestry.

Albert Dürer is reported to have called Patinir "Joachim the good landscape painter" and it is easy to understand the note—almost of affection—these words seem to convey. Patinir lived in the early part of the sixteenth century and belonged to the Flemish School, which at that period was influenced by Italian Art.

Illustration No. III. *Photo, Bruckmann.*

WALDIGE HÜGELGEGEND. JOACHIM PATINIR.

BIBLIOTHECA · BODLEIANA

and which the darkest in your motive, and abide by them, and bear them in mind and refer to them. Then search for the warmest tone and also the coldest, and compare all other colours to them as you proceed. Do not simply copy each part as it seems to you by itself. Then study as intensely as you can the dominant line of your composition, in this case formed by the large and varied silhouette of your masses against the sky."

The seeming peasant was Charles Daubigny—then at the zenith of his fame—and my friend assured me that he never afterwards painted a picture without recalling that simple lesson.

Pupils of Harpignies have told me that his teaching was very much the same : composition, values, and drawing, the main things to be considered. He laid, however, especial stress on drawing, and insisted on students outlining their trees and other definite objects, with a reed pen, in elaborate detail on their canvases before he allowed them to begin to paint.

Harpignies loved,—as Corot also did—the early morning. Up at four o'clock in summer, by five he would be throwing stones at his pupils' windows while calling out " Come along; it's almost over " !

He lived to be nearly a hundred years old, loving nature and art with enthusiasm to the last.

I have known several landscape painters in France, old men of the same stamp. Up before anyone else, they would be away to their work with heavy packs on their shoulders singing as

they went. And that is the spirit in which to study nature—with joy in your heart!

The teaching of the celebrated Dutch landscape and animal painter, Mauve, was similar to that of these French masters, and I happen to know something of the method he employed when studying nature with a view to painting landscapes afterwards indoors. It was his habit to go for long rambles, burdened only with a small oil paint box and a light camp stool, so that he could walk far without fatigue if he was not fortunate enough soon to find a motive that attracted him. Experience teaches that it is a mistake to go out so heavily burdened that, at last, one is inclined to sit down, in despair, persuaded that whatever is there is as good as anything that can be found. Some sort of thrill must be felt, some chord touched, or there is no motive; and labour will be lost, except perhaps as exercise in technique.

When he had found a motive for a picture Mauve made an oil study, quickly if the effect was a fleeting one, with closest attention devoted to colour values, and all that pertained especially to colour. If that was successfully achieved he considered that no more painting from nature was necessary; but he returned again and again, whenever the conditions were favourable, to make drawings in black and white (and very beautiful many of them were) which dealt principally with problems of composition, character of line and tone values, until he felt that he could learn nothing more.

Then the colour study and the drawings were hidden away for three months at least. At any time afterwards they might be produced and the picture begun. He then found that all that was superfluous had been forgotten and only what was essential retained in his memory.

Before I went to France I had several times the privilege of visiting the brilliant Whistler in his studio; and no great artist was kinder, when talking to a youngster, than he was to me. On one occasion—rather hoping that he would tell me to go to Paris—I asked him where he had studied. His answer came like a flash. "Wherever I happened to be." Once, when looking with patience through some work I had brought to show him, he exclaimed "The first moment is the artist's moment." Producing an etching, he continued, "You see, here we have gloom, and here glitter, and here long lines flowing upwards. That, you feel at once; but when you begin to enquire what kind of flowers those little lights are, or what sort of stones these forms mean, you become botanist, geologist, or what not! Yes, the first moment is the artist's moment."*

Even so, I hold that the more the artist appreciates the loveliness of flowers, the character of stones, the growth of whatever forms the long lines leading upwards, the better will be the result, however slight may be his painting or dexterous his touch.

* The term "Impressionist" was then little known, but I think that this theory is more clearly described by it than is the process of painting in divided colours.

It seems to me that there are three distinct ways in which a subject in nature may be regarded by an artist.

1st. As a whole, with a view to rendering the impression of one moment.

2nd. As a whole, but with licence taken to dwell on and elaborate such parts as enable him to add interest to his composition without impairing its unity.

3rd. With attention focussed on a dominant part, and all the rest treated as merely accessory to that.

A fine picture by Corot may be taken as an example of the 1st method. In it the values—considered as possibilities—will be found unerringly right, while the delicately-poised composition attains perfection. Any movable accessory that is introduced—figure, cow, or punt, maybe—is perfectly placed, but is executed only in such degree as is consistent with its appearance when the scene was viewed as a whole.

It sometimes happens, when travelling, that a beautiful landscape suddenly appears. In a moment it has gone, and yet, in that moment it may have stamped itself so vividly on the brain that memory recalls it, at odd times, all through life. As a whole it was seen, and as a whole it remains with us.

A Claude suggests itself as representing the second manner. There a sense of great composition is paramount. Nothing is introduced that can impair that, and yet figures, shipping, architectural details, or other things of incidental

ILLUSTRATION No. IV

J. A. M'NEILL WHISTLER (1834–1903)

BATTERSEA BRIDGE

National Gallery

ILLUSTRATION No. IV

Battersea Bridge. Whistler

Few pictures are more touching in their truthful rendering of the sentiment peculiar to a time and place than this well-known picture. It possesses the great qualities, simplicity of composition, fine sense of proportion in its perfect spacing, and exquisitely beautiful and subtly gradated colour.

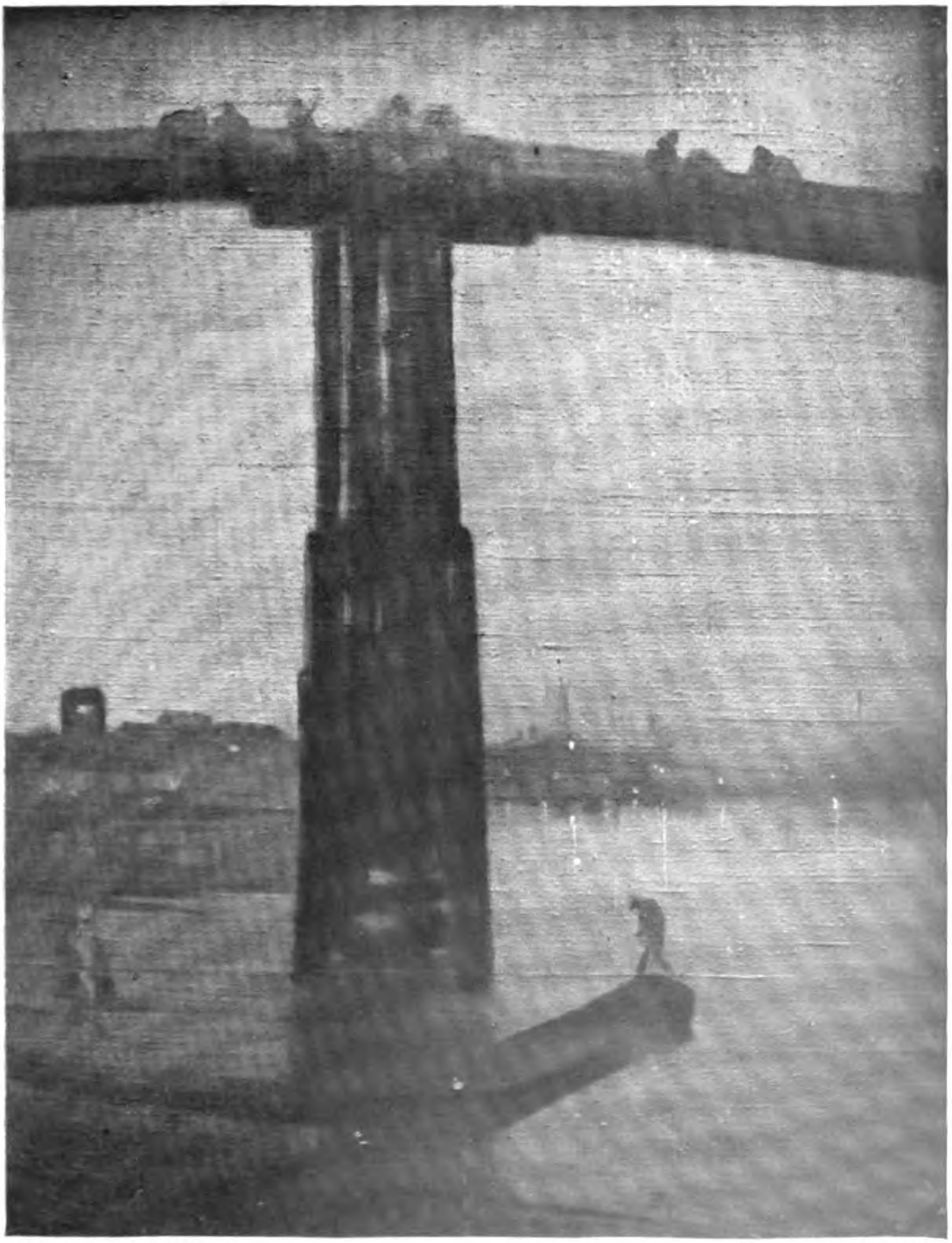


Illustration No. IV. *Photo, Mansell.*

BATTERSEA BRIDGE. WHISTLER.

BIBLIOTHECA · BODLEIANA

interest, are painted with as much precise care as though the eyes had been focussed on each of them separately.

As to the third; the best example I can think of is any one of a series of pictures painted by that powerful Swiss painter, Hodler, of a majestic range of mountains seen across the lake of Thoune. The splendid silhouette, firm, almost brutal, cuts clear against the sky. Colour is accentuated along its borders and in the adjacent sky. Every art is exercised to make that silhouette of supreme interest in the picture, as it was to the artist when regarding the scene. As for the rest of the picture, great care was devoted to quality of paint, and to values as they would appear when attention is concentrated on one particular part of the subject only. Originality of the pattern of the whole composition was another aim of the painter.

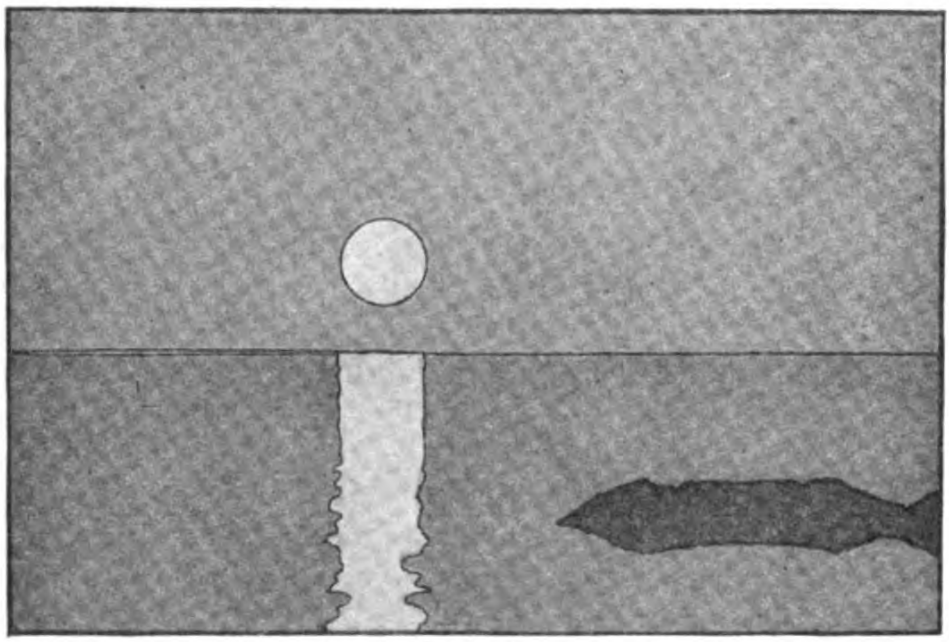
As perception of values is of the utmost importance in all of these, I will now attempt, for the benefit of the uninitiated, to explain briefly what painters mean by that term.

Values may be divided into three classes. The word, however, is generally understood as referring to relative degrees of light or darkness of tone. These may be called tone values. But there are also colour values, consisting of relative degrees of warmth and coldness; and there is yet another kind, indicated by the words "*Les tons mous, et les tons vibrants*" (soft or smooth tones, and those that are vibrating).

The scale in nature between what is lightest,

and what darkest, in any subject likely to be painted, is vastly larger than that at our command when painting.

Supposing nature's highest light to be 0, and her deepest dark 1,000, we possibly have only 100 degrees to represent that range—say from 450 to 550. It follows that there must be far



FULL MOON OVER CALM SEA

less difference between any two parts of our picture than there is between the corresponding parts in nature; and if we paint these two parts as they appear only in relation to one another, they will be hopelessly out of keeping with the whole.

A simple way of studying tone values is to consider the highest light in nature, and also in our picture, as 0, and the deepest dark in both as 100: then to search for something having a value half way between them, and to note that

as 50. With these three quantities fixed we can, by comparison, readily arrive at the rest.

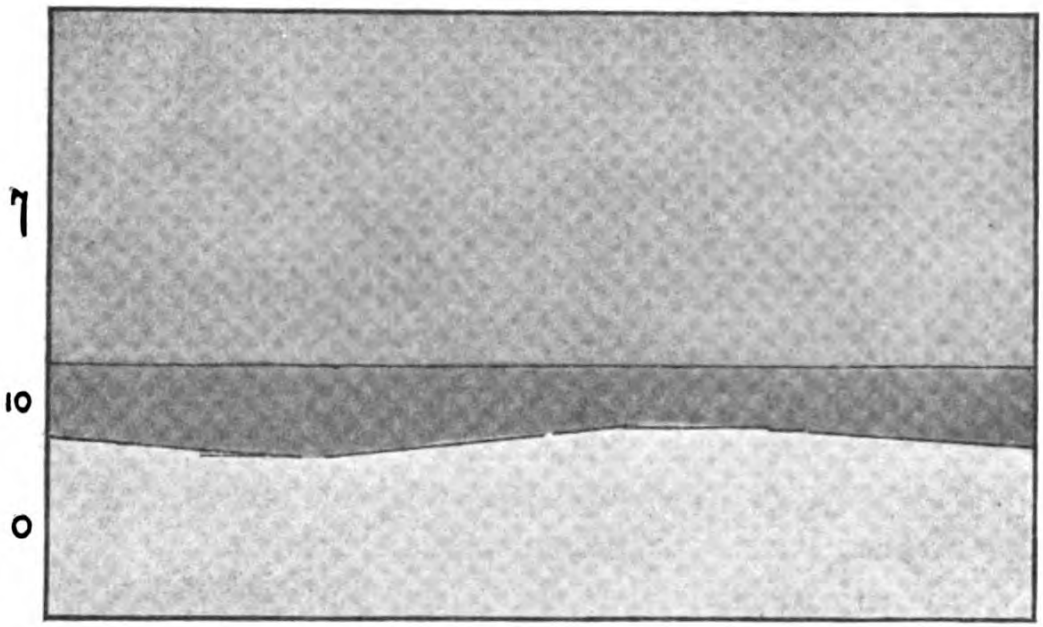
The diagram here given—representing in summary fashion the full moon rising over an almost calm sea, in which it is reflected, and in which is placed a dark rock—will further explain my meaning.

The moon, as the lightest object in the picture, may be considered to be 0, and the rock, as the darkest, 100. The sky, being in value half way between them, is 50; and the sea, half way between sky and rock, is 75. The reflection is rather nearer to the value of the moon (0) than to that of the sky (50) and is about 20.

There are many subjects that depend for their character, and also their charm, on the true rendering of the tone values of a few simple planes. When studying these, a reduced scale will be found ample—say from 0 to 10. To illustrate—in the baldest possible way—let us choose a subject consisting of a few planes of sky, sea, and sand from which, for the present purpose, all incident or variety, within each plane, is omitted, and consider their relations to each other as the essential ground work on which all else has to be built. It is possible to see this subject under an infinite variety of different effects, but, in order to render any one of them well, nothing is so important as careful observation of the relations of their masses at a given moment.

In diagram No. 1, sun is supposed to shine on foreground sand; sea and sky become com-

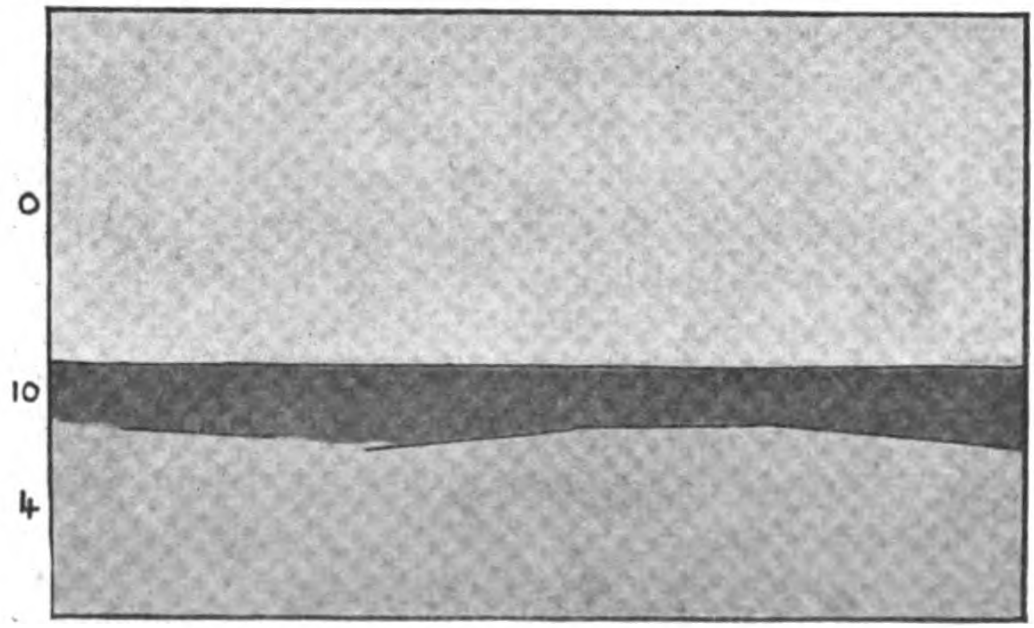
paratively low in tone, and there is less difference in value between them than there is between the



1.—SUN SHINING ON FOREGROUND

sand and either. The sand may be noted 0, the sea 10, and the sky 7.

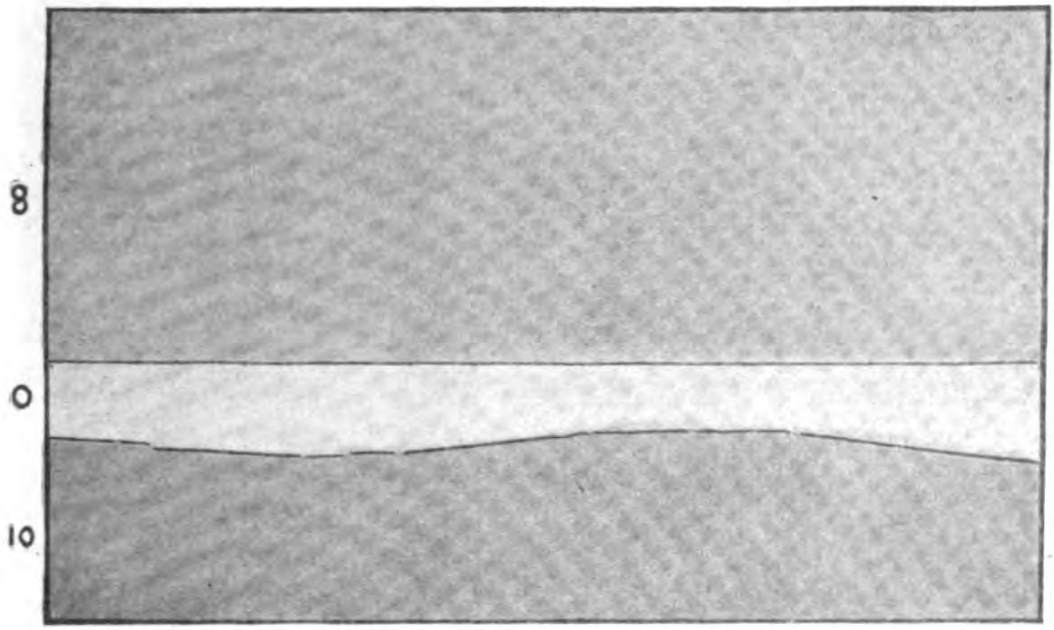
In diagram No. 2, cloud shadows pass over



2.—SEA AND SAND IN SHADOW WITH BRIGHT SKY.

sand and sea, the sky being brilliantly illuminated. There is less difference between sky and sand than there is between sand and sea. The sky is 0, the sea 10, and the sand 4.

Diagram No. 3 might be accounted for by supposing that we look towards the light, that the sun is high up above the picture and the

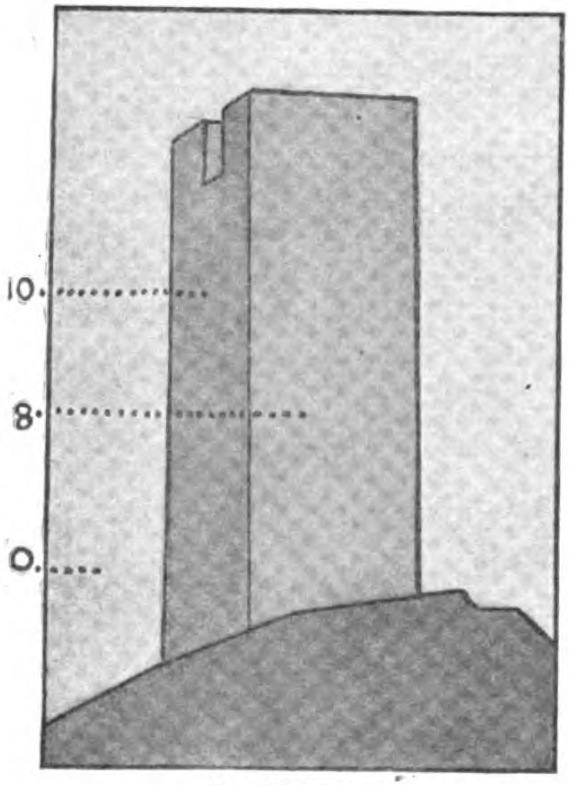


3.—A SPARKLING SEA, HIGHER IN TONE THAN SKY OR SAND.

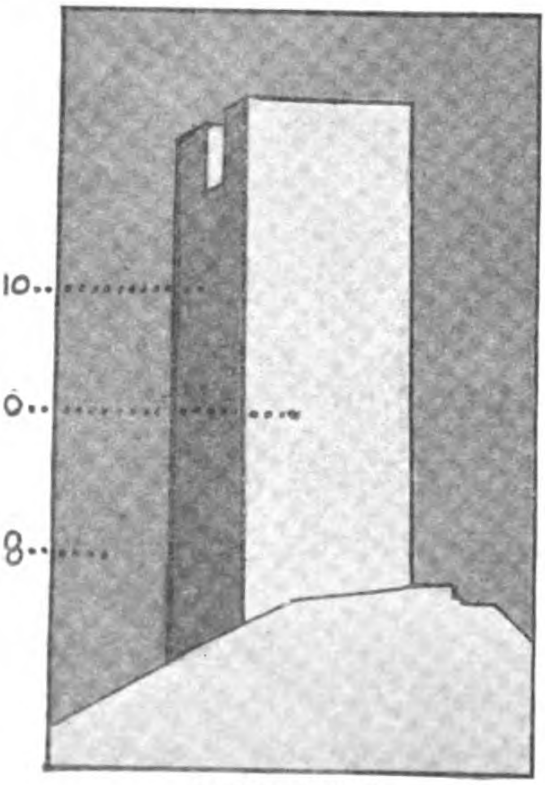
surface of the sea is covered with waves reflecting it. There is more difference between sea, and either sky or sand, than there is between sky and sand. The sea is 0, the sand 10 and the sky 8—approximately.

Again, should there be a simple light object, such as the tower against sky, shown in the accompanying diagrams, the relations of their planes to one another, and to the sky, at the moment chosen may be observed in the same way.

When a picture is proceeded with, and grada-



TONE VALUES.



TONE VALUES.

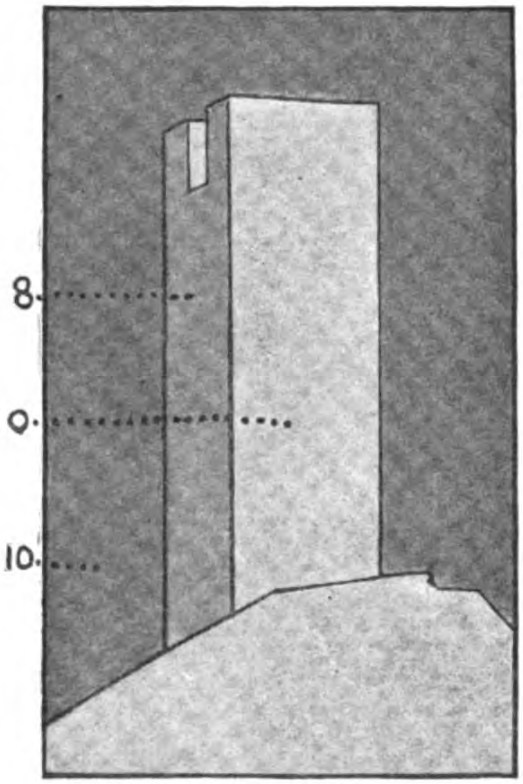
tion and varied modelling naturally are introduced, salient facts, of the order here called attention to, should never be forgotten.

A similar method, if applied to the consideration of colour values, will be found less certain, and more difficult, but is worth attempting and can only lead to good results.

The true pictorial colour of any object in a landscape can be ascertained only by comparison with other colours. In order, for instance, to know that of the space in highest light; if three of the higher lights are compared rapidly with each other, it will probably be seen that one inclines more to yellow, one to red, and one to blue, than the others or that in some

way they differ, but the exact colour of the highest light will be felt, though, when looked at alone it may have appeared uncertain. With regard to darks also, their exact shades can only be known by comparison, and are still more difficult to observe than those of lights, or half tones.

The effect produced by colours when closely opposed to one another deserves attention. If a clump of flowering gorse is seen against a grey cloud, the grey next to the glowing yellow turns to purest violet, or blue; while, should a scarlet geranium be placed in the same position, the grey would appear vividly green around it. These are evident examples of what happens, but in all cases, colours, even of the utmost delicacy, when placed together, create some sort of mysterious liaison between them.



TONE VALUES.

The silhouettes of the features of a picture, which together form the dominant line of its composition, are very important, as on that largely depends the impression of style conveyed by the whole work. Their charm depends upon the largeness with which they are rendered, their

proper accentuation, the way in which they are lost and found, and the character of the straight lines or curves that seem to define their limits. Most of the above remarks refer to Naturalistic painting, but the consideration of values is essential, both in abstract and decorative work. In these latter values are not necessarily founded on observation of nature, but are employed in conveying the expression of an idea, or to attain the balance of a decorative scheme without regard to natural effect.

(*Continuation of the note on Corot's* "The Bent Tree" *which began on page* 24) time, said to exist before dawn, pervades the scene (in a well-known letter Corot wrote that loveliness of effect ceases when the sun comes up), and early-risen people add life to it. At first sight it appears to have a glorious and irresponsible freedom of composition, but this is really due to perfectly considered arrangement. It combines largeness of treatment with extreme delicacy. The colour, though restrained is far from being monochromatic, and the tone values are all that they should be.

Radiation, almost from a common centre, of the principal tree trunks, and also a foreground line continued by the punt, conveys the feeling of life and growth. These lines are stopped, almost at right angles, by the great imaginary arc limiting the upper silhouette of the trees and are thus confined within the composition.

A yellow head-dress on the figure who, reaching up, accentuates the movement of the trees, forms a key-note to the pale warm lights of the sky. The man and punt are perfectly placed with regard to the great arched boundary line, and the light note on them repeats that among the central trees.

CHAPTER III

DRAWING AND COMPOSITION

In order to become a good landscape painter it is necessary, in the first place, to learn to draw. The elements of this knowledge can most easily be acquired in a school for students of the human figure, where antique art will surely be represented in some form. By the study of it, appreciation of beautiful form should be developed; and as more absolute accuracy may be demanded in drawings done from motionless statues, than in those made from the ever-moving living model, this early training is invaluable.

Afterwards, when drawing from life, it will be easy to note where models differ from the conventional or standard forms of the antique, and, by comparison, to seize on their individual character.

On passing to the study of landscape, it will be found that none of the time passed in a good art school has been wasted. While most of the problems that have been there dealt with will recur, and others of a new order arise, drawing, at least, will present no especial difficulty: for if a student can draw the human figure well, he is able to draw anything. Another possible

advantage of an art school, is, that a spirit of enthusiasm often prevails there, which is very infectious; and students learn from one another many useful things that might escape them when working alone.

Anyone who is endowed by nature with wit enough to learn to write, can learn to draw fairly well; but the faculty of becoming a draughtsman of the first order is reserved for a chosen few. Yet as correctness of drawing lies at the foundation of nearly all good work no pains should be spared in acquiring the utmost proficiency of which the student is capable.

A picture in which drawing and composition are of a high order always commands admiration, even when the colours have changed or faded, or if they never were particularly good. The works of Ingres are an example of this. To perfect drawing, and learned composition, is due the unique place they hold in modern art to-day, in spite of unattractive colour and dry qualities of paint.

In landscape, whatever is drawn at all should be well drawn. Clouds, mountains, trees, rocks, water, distances, and the groups or masses they form, all have character in their shapes which should be keenly observed and well recorded. And in the treatment of foreground detail, the drawing should always suggest knowledge and mastery, however elaborately or however slightly it may be treated.

Mere correctness, though hard to attain, is not the only end and aim of drawing. Drawing of

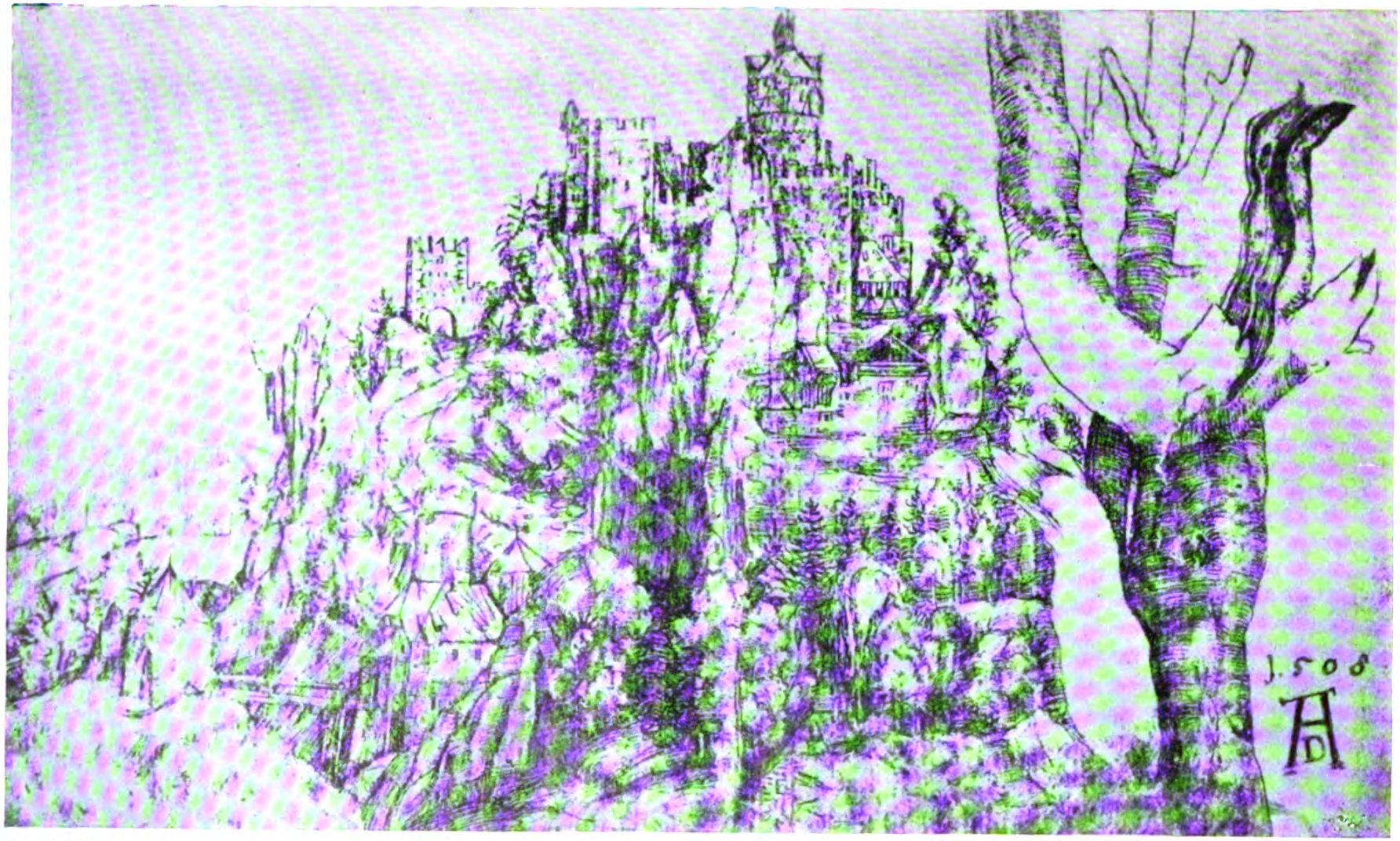


Illustration No. V.

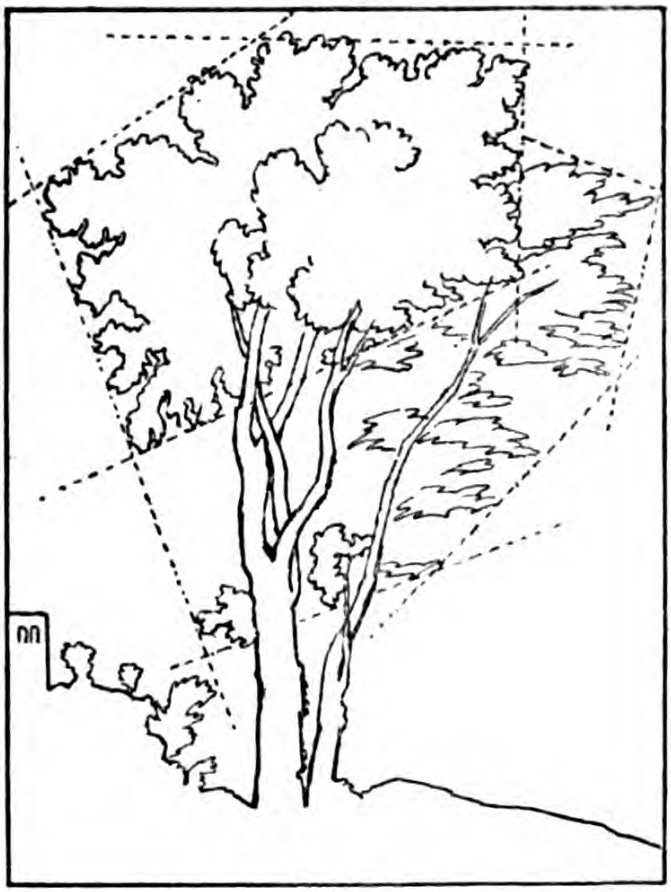
TOWN. DÜRER.

Drawing, S. Kensington.

BIBLIOTHECA · BODLEIANA

the highest order has it, but also possesses qualities far more rare and subtle.

Think of the drawings of some of the great masters; of Dürer and Holbein, for instance, who were accurate, but what sensitive expression, what clear beauty, is in their line! Or of the



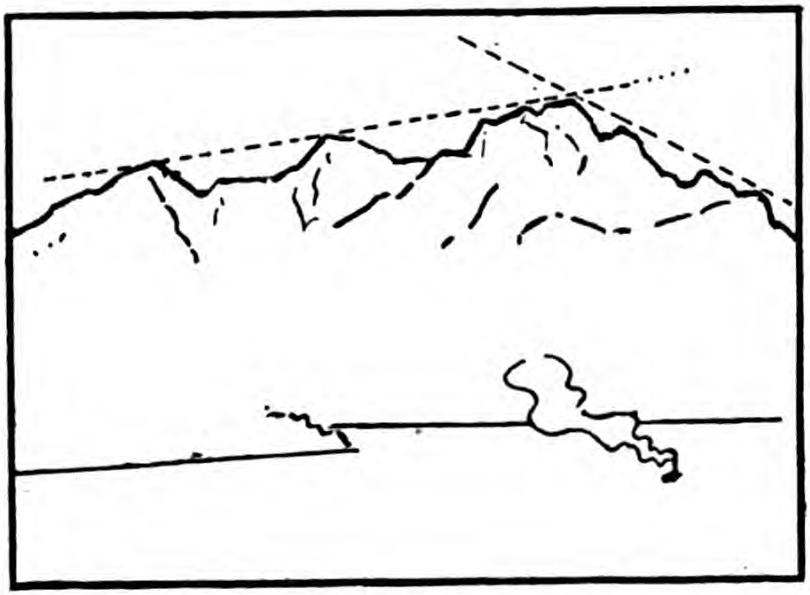
LIMITING LINES ON TREES.

landscape painters, Turner and Corot, less accurate in the ordinary sense of the term; but, in their greater works, how pure and delightful in style in their drawing! Then, again, consider a Japanese print by one of the best artists. It is not at all correct, perhaps; but note the long sweeping curves, their relation to one another

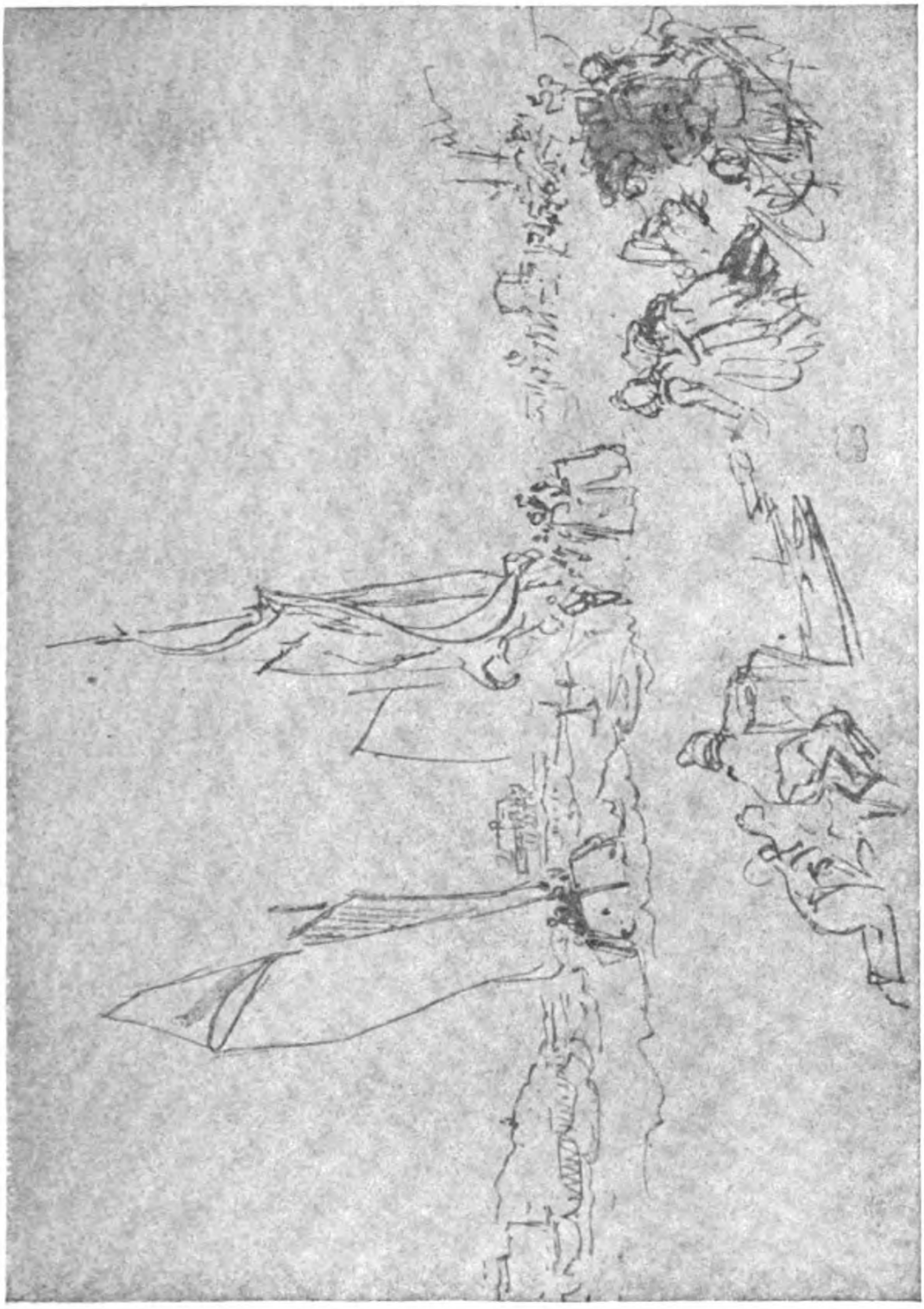
and to straight lines, and their peculiar grace and charm. It is a form of abstraction in which the artist, without trying exactly to copy nature, and with the least possible means, endeavours to convey his message.

Construction and proportion are, in landscape, as in the art of figure painting, the foundations on which good drawing is built up. These should be considered, and, as far as possible established, before any attempts at detailed drawing are undertaken. All forms should be largely seen. In nature, and also in fine art, objects, or groups of them, however full of detail they may be, are bounded by great lines. The outer shapes of trees, for example, are usually contained by a few straight lines, up to which, and no further, their branches stretch out, and then stop.

Mountains also will be found to be limited by straight lines—to which their crags and pinnacles extend.



LINES LIMITING MOUNTAIN PEAKS.



FISHING BOATS, CALAIS HARBOUR. TURNER

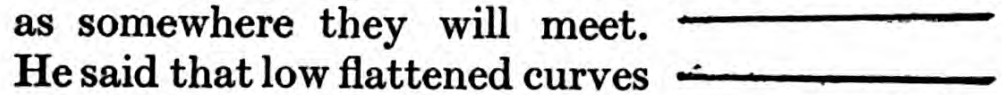
When the habit is acquired of looking for these large limitations, a sense of style will not be absent from our work.

Long lines, that is, lines that suggest length, though not necessarily long in themselves, are to be preferred to others.

That great artist, and great master of style, G. F. Watts, once told me that, for the attainment of style in drawing, long lines are essential; and he thus illustrated his meaning. He said that a line crossed by another is a negation and conveys nothing; that parallel

lines do not excite the

imagination, but that lines which slightly approach each other arouse interest, as somewhere they will meet.



He said that low flattened curves

have something of the same quality of suggestion, but that short curves are generally poor. The only instance he knew of in nature where

they are so combined as to be grand and imposing, is in the cumulus cloud, and that he could not account for.

Expressive line and music, either of a grand or of a light kind, evoke emotions somewhat akin. Think of the springing line of a branch drawn by Corot, taken up by smaller branches that lead lightly on to delicate forms of foliage, which melt into, or are enveloped by, the light of the sky. What could be more exquisite, or seem to sing more sweetly? Or observe the

Illustration No. VI.

WOMAN AND TAMBOURINE. TURNER.

BIBLIOTHECA BODLEIANA

slow and sonorous lines in some great scene of mountain and forest that has been nobly treated.

Horizontal lines in landscape, whether of cloud, water, or land, are apt to convey feelings of tranquillity and repose. The sadness even that sometimes seems to pervade a vast sea-shore may possibly be due chiefly to their presence. Jagged, and sharply contrasted lines, on the contrary, are suggestive of wildness and storm.

There are many ways in which drawings in black and white may be executed. Nearly every art school has its own manner, taught originally by a schoolmaster, and then hall-marked, and handed on, by brilliant or successful students. But methods of execution are of little importance if essential principles are taught. I will try, however, to indicate some that may usefully be applied to the study of landscape.

When drawing with a fine point, values can be almost entirely ignored. Attention should be directed at the beginning to matters relating to construction and proportion, and the large shapes should then be exactly, but lightly, indicated. Next, the leading lines, in all their variety and finesse may be drawn, and intelligent modelling used sparingly to explain them. This form of drawing may be considered as an intellectual exercise, the object of it being to learn, and to indicate what one has learnt, rather than to represent nature. The character of shapes and silhouettes should be closely observed, but their texture only slightly indicated, and if any light and shade is introduced, only enough to make

the whole drawing comprehensible to the spectator. Paper with a fairly smooth surface is most suitable for this kind of work.

When effects depending on tone values are studied, a broad point, either chalk or charcoal, that covers the ground freely and easily, is to be preferred; with it, and the aid of a stump, that other kind of values may also be expressed, which concern what is rough and vibrating, as compared with what is smooth or soft. Large planes or masses should first be laid in and great care devoted to their shapes; accents either light or dark being added later. Suppose, as the simplest possible example, the chief planes of a subject to consist of a light grey sky, a belt of dark woods, and a broad open foreground. Taking the sky as the highest light, the value of it may be represented by the figure 0. The belt of woods, as the darkest, may be represented by 10. It remains to ascertain the value of the foreground. That might, in one effect, be nearer to the value of the sky than to that of the woods; or, in another, nearer to the woods than to the sky; but on its exact place in the scale—be it at 1, 2, 3, 4, 5, 6, 7, 8, or 9, entirely depends truth to the effect it is desired to represent. Drawing paper with a rougher grain may be used than for fine point work, as it holds darks more readily. Bread, and what, I think, is called "putty india rubber," are the best materials for taking out lights. Truth of general effect, largely rendered, is before all else to be sought for in this manner of drawing.

Illustration No. VII.

MOUNTAIN SLOPE. HIROSHIGE.

BODLEIANA

Then an attempt may be made to execute an absolutely complete drawing, combining all that has been learnt in the foregoing studies; or, better still, one from which, by process of elimination, all has been discarded which does not bear on the main theme.

Very rapid notes of landscape effect can be indicated on tinted paper with black and white chalks. The shapes of the lights can be drawn with the white chalk, the tone of the paper, either modified by black or white, will serve for half tones, and black chalk will give the darks.

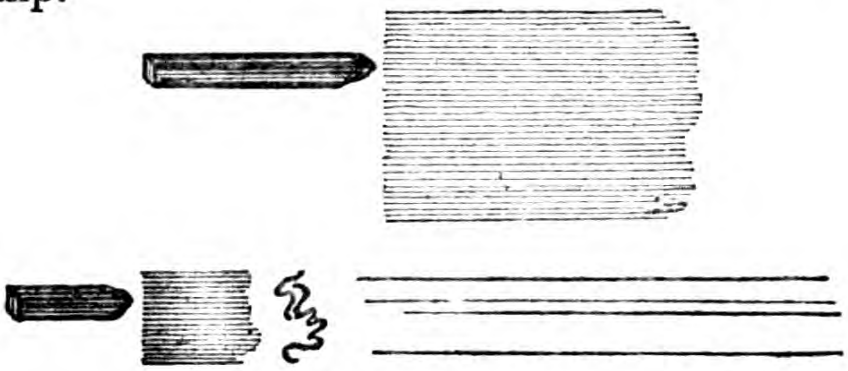
I have known many admirable draughtsmen, and will here describe, briefly, two instances of clever technique which may be interesting or instructive.

One night, when passing a summer at Skagen, in Denmark, I was present while Kroyer (one of the best artists Denmark ever produced, and certainly the most famous of his time in that country) executed a large and elaborate charcoal drawing in a very short time. The subject was a cabaret full of fishermen, clad as they had come in from the sea, drinking and playing cards at long tables, and lit by a few oil lamps suspended from the ceiling. The materials used were, a sheet of white paper, sticks of charcoal of various degrees of thickness, a small piece of flannel and some soft bread. Kroyer began by laying a half tone all over the paper and softening it here and there with the flannel. He then took out with bread all the high lights, and parts that were lighter than this ground, and established the deepest

darks in the picture. Then he went away and fixed what had been done. On returning with a fresh eye, he worked at fever heat searching for the general effect, using the flannel sometimes to modify tones, and slightly sketching in outline the more important figures, but drawing no lines that had to be afterwards effaced. Again he fixed the drawing. The lights, half tones, and darks were more carefully shaped on his return and given their exact values; one or two of the nearest men kept still for a little while; clear and expressive lines were added, and the drawing was done: a masterpiece of character and effect.

I give another example to show how much may be done with very limited material. It occurred in Holland, when, in the company of Max Liebermann, then President of the Berlin Secession, I was on the way to a fashionable watering place, where he intended to call on extremely smart friends. Perfectly groomed, and immaculately dressed, he yet contrived to conceal about his person a sketch book and some broken pieces of conté chalk. Wherever we stopped—at Amsterdam for an hour, or at the Hague for two—these were at once used, and in the course of the day five or six really admirable—and valuable—small drawings were produced. But what is most worth recording is the skilful manner in which the chalk was used. With the whole length of the side of a piece he made broad tones dark or faint, and with shorter bits, touches somewhat resembling brush marks.

With blunt ends he drew thick lines, varying in kind, and with the sharp edges of the sides of the chalk, held lengthwise, he made clear nervous lines, as fine as though they had been etched. The tip of a finger was sparingly used as stump.



THE USE OF CHALK.

The simpler laws of the science of perspective must be learnt by a landscape painter; as a rule they are all that will be needed, when making drawings from nature, but the more thoroughly this subject is mastered the better.*

These are a few hints that may be useful in practice. The horizon, or horizontal line should be determined at once on beginning the drawing of any subject. Seen, or unseen, it is always on a level with the eyes, and the point of sight is a point on it, exactly opposite the spectator, to which all lines that are at right angles to the plane of the picture converge, those above the horizontal line descending, and those below, ascending to it. Vanishing points where parallel outlines of rectangular forms, if continued will meet on the horizontal line, may also have to be

* See the book in this series by Rex Vicat Cole.

determined. But by reference to vertical and horizontal lines, which may be obtained by holding up pencil or brush in the required position, the student will be able to observe all that it is necessary to know of the perspective of simple subjects.

It is extremely difficult to retain in mind the more complicated rules in all their intricacy, unless their application is frequently called into play. A book of reference will be found necessary; but should that fail, owing to the unusual complication of a problem, a practical plan that has been often adopted is to have recourse to the good offices of a friendly architect.

Sir Joshua Reynolds says: "Composition, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. Every man that can paint at all can execute individual parts; but to keep these parts in due subordination as relative to a whole, requires a comprehensive view of the art that more strongly implies genius than perhaps any quality whatever."

He also says: "Invention is one of the great marks of genius; but, if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent, as, by reading the thoughts of others we learn to think."

And again: "Rules are made from pictures, not pictures from rules."

Hard and fast rules, could they be devised,

would cramp individual expression and deprive the art of composition of its charm. But we should do all we can to develop our appreciation of it by studying great works that have stood the test of ages, trying to discover on what plan each one of them was arranged, and by what means the charm of their general effect was attained.

Though there are no binding rules exactly indicating correct composition, observations concerning it may be useful. I shall here confine myself to the consideration of questions of composition affecting framed pictures. The easel picture still persists—though it has been frequently belittled by lovers of severe decoration—for, under modern conditions, few people own the homes they live in, and others seldom care to incur the expense of having costly decorations painted on walls not their own. Also, well chosen pictures, hung with taste, do *not* form bad decoration.

Pure landscape is seldom sufficiently interesting when the representation of natural effect is denied it,—as seems to be inevitable—to be appropriate for mural decoration. In strictly decorative work, landscape naturally retires to the modest place in the background allotted to it by the primitive painters.

A picture should be a beautiful thing in itself, irrespective of what it represents, having pattern, balance, rhythm, harmonious colour and fine quality of paint, to such a degree, that it is a pleasant object to behold—even upside down. But balance, proportion, line, and all technical

qualities must be considered merely as the handmaids of the emotions or ideas of the artist, and should be controlled, or modified, in any way consistent with truth that is necessary for their complete expression.

As an example of dominating emotion in a motive, what could be better—though often quoted—than that described by Whistler in his famous lecture " Ten o'clock."*

" And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanile, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us—then the wayfarer hastens home," etc.

In a book on modern art I read lately, these words are called " kiss mammy " ; and doubtless if an artist of to-day wrote them, they might appear sentimental. But I believe they were really felt by Whistler, who was not afraid to utter them, as sentiment was not so generally tabooed in his time as it is now. Some of the pictures he painted of the Thames by night were certainly intended to excite feelings similar to those evoked by these words. They were not merely exercises in harmonious colour and facile paint; and yet they were pronounced to be devoid of composition, both by artists and critics, in open court. It is not only their truth and

* From *The Gentle Art of Making Enemies*, Heinemann MDCCCXC.

loveliness of colour subtly gradated, and their exquisite quality of paint, that appeal: they are most delicately and skilfully composed. Though consisting of little more than a few horizontal bands of colour, a few pale lights and their reflections, the ghost of a boat mysteriously gliding by, or graceful reeds breaking in from the frame; yet those bands are perfect in proportion to one another, the incidental things are placed with the utmost subtlety of taste, and the great unity of the whole is obtained by perfectly true relation of values.

In the lecture, which every student should read, Whistler says: "Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony. To say to the painter that nature is to be taken as she is, is to say to the player, that he may sit on the piano." He also says, "The condition of things that shall bring about the perfection of harmony is rare, and not common at all."

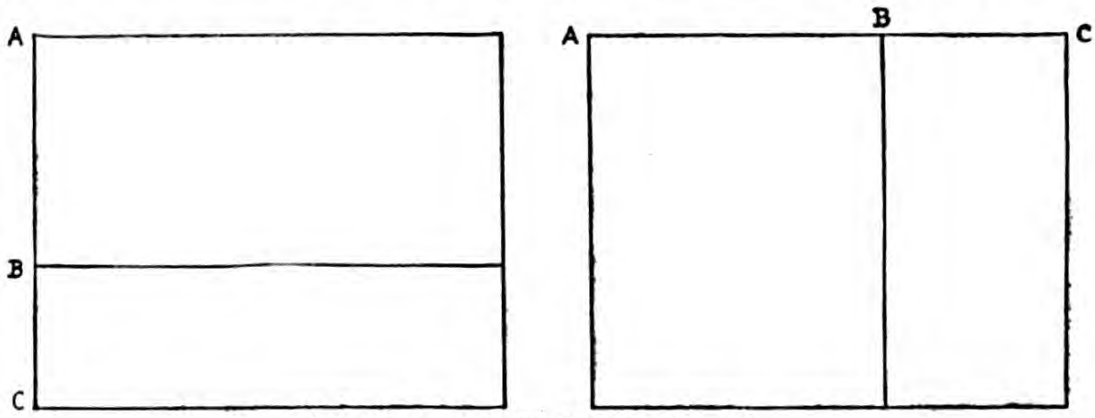
In order to cultivate a sense of composition it is necessary for a student to study the subject of proportion. For this purpose he cannot do better, in the first place, than learn what is meant by the "golden cut." It was known to ancient Greek and Roman artists and was constantly applied by them. A German has invented an

instrument called the "Golden Zirkel"—which I will describe later—that makes its application easy.

If a line AC is taken and cut at B, so that AB is to BC as BC is to the whole AC, the proportion, thus formed, seems, for some mysterious reason, almost to suggest beauty.

THE GOLDEN CUT

In the same way, if a canvas is taken, and a horizontal, or a perpendicular line, is drawn across it dividing it into two parts in the same proportion as above, the same pleasing result is attained.



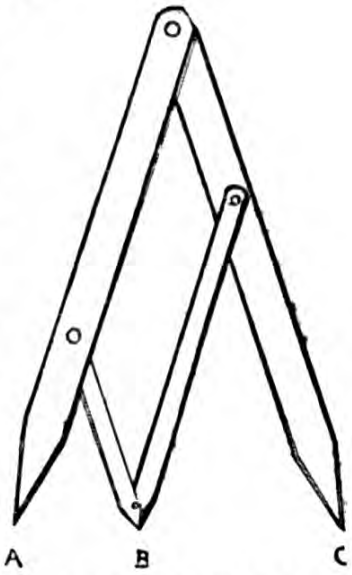
CB. is to BA. as BA. is to AC.

The figures 5, 8, 13, very nearly represent these proportions.

These proportions occur continually in nature. They may be found in the human figure for instance, in the three bones of a well formed finger, in the placement of the eye in a head—as between the top of the forehead, and the bottom of the chin—the position of the mouth between nostril and bottom of chin, etc. etc. And it is the fact that, in fine works of art, this cut usually

coincides with important points in their construction.

The instrument I have alluded to is a pair of compasses, giving three points that never vary in their relative distances from each other, so that if the points A and C are placed at the extremities of any line which it is required to divide, in the proportion described, the point B will produce the desired division.



INSTRUMENT FOR OBTAINING THE "GOLDEN CUT."

This "cut," or division, appears to be the normal one that satisfies, and any departure from it is immediately felt, though we may not be aware of the cause. To emphasize the vastness of a sky, the horizon would be placed lower down than the normal division, or if it were intended that the foreground should have special weight or importance it would be placed higher up—perhaps even forming the "golden cut" in the upper part of the canvas. But it should seldom, or never, be allowed to divide the picture into two equal parts.

A subject that is complete and right in itself *may* sometimes be found—as in a flash of inspiration—and suggest infallibly how it should be placed on the canvas. But it very rarely happens that a part can be cut out from nature which forms a perfect composition. Nearly always there is something that jars, a line leading in the

wrong direction, masses or spaces equal in volume, or an ugly object out of keeping with the rest.

G. F. Watts, who, besides his better known work, sometimes painted distinguished landscapes, told me, long ago, "Leave out as much as you like, but all that you put in should be beautiful."

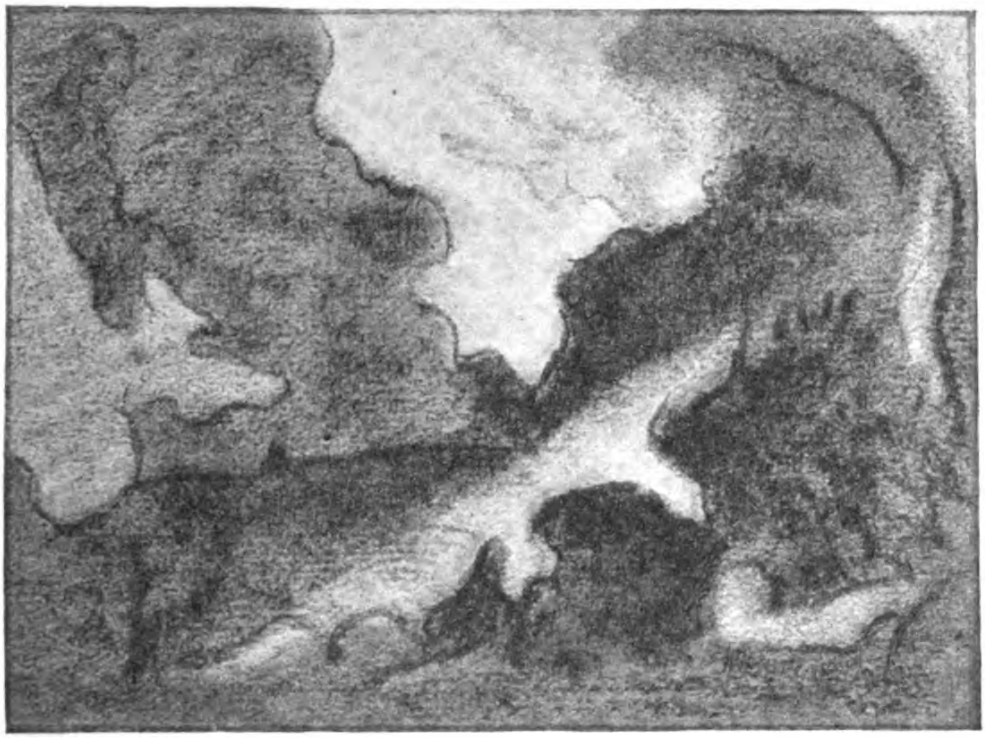
My advice to students who wish to learn the art of composition, is to make many small, and easily executed, drawings from famous works by great artists—past or present—only considering the shapes and weight of large masses, the placement and force of accents, or objects of special interest, and the character of the leading structural lines.

A true sense of balance in painting can be cultivated only by the study of great works of art.

Balance in landscape composition depends on the size and position of dark and light masses, the direction and force of lines, the interest, strength and placement of accents, and also on the relative degrees of vivacity and dulness of colour in various parts of the picture.

Good pattern in landscape exists when well-shaped masses, varied in size, in form and in value, are so arranged that they convey the feeling that a given space has been agreeably filled.

The subjects "Rhythm," and "Line," have been most ably and exhaustively treated of by Mr. Harold Speed in his work on *Drawing*, and



COMPOSITION.

These drawings indicate the kind of rapid sketch which the author suggests may with advantage be made from pictures in order to learn their composition. They have no pretension to accuracy of detail but deal, in summary fashion, with main features.

Mr. S. J. Solomon, R.A., in *Oil Painting* deals with "Rhythm" in a clear and instructive manner.

In all good compositions, however complicated or however simple they may appear, it will be found that they are constructed on lines which have not occurred accidentally, but have been carefully thought out. These lines may consist of fine curves, or of straight lines, or of combinations of both; but as on them depends in a great measure the ultimate effect of a composition, it is very important that those are chosen which are most in harmony with the motive. The rhythm of these lines is expressed by their shape, their relations to each other and to the borders of the canvas, and if well ordered, they may suggest an analogy with music and the finer forms of dancing.

Further definition is difficult, and I recommend students who are interested to study the works of art they admire and try to discover how they have been built up, and to what the charm of their composition is due.

In great Egyptian art rhythm of form and line is pre-eminent. There it is to be found in perfect simplicity, conveying the impression of dignity and grandeur in a supreme degree. In Greek art it prevails, though in a form somewhat less severe and less evident; but every form, every line, is designed with reference to other forms and other lines, to carry them on, to accentuate them by repetition or contrast, or appropriately to end them. Rhythm of a severe

Illustration No. VIII. *(Print)*

JAPANESE FIGURE. YEISAN.

BIBLIOTHECA·BODLEIANA·

type is found in Byzantine and also in Gothic work, and, of a more suave character in that of the Renaissance. In fact it flowed through the great art of all periods until the last century when realists, and some of the English Pre-Raphaelites, being intensely occupied with other matters, neglected it as a subject of minor importance.

If the mind is led in a marked way to some object in a composition which of itself would not attract, that object may become of such interest that it appears to weigh in the balance more than it should æsthetically, or as part of a pattern. A striking instance occurs in the landscape by Rubens in the National Gallery, "The Chateau de Steen." All the important features—castle, larger groups of trees, wagon and horses, etc.—are on the left side of the picture, as is also a man with a gun who, under cover of some brushwood, is stalking a covey of partridges hardly discernible on a space of ground to the right of the centre of the picture.

When composing a picture care should be taken that the leading line, or silhouette of the chief masses, does not divide it into two equal quantities. The proportions given by the "golden cut" may well be borne in mind as the normal ones (5 : 8 : 13 is nearly accurate) and departed from as occasion may demand.

The principal light and dark forms should be interesting in shape and of different sizes.

A light, surrounded by dark, is frequently introduced to balance a dark, surrounded by light.

Objects of special interest are seldom well placed if they occupy corresponding positions on opposite sides of a picture.

As I have said above, a subject in nature, which has been chosen on account of the appeal it makes to the artist, can rarely be cut out from its surroundings in such a way that the composition is not in need of change or modification. It must be invested with some quality of rhythm or symmetry. To copy each part faithfully, even in truthful relation to other parts, is not sufficient. All things must be considered together as forming portions of one design, one harmonious whole.

When composing a subject conceived or invented by the artist, and that has not been actually seen in nature, it is well to begin the design with some form of geometrical arrangement which readily suggests rhythm and balance. In doing this repetition and variety, in so far as they conduce to rhythm, are to be considered; as are also imaginary lines to connect things in a flowing sequence.

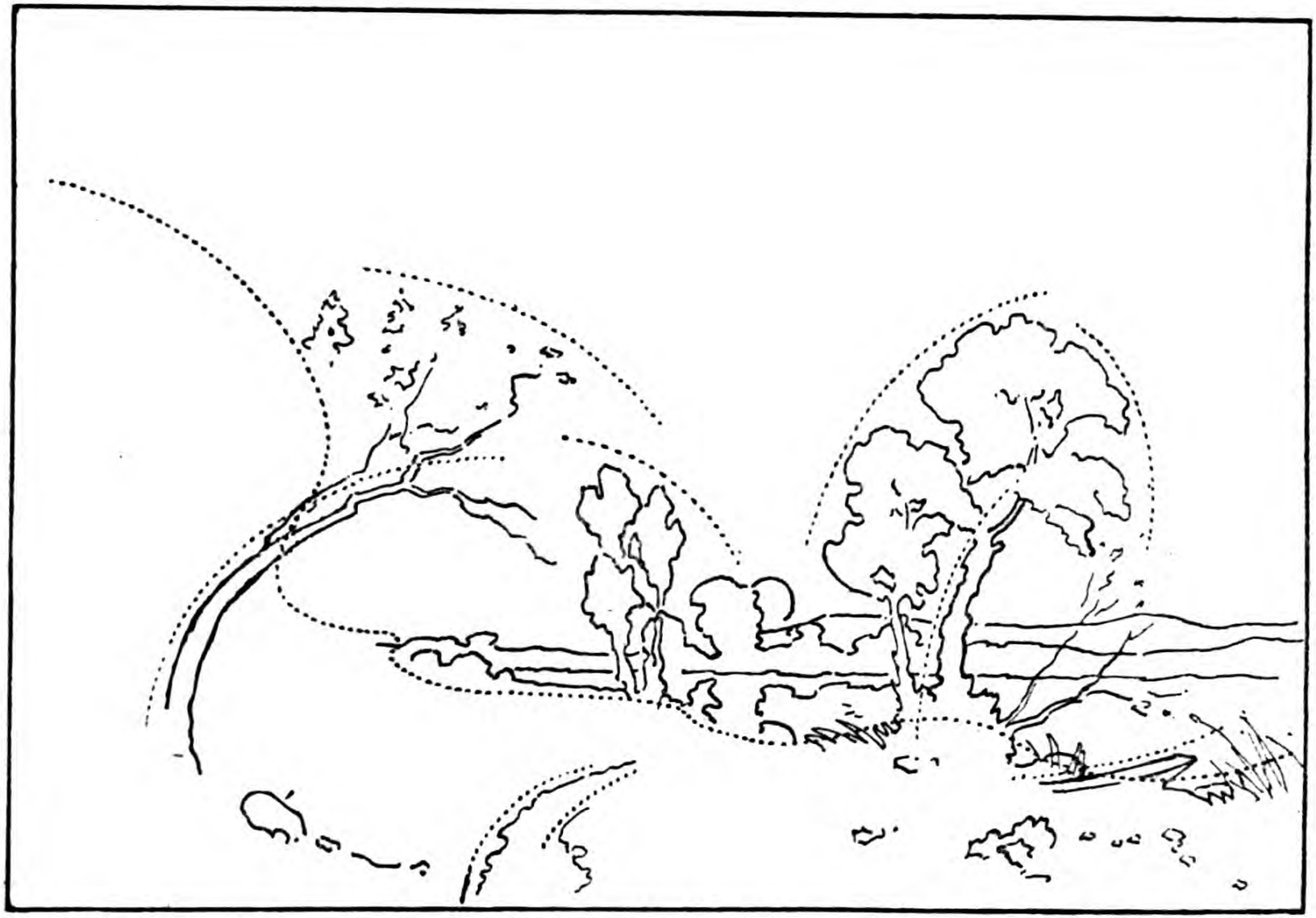
The terms "dynamic," and "static" are familiar to decorators, and define the properties of forms and lines which occur frequently in landscape composition. Dynamic forms, or lines, appear to defy the law of gravitation, springing or leading upwards for the most part, and thus suggesting growth or motion; while those called static seem to yield to that law, and are lifeless or reposeful. Vertical lines tend to be dynamic, horizontal lines to be static. Much effect may

ILLUSTRATION. No. IX

HENRI JOSEPH HARPIGNIES

LEVER DE LUNE

Luxembourg, Paris



LEVER DE LUNE. HARPIGNIES.

To show how besides the great line flowing through and uniting various parts of the composition, others lead to, or radiate from, the moon, which is the central point of interest.

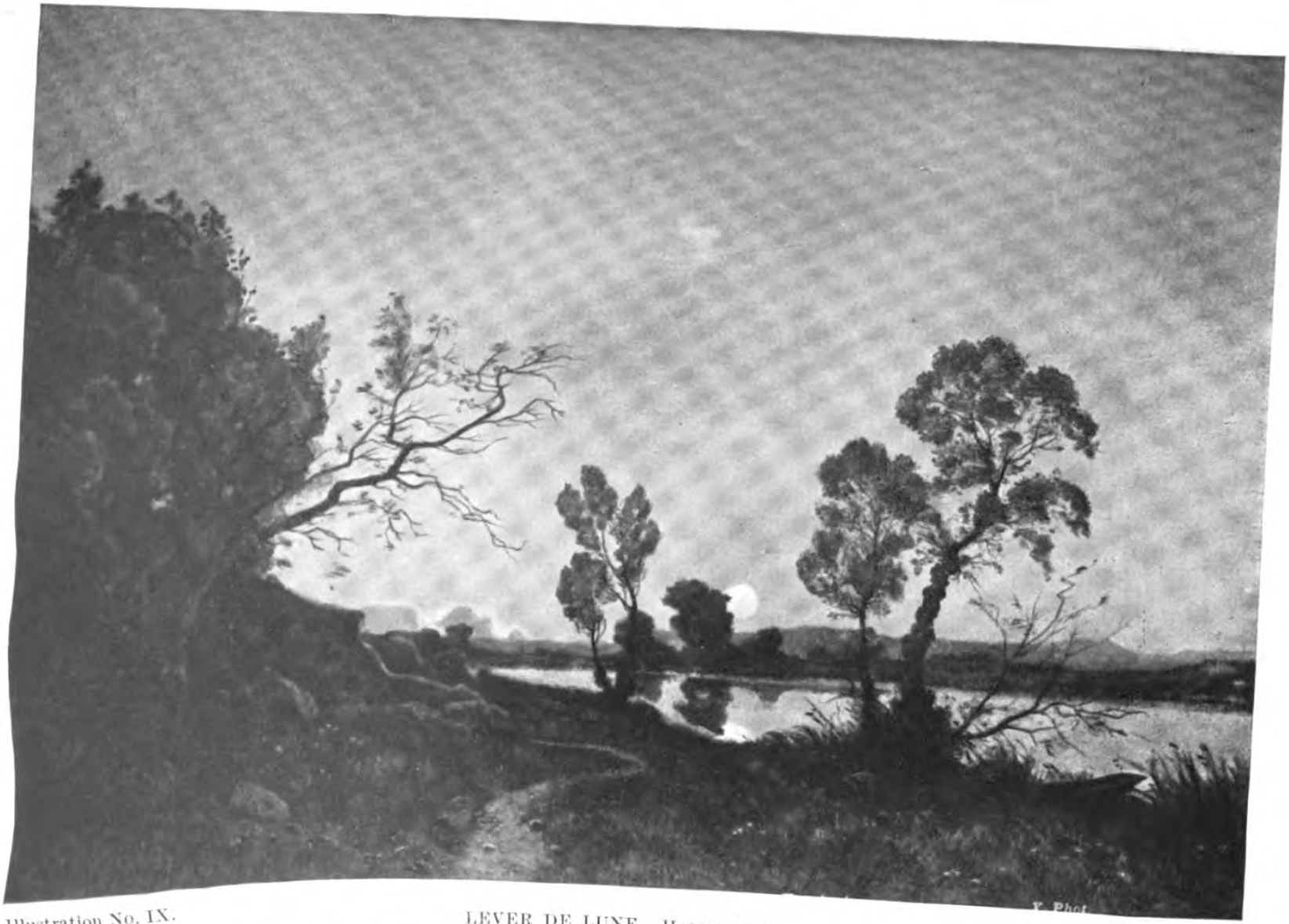


Illustration No. IX. LEVER DE LUNE. HARPIGNIES. *Photo. Mansell.*

A charming small picture—now at the Luxembourg Gallery, Paris. In colour and tone it is beautifully simple and refined: the values are well-nigh perfect, as are the gradations and quality of paint. Finely designed and graceful lines flow through it; the trees—if somewhat conventional—are well

(*Continued on page* 69)

BIBLIOTHECA BODLEIANA

be produced by the consideration and contrast of objects, or lines, possessing these different qualities.

Simple geometrical forms, the square, the circle, etc., are usually static, but if the square is changed into a rhomboid form, or the circle to an ellipse, they become to some extent dynamic and suggest movement. This sense of movement, once originated, may be carried on when shapes are so disposed that they create the feeling of a group of lines bearing a rhythmical connection to one another. The character of the subject will suggest whether these lines are better graceful and flowing, or firm and determined.

Three systems, which the student may remember when composing, are applied in decoration; and though it is not likely that the first two of these will be rigidly adhered to, yet knowledge of them may be useful in promoting harmony. These systems are known as the radial, the spiral, and the mass, or spot. Radial forms appear to grow from a common root, expand, suggest symmetrical growth, and lead onwards without a check. Their character, being full of life, is dynamic. In most spiral forms, and those allied to them, lines are rhythmical and lead in flowing sequence until they seem naturally to come to an end in themselves. Seen as a whole these are static. The third system, that of mass, or spot, consists in so placing forms that they balance and decorate one another without intentional linear relation.

It often happens that, in a landscape, there

is some part which seems to be the heart or core of it. Such, for instance, is the sun in a sunset picture, or the dark group of tree trunks against light spaces of sky—as Corot so often introduced them. If this core is not placed in the centre of a picture—as it seldom is in good landscape design—the need of introducing something else, to produce equilibrium, is felt at once, and a most elementary call for composition naturally arises. Here is a question of balance. If the second object introduced is of similar weight to the first, and is placed exactly at the same distance on the other side of the centre, on the same horizontal line, of course perfect balance is obtained, but such severely symmetrical arrangement is usually dull and uninteresting, except in formal patterns. In each subject will be found essential things which call for immediate consideration. Should it be the sunset, there will be something beyond which the sun is about to sink : in the case of the tree trunks they have their superstructure of leaves or branches. If these are drawn largely and simply, and when possible in forms that are geometrical, other forms may suggest themselves to balance them. Here the principle of the steelyard may be remembered by which objects of different weight are made to balance by the adjustment of a fulcrum. In decoration the point between two objects, apparently of different weight, where an imaginary fulcrum would occur, is generally marked or accentuated in some way. The additions may be of endless variety, as the composi-

tion grows, but should never be introduced without reference to the decorative effect and equilibrium of the whole.

The following quotations, which bear on composition, are taken from a small book (*Talks about Art*, by William Hunt ; Macmillan) which records the sayings of an American teacher who had studied in Paris and imbibed the ideas of the best artists of his time. They seem to me admirable.

" Keep the first vivid impression ! Add no details that shall weaken this ! Look first for the big things."

" Keep the impression of your subject as one thing."

" Whatever beauty there is comes not by itself but by what is around it."

" You must pick out your own letters and write your own poem."

(*Continuation of the note on Harpignies'* " Lever de Lune " *which began on page* 66) shaped and admirably placed, and the inevitable path, which at first leads the eye towards the moon, adds perspective as it winds away over well-modelled and solid ground. The value and vitality of the moon are admirably rendered. The only possible adverse criticism is that—for some indefinable reason—a slightly uneasy feeling of artifice and unreality is suggested. It is a little too perfect ; a little " too good to be true " !

CHAPTER IV

COLOUR

In the practice of our art nothing is more fascinating than all questions which relate to colour. Observation of the mutual effect of colours on one another, the results of harmony or of contrast, of the breaking up of colours, of colour values, etc. etc., is never failing in charm and interest.

From time immemorial painters have been wont to consider that there are three primary colours—red, blue, and yellow. By combining them in various proportions most tints or tones can be obtained, though many pigments supplied by the colourmakers have properties, peculiar to themselves, that render them suitable for certain effects.

Scientists have to do with the colours of the solar spectrum : red, orange, yellow, green, blue, indigo and violet. They teach that white light is a mixture of all the above colours, and consists of sets of waves of different amplitude. These separate sets of waves each produce the sensation of a certain colour. If, for instance, something appears to us to be red, it is because that object has absorbed waves of all colours except those of red, which it reflects back to the eye.

In the spectrum, orange, green, and purple, are primary colours, having their own distinct individual wave lengths, and are not secondaries as with us. We are taught that, in science, the three colours, red, green, and blue, or red, green, and violet, may be considered primaries, and that all colours can be obtained from them. In coloured light, red and bluish-green produce yellow; and orange and blue produce white. With our pigments, blue and yellow, we make green; but if the pure spectral colours, blue and yellow, are superposed on a screen the result is white with a pink tint.

It results from this and other facts of the same nature, that scientific knowledge of colours in the solar spectrum, their relative wave lengths and the effect they have on one another is of no practical help to the painter, interesting though it doubtless is; the reason being, that whereas the scientist is dealing with beams of pure coloured light, we, as artists, are dealing with pigments spread upon a flat surface which cannot act in the same way as the pure waves of colour produced scientifically.

Then, for the practical uses of our craft, we will return to the consideration of red, blue, and yellow, as our primary colours.

By the mixture of any two of them the so-called complementary colour to the third is obtained. Purple, composed of red and blue, is complementary to yellow: orange formed of red and yellow is complementary to blue: and green, a combination of blue and yellow is complementary

to red. These three, purple, orange, and green, are known as the secondary colours, and the result of the combination of any two of them is called a tertiary colour. Any two of these secondary or tertiary colours, when combined, forms a colour complementary to the third. There are no names by which the tertiaries are universally known ; and, indeed, the nomenclature of colours is very inadequate. Perhaps some day it will be increased in a way that will be generally accepted and applied.

Colours are conventionally divided by painters into warm and cool categories. Though the waves of red, orange, yellow, and other so-called warm colours, do actually convey heat, I believe it is by association that they have come to be so classified. Fire, and the warm light of the sun, suggest warm colours, while ice, steel, and all that is cold, suggest cool ones.

The following notes of what I know of colour, that may be interesting or instructive to the student of landscape painting, are given in the order in which they occur to me.

It is necessary, when painting, to have the three colours, red, yellow, and blue, on the palette, in some form or other, either in a light scale, or a dark one, according to the character of the work in hand.

" Broken colour " is the term used when, to obtain a result, instead of painting flatly a colour that seems exactly to match what it is intended to represent, the effect is produced by several tones or colours laid side by side, or worked into

each other and still allowed to retain something of their original character.

" Quality " of colour, or of paint, is more easily felt, than described or defined. A picture possessing quality is as different from one that lacks it, as a fine piece of Chinese porcelain is from a cottage mug. It seems to depend less on the knowledge of a painter, than on his refinement of feeling. This refinement, in the case of great artists, is doubtless innate, but in others it should be cultivated by the study of all that is distinguished in nature or art. Beautiful surface, and texture of paint ; appropriate transparency, or opacity, of colour ; study and care for the character of edges, are some of the means by which the sense of quality is conveyed.

Contrast of colour exists, to the fullest possible extent, when complementary colours, of the primary and secondary orders, are placed next to each other, red to green, blue to orange, or yellow to purple.

Harmony is attained when colours nearly related lead on from one to another, or are grouped together with taste ; but even contrasts become harmonious when they are perfectly true.

If any two colours of exactly the same tone value (I have endeavoured to explain the meaning of this term in the chapter " How to Study ") are placed side by side in a picture, the result is generally unsatisfactory. Colours are not only merely red, blue, yellow, etc., with varying degrees of vivacity or dullness. They have also

relative degrees of darkness and light. There may be in nature, or in a painting, a dark red and a light yellow, or a light red and a dark yellow—a dark blue and a light red, or a light blue and a dark red, etc. These relative degrees of light and dark are the tone values of colours. They are of the utmost importance in all work of a decorative character. As a familiar example : any good Japanese print—say one by Hokusai or Utamaro—shows how intelligently they may be employed. It will there be found that it is not only the tints, or colours, as such, that have been considered in relation to one another, but also their individual degrees of lightness or dark, as affecting the balance of the ensemble. They are conspicuously present in the best works by primitive Italian and Flemish masters, and of all other artists with a pronounced decorative sense.

If complementary colours, of the same tone value, are placed side by side in small quantities, they mutually destroy each other, producing when seen from the distance, a grey. This grey can be modified by the introduction of a third colour, or by addition to the quantity of one of the original two, and has a vibrating appearance, in which it differs from a flat tone of the same grey, which has been mixed on the palette.

A colour may be increased in value, or nursed by placing its complementary colour in smaller proportions, next to it, or by the proximity of colours closely related to it but less vivid, and slightly lower in tone value, than itself.

As an experiment in applying our science to the rendering of a familiar phenomenon in nature, let us consider the treatment of a sun which is setting, in sufficiently dense vapour, to make the representation of it come within the bounds of the possible.

It will be evident that the sun itself is lighter, and that the colour of it is more vivid, vibrating, and alive, than anything else seen at the same time. Supposing the colour of the sun to be luminous red; we have only the pigment red, some form of scarlet vermilion, perhaps, that seems at all to resemble it. This is so little light in tone value that, when placed on canvas, it forms a darkish blot. Then, how make it appear light? That can only be done by lowering all else to correct tone values, in relation to it. No other colour, in cloud, water, or whatever there may be in the landscape, should be nearly so strong in quality of colour as the sun. The vivacity of it can be expressed only by happily broken colour and attractive texture. The effect can be enhanced if harmonious colours, lower in tone, are placed near the sun, and others complementary to it, are introduced in the surrounding haze: but these—as in nature—should be felt rather than seen.

It may sometimes be observed that more difference exists, in tone value, between the globe of the sun and the mass of the sky, than between the sky and the rest of the landscape. When this is the case it should be fearlessly rendered.

The above example presents one of the most difficult problems, the solution of which can be attempted by a painter. I give it to illustrate or explain further some of the preceding paragraphs.

If contrasting colours are not exactly complementary to each other they may be discordant, but when they are, their trueness seems of itself to produce harmony. Nature, especially in sunlight, has a tendency to change those parts of discordant colours, which touch one another, into exact complementaries, or to produce the sensation of a third colour between, and thus harmonises them.

The lighter parts of things with distinct local colour, are generally not only lighter, but produce the sensation of being more coloured, than the rest. It is often difficult to see what their exact colour is, especially when they are very strongly lit, but, in a minor degree, they possess the qualities of vivacity and life, to which I have referred in regard to the setting sun.

A mistake which is frequently made by those who have not cultivated the sense of colour, is to select the local colour which seems to them to resemble that of the object they are about to paint, and mix much white with it for the highest lights. It should be remembered that white paint, by itself, is dead, except in so far as texture can enliven it, and that, to produce any sensation of life, colours must be added to it.

Opaque, semi-transparent, and transparent colours are so called for obvious reasons. The

opaque colours, which are generally used, for the most part partake of the nature of the earth—yellow ochre, light red, raw umber, for instance—are sound and reliable, and when mixed with white, which is also opaque, they are frequently employed to form the base, or underground, for later work. In direct, or "*premier coup*," painting they serve to give body and tone to the more transparent colours used with them.

Semi-transparent, and transparent, colours, when mixed with white, or white and opaque colours, modify these and lose their quality of transparency, becoming themselves part of an opaque body. Their special property is that they may be used thinly over underpainting without entirely hiding its character, but giving to it richness and glow. Transparent oxide of chromium, burnt sienna, and French ultramarine are among the semi-transparent colours; rose madder, and bitumen are examples of those that are most transparent.

There exists in every out-of-door subject a pervading colour—more to be felt than actually seen—but which becomes apparent when it is carefully looked for. It may be found playing in, and modifying, the blue of the sky, running into the half tones of clouds, in among the leaves of trees, over all kinds of growth in the foreground, on to mysterious places in the middle distance, and away to the distance and sky again, influencing and harmonising all. This pervading colour, partaking of the tone values where it is found, never asserts itself. It may best be perceived

when the subject is regarded as a whole. It should be sought for and remembered while painting.

The practice of some eminent painters, in the latter half of the last century, of glazing their finished work—when quite dry—with a thin coat of oil and black, and then removing most of it with a rag, sometimes produced a unity corresponding to that due to the presence of the pervading colour, described above. It is much better, however, to observe, and frankly paint, than to trust to the uncertain effect of a glaze partially rubbed off.

CHAPTER V

PAINTING

AT the time of the "*plein air*" movement (about 1875 to 1890)—when Jules Bastien Lepage was its High Priest, a lady came over from America, determined to find out his method of painting. With some difficulty she obtained an introduction, and at last ventured to put the momentous question. "*Madame,*" he replied, "*c'est bien simple : je superimpose.*" In other words he simply painted over what he was dissatisfied with, until he attained the desired tone or quality he was searching for. The men of that day did not scumble, or glaze, or "fudge"; they tried to find a tone exactly right, to put it on frankly, and leave it at that. Of course there had been underpainting, broadly laid in, of a texture that did not interfere with subsequent work. Each tone or colour finally employed was generally composed of two, three, or more pigments, each mixed with white to the true tone value, and then only slightly mixed together before being applied to the canvas. For example, pink madder (*garance rose dorée*), transparent oxide of chromium (*vert emeraude*), and yellow ochre, employed in this way, were favourites in the search for delicate pearly tones.

In that school, acute observation of tone and colour values was exercised. Every half tone, every shadow, the opposition of colours, the quality of edges, were intensely studied out of doors, and nothing was yielded to convention.

The best pictures of that period are to-day as good as, if not better than they were when painted. The drawback in this school was, that large design, though not altogether neglected, gradually came to be regarded as of secondary importance. The process of "*premier coup*," or painting done at once, and intended to receive no later retouching—may be as follows. I have seen that most brilliant executant, Mr. J. S. Sargent, R.A., employ it with astonishing truthfulness to nature, and with splendid quality of paint, both in figure and landscape subjects. But he is an unrivalled master of technique, with an unerring eye for values, and also a great draughtsman—so we can only hope to follow in his footsteps at a distance.

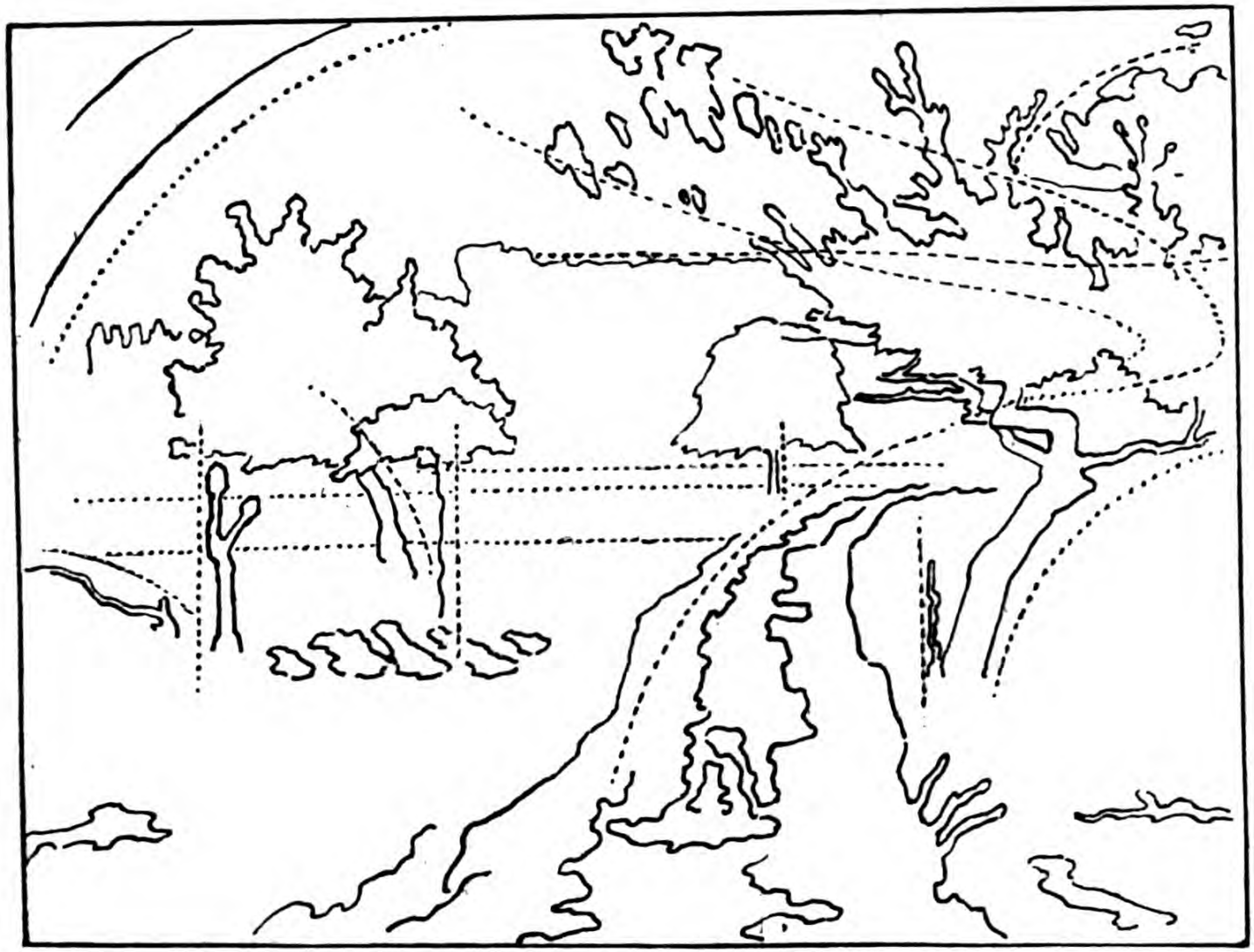
A canvas being chosen which has a sympathetic texture—either of itself or that has been painted on to it—the main lines of the composition and the principal objects are carefully but faintly drawn with thin paint, and the painting is then at once begun. The highest mass of light is painted first in full thick body of paint, with appropriately broken colour. This light is made a little larger than it is to remain. With the tones adjoining it and next in value this is cut into and shaped, extreme care being taken with the edges, hard or soft, cool or warm, as the case

ILLUSTRATION No. X

JEAN FRANÇOIS MILLET (1814–1875)

LE PRINTEMPS

Louvre, Paris



LE PRINTEMPS. MILLET.

I consider this landscape—one of the few now in the large gallery at the Louvre devoted to French art of the nineteenth century—to be a masterpiece. It is a picture in which the aim of the painter seems to be completely realised. Grand in its unity, it records a momentary effect seen and felt by Millet who, through his grasp of it, was able to ennoble a subject which, under ordinary conditions, might appear commonplace and uninspiring. Yet, even without the dramatic effect, it is far from being a portion cut out from nature just as it happened to be. Millet doubtless composed, altering forms and lines as he would. He knew how to create rhythm by the tendency of the large shapes of the tree masses and the (*Continued beneath the opposite illustration*)

Illustration No. X. *Photo, Mansell.*

LE PRINTEMPS. MILLET.

(*Continued from page opposite*) clouds, which lead the eye upwards to the left—the direction in which the storm is moving—and to bring the eye down again into the picture by the simple curve of the rainbow—a curve repeated in the composition by the road. The direction of

(*Continued on page* 124)

BIBLIOTHECA BODLEIANA

may be. These tones, which should, of course, be chosen with fine observation and judgment, are in their turn made a little larger than the space they are finally to occupy in order that they may be cut and drawn to their proper shapes by the tones next to them, which are lower in value. And so on, until the deepest darks have been reached. Relative thickness of paint in the various parts is considered, a generally accepted rule being, that strong lights are painted thickly, and darks are kept thin, or at least smooth, so that they do not catch lights on texture in a way that destroys their effect.

Nearly every tone painted is made up of two or three, in the way described when "*plein air*" painting was considered; the object being, in some degree, to convey a sense of the life and infinite variety of nature.

The reason for thus shaping lighter with darker tones is that expression by drawing is constantly exercised; and the character of edges being studied, and executed while the paint is still wet, may be far more satisfactorily rendered than by altering forms in dry paint where the texture is often not appropriate. It will be found, in practice, that this plan cannot be invariably adopted throughout, but it has many advantages when it can be employed. Accents, lines, and expressive touches are added while the paint is still wet.

The method of "*premier coup*" painting may appear simple, until it is attempted. It will then

be found that it demands supreme concentration and effort. Everything must be stated once for all. If not right, the whole, or a large part, has to be scraped out and done over again. The subject, first of all, must have been intelligently analysed; all its values, and whatever seems to be necessary for its complete expression, decided on; and it demands a facility and certainty of drawing that can only be acquired by long practice.

Monet, and Manet, were two of the first brilliant exponents of this manner of working in France; but many other painters, both in England and abroad, have achieved notable results by its use.

In some of the most ancient paintings known to us the presence of wax bound up with colours has been discovered by experts; but how much this had to do with their preservation it is impossible to ascertain.

Wax has also been used by modern painters, notably, I believe, by Puvis de Chavannes in his great decorations. I have used it, as supplied by a Paris colourman, mixed with oil colours in ordinary tubes. The advantage of it is the pleasant mat surface obtained. A picture painted with it can be well seen when hung opposite a window, and a slight but very becoming polish can be given to it, when dry, by friction with a silk rag. Its disadvantages are, that the colours dry very quickly on the palette, especially on a warm day out of doors. It is impossible to get very deep darks; the scale from light to

ILLUSTRATION No. XI

GUSTAVE COURBET (1819–1877)

LA VAGUE

Louvre, Paris

ILLUSTRATION No. XI

La Vague. Courbet. (*Louvre*)

The Wave was for many years in the Luxembourg Gallery, Paris, and—some years ago—I saw several replicas or variants of it in the Museum of Lyons. It was generally accepted by the artists of France as a *chef d'œuvre* among works of its kind. The leading qualities of the picture are vigour, true values, and tone. The subject is treated as a whole—as one great thing. It is full of movement; the handling is large and appropriate to the forceful theme. The jade-like broken tones of the uprearing wave are rare and beautiful; the sky is true and lovely in colour, and the line of the horizon is perfectly placed.

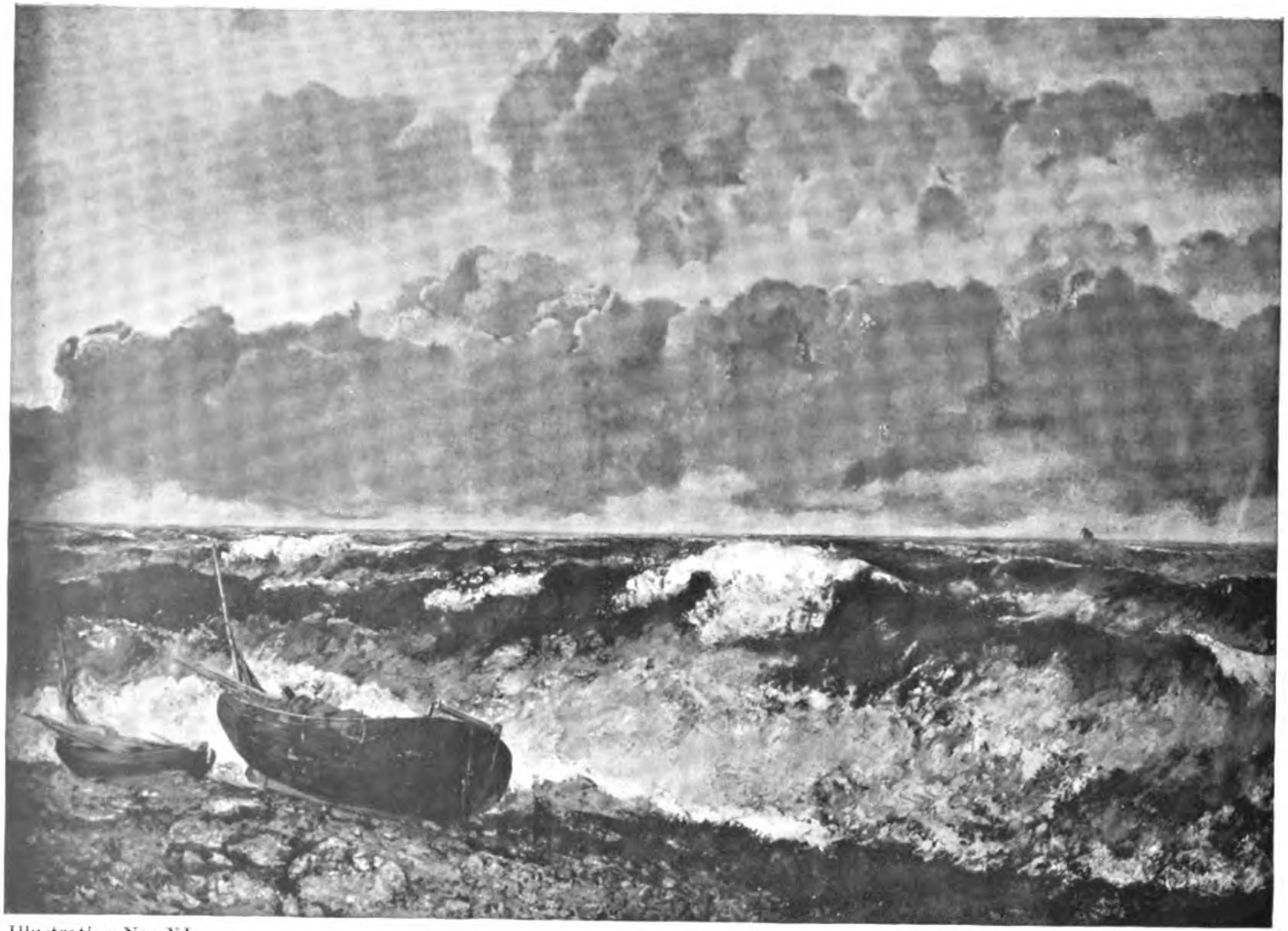


Illustration No. XI.

LA VAGUE. COURBET.

Photo, Giraudon.

dark, already limited enough, being thus further reduced.

On one occasion I left a number of studies painted with these colours for several years in a dark and neglected closet, in company with several done with ordinary oil paints. On removal, after this lapse of time, those with wax were found to be as fresh as the day they were done, while the others had become somewhat brown and discoloured, A material known as " Paris's Marble Medium," which is manufactured by Messrs. Roberson, is composed principally of wax. When a small portion of this is mixed with each of the oil colours used the same mat effect is produced. Refined turpentine may be employed to thin the colours if large flat surfaces are to be covered.

The methods of mediæval art workers are first clearly described, as far as I have been able to learn, in a book written by Theophilus the Monk* in the eleventh century. This was followed two centuries later by Cennino Cennini† in a work that has become a book of reference for painters in tempera. One of his recommendations is that the painter should attune himself to work by a short prefatory prayer. Though such act is out of keeping with present-day custom and mode of thought, yet a modest and reverent spirit is not unbecoming before the eternal mystery and beauty of nature.

* *Theophilus : Art of the Middle Ages*, translated by R. Hendrie. John Murray, 1847.

† *The Book of the Art of Cennino Cennini*, translated from the Italian by Lady Herringham. George Allen, 1899.

Tempera, proper, is powdered colour, mixed with yolk of egg and water, in equal proportions. The old masters who used it, generally painted on panels prepared with thick grounds of gesso—gesso being composed of slaked plaster of Paris and parchment size, or glue. But canvas when primed with a thin coating of the same material was also sometimes used by them.

Many kinds of so-called tempera colours are now sold in the shops, but what they are composed of, only their makers know. Whether they are good, or bad, time will prove.

The charm of tempera is its clearness and beautiful transparent quality, and that, quickly drying, it readily lends itself to expression by drawing. A difficulty found when employing it is, that it is apt to look stippley, or small in touch, when carried far. Some painters of to-day, on reaching this stage, pass a coating of oil copal medium over the whole, and finish with oil paint.

The art of fresco painting, practised by many of the great Italians, probably culminated in the magnificent works of Raphael and Michael Angelo in the Vatican, at Rome. It was decorative "*premier coup*" painting. The artist decided how much space he was prepared to cover, wet plaster, to the extent indicated, was laid on the wall, and he painted on to this while it was fresh, the colours sinking in and becoming incorporated with the plaster.

The exact date when oil painting was invented is somewhat uncertain. The Van Eycks, in Flanders, are generally credited with its discovery.

ILLUSTRATION No XII

JACOB MARIS

OLD CANAL, DORDRECHT

Burrell Collection

ILLUSTRATION No. XII

OLD CANAL, DORDRECHT. J. Maris. (*Burrell Collection*)

A VERY fine example of the work of Jacob Maris, showing the Port of Dordrecht, enveloped in low-toned greys on a sombre day, as one simple thing, with marvellous accuracy of values.

The largely designed silhouette is felt, rather than drawn ; as it would be when the subject, in nature, was looked at as a whole.

Though the colour is confined within a very small scale, it is varied and beautiful and is closely studied. The strong accents both of dark, light, and colour on the boats bring them to the front, but are not overdone.

As is usual in works by this artist, the picture has a surface large in texture, and very agreeable, which is peculiar to them and seems appropriate.

Unfortunately, in the reproduction, the fine modelling of the clouds has not been adequately rendered. However, as the work is now being shown at the Tate Gallery, I hope that many will be able to see it.

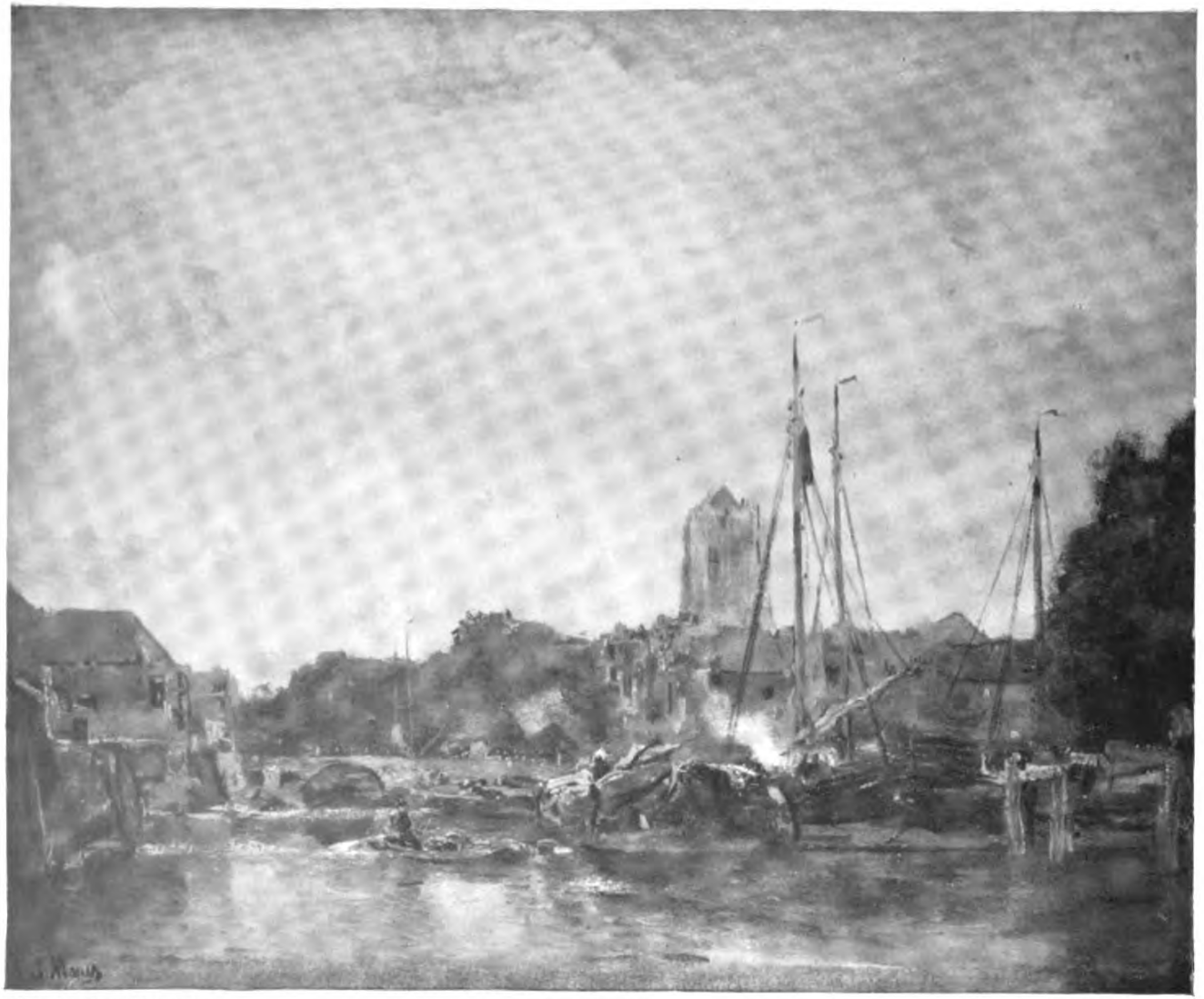


Illustration No. XII.

By Permission of Wm. Burrell, Esq.

OLD CANAL, DORDRECHT. J. MARIS.

By courtesy of Barbizon House.

They were very jealous of their secrets, but there is little doubt but that varnish, as well as oil, was mixed with their pigments.

From that time oil painting, in one form or another, became the favourite medium used in painting pictures. The great Venetians adopted a process by which strongly laid in underpainting glows through a veil of glaze, or semi-transparent paint. Other famous artists, Velazquez and Frans Hals, for example, used underpainting as a foundation on which to paint their final and decisive work. Their impasto was on the top; whereas, when used by the Venetians, it was below the surface.

The charming art of water-colour painting—treated of in another book of this series*—is generally considered to be indigenous to our own country. It has had a series of brilliant exponents since the middle of the eighteenth century, both here and abroad.

Tempera painting has of late years been revived by several distinguished artists with very great success.

It is, however, to what I know of the modern practice of oil painting, as applied to landscape, that I shall devote the rest of this chapter—to the making of sketches and studies, of pictures painted out of doors, and of those done indoors from studies.

The difference between a sketch and a study, is, that while a sketch should be done rapidly, at one sitting, and is an end in itself, much time,

* *Water-colour Painting*, by A. W. Rich.

in favourable conditions, may be devoted to a study, which is done chiefly with the object of acquiring knowledge, or for reference in future work.

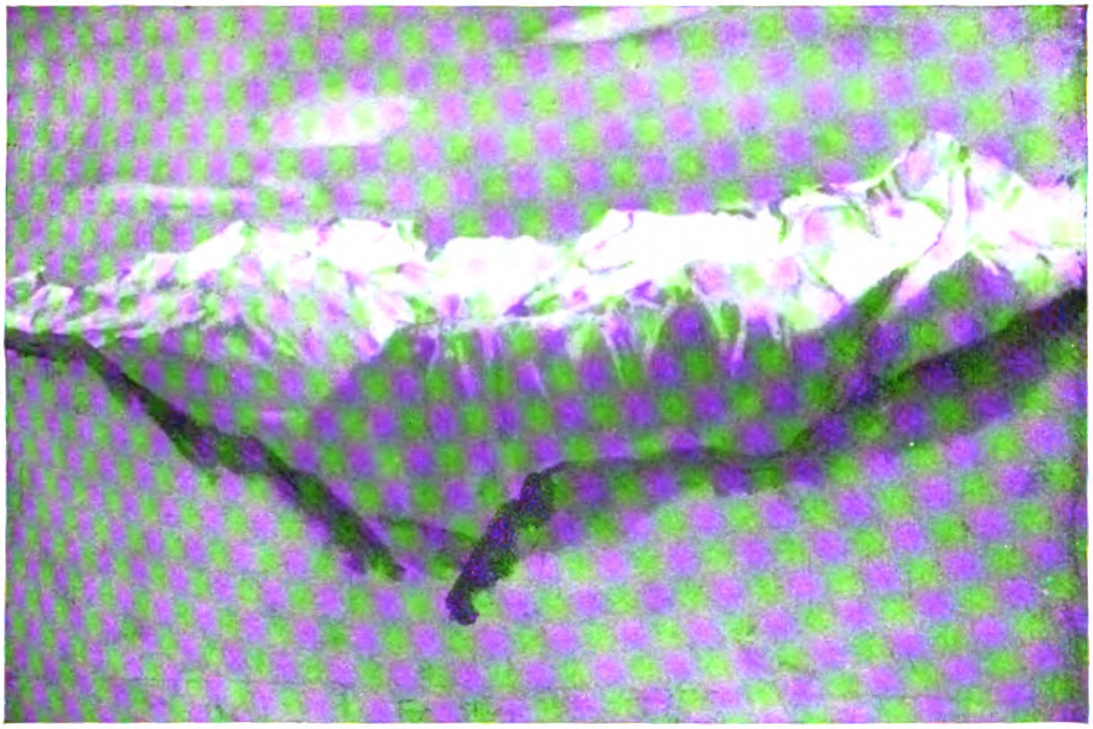
A convenient apparatus for oil sketching, and the one I use myself, is a small paint box into the lid of which three panels, measuring about $10\frac{1}{2}$ x $7\frac{1}{2}$ inches, can be slipped. But I seldom carry more than two, as the third, that nearest the palette, touches the colours when the box is closed, and I find by experience that it is very seldom required.

Inside the box are brushes, palette knife, and paint rag, and the following colours :—a half-pound tube of flake white ; medium sized tubes of yellow ochre, light red, cobalt blue, French ultramarine and transparent green oxide of chromium ; small tubes of three kinds of chrome yellow (lemon, middle, and deep orange), and pink madder, rose madder, vermilion, scarlet vermilion, emerald green, burnt sienna, burnt terra verte, raw umber, and also a tube of Roberson's medium.

When setting the palette I do not put out all these colours, but have them in the box in case of need, and always reserve their own space for them. I give the order I observe in placing them, but do not know of any special advantage it has over other possible arrangements.

A SKETCH

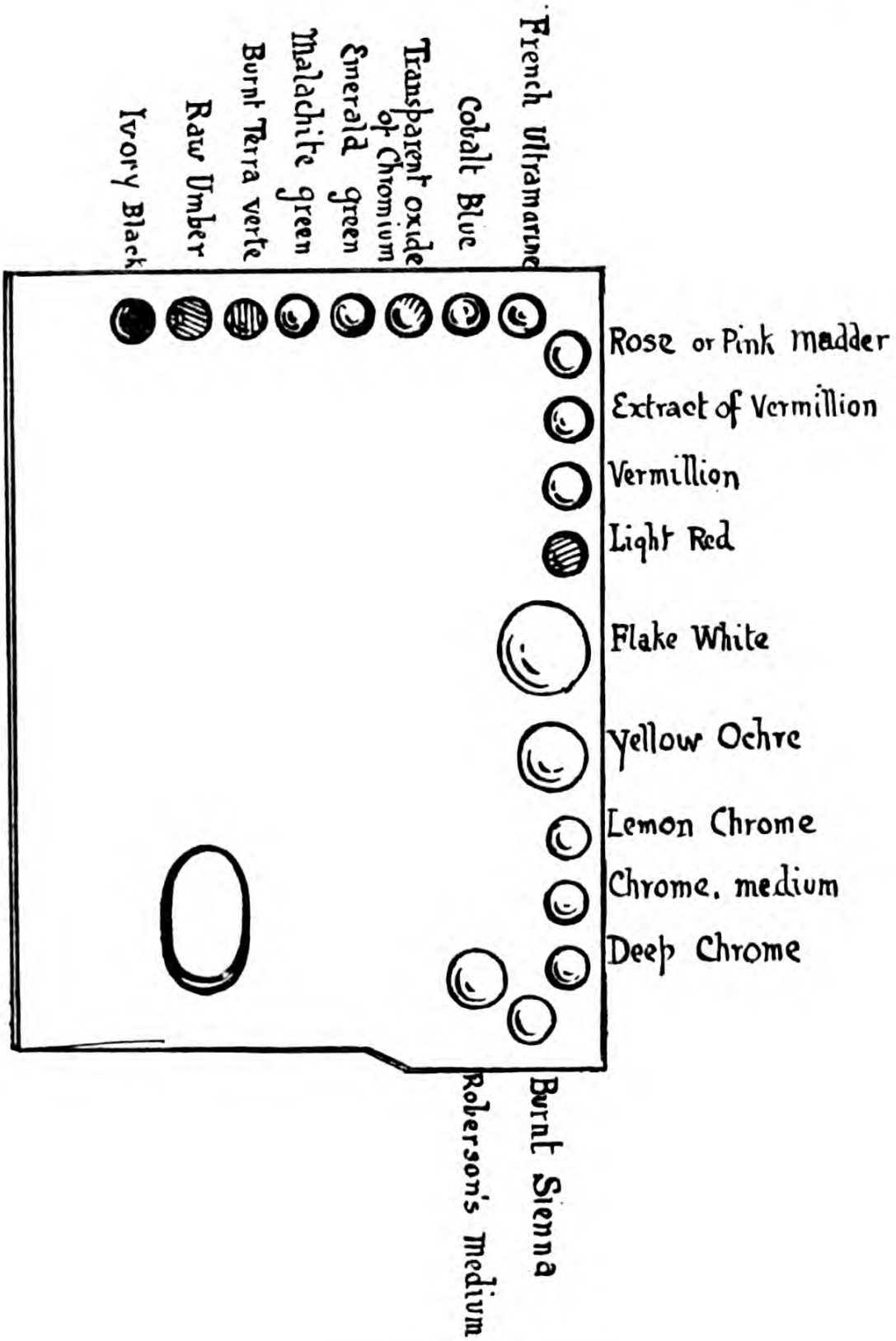
Having chosen the subject for a sketch, with the aid perhaps of a "motive cutter," and decided how it is to be placed on panel, or canvas,



A STUDY. ADRIAN STOKES.

Illustration No. XIII.

A SKETCH. ADRIAN STOKES.



SETTING OUT THE PALETTE.

and the proportions of various parts, their values and balance having been considered, work is begun by drawing, largely, the shapes of masses and objects of special interest. Charcoal may be used for this purpose, but, as it is apt to sully the paint later on, it is preferable to draw, in thin paint of the pervading colour, with a pointed brush.

The darker parts may then be thinly rubbed in with colours that are rich and varied, a little Roberson's medium being used to make them tacky when they are finally dealt with. Medium need not be employed for any other purpose in a sketch. If mixed with thick paint it will probably give it a gummy appearance, which is very unpleasant. Burnt terra verte, green oxide of chromium, and rose madder; or, burnt sienna, ultramarine, and rcse madder; or, light red, ultramarine, and orange chrome, may serve for the purpose, a little white being added to the ultramarine.

The mass of the highest light may then be frankly laid in with full body of paint. Let us suppose it to be a clearly defined luminous white cloud. A large brush should be used, and it should be remembered that a thin flat one will lay on more paint than a thick stiff one.

Though any colour, added to white, inevitably lowers its tone, when skilfully applied it does not appear to do so. White, broken with colours that are very light, may be made to appear lighter and more luminous than it is of itself. In the highest light, white may be broken up with such

ILLUSTRATION No. XIV

JOHN CONSTABLE (1776–1837)

WEYMOUTH BAY

National Gallery

ILLUSTRATION No. XIV

WEYMOUTH BAY. Constable. (*National Gallery*)

A VERY direct and brilliant work, rather in the nature of a sketch. It is largely seen, finely handled, and conveys the exhilarating feeling that it was done with joy. It is also beautiful in colour and quality.

Personally I prefer Constable's work of this nature to his more elaborate and famous paintings. The values, particularly those of clouds, are far truer in it, and it has a spontaneity the great pictures often lack. The quality of pigment, and touch, also is more agreeable in these works and is generally admirably vigorous and frank.

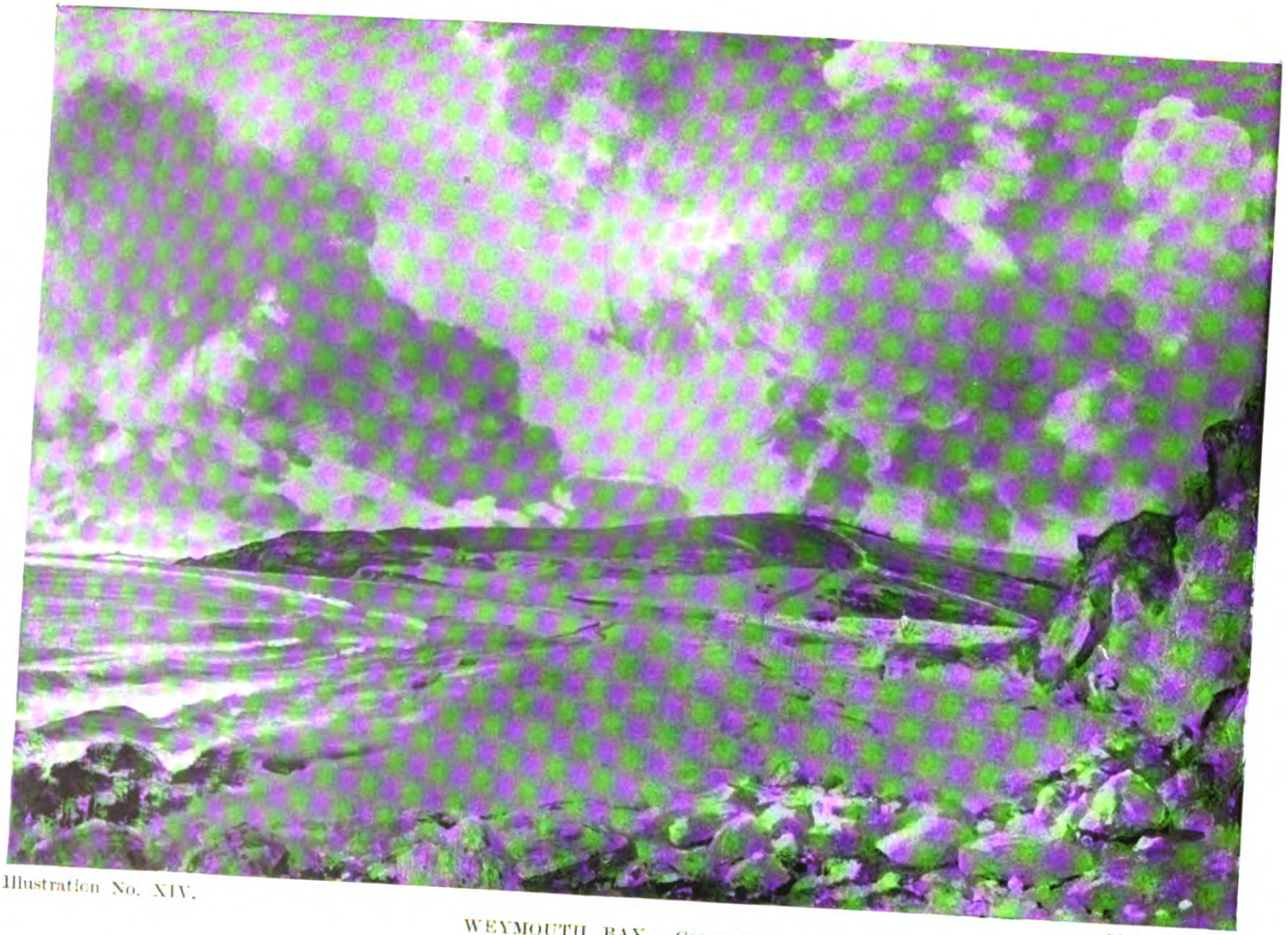


Illustration No. XIV.

WEYMOUTH BAY. CONSTABLE. *Photo, Mansell.*

BIBLIOTHECA · BODLEIANA

colours as lemon chrome, pink madder, and even transparent oxide of chromium, or emerald green, each mixed with white to the lightest possible tone in which they retain something of their character.

This mass of light should be painted a little larger than it is to remain, and then shaped by the colours next to it, before the cloud has changed very much in form. A rapid pencil note, of its exact shape, will often be found a useful aid to memory when it has passed away.

The deepest dark should then be established in its true colour, which may be best observed by comparing it rapidly with other darks. Also note down something with a tone value about half way between the light and the dark, and also the coldest, and warmest accents of colour, for future reference.

Supposing there is, in the motive, a blue sky reaching down to the horizon, and a broad patch of sunlit sand lying among heathery undergrowth. In sunlight, the cloud and the sand might be almost alike in tone value, and the blue sky darker than either; or the sand and sky might be almost the same, and the cloud much lighter. Truth of effect depends on the proper rendering of relations of this kind.

Before beginning to paint the sky, the nature of the pervading colour should be decided on. It may perhaps be found in the half tones of light clouds, in darker ones that are in shadow, or even in the blue of the sky, giving to it tone and variety of colour. To it is due, to a great

extent, the peculiar character of the ensemble that pertains to a natural effect at any one moment.

To exemplify further what is meant by the "pervading colour": as an extreme instance, it will be found very evident in a London fog. Everything in that is affected by a dun colour. Though certain objects may appear to be greenish, bluish, or reddish, in comparison with others, yet the dun colour spreads over, and pervades them all.

On a sultry day in summer, when the sky is very dark overhead, possibly a colour somewhat resembling indigo may be felt everywhere in the landscape. It will be clearly seen in deep cast shadows, round the forms of trees against the sky, even in the sky itself, and also in the half tones throughout.

It is more difficult to determine on many other occasions, for example, on a joyous spring morning, when all is bright and sparkling in the sun. Possibly it will partake of the nature of lilac, just cool enough to contrast with brilliant warm lights. It will have to be sought for, but may be found.

But, to return to the sketch. When painting the blue, or clear part of a sky, it is usual to begin low down, where it touches the horizon, or distance, which should be lightly rubbed in, and to work only thinly at first. Such colours as pink madder, yellow ochre, and transparent oxide of chromium, with white, may be used, rather loosely, with a view to their being brought together

later on. The higher parts of the sky, having worked gradually upwards, may then be rubbed in with broken colours, cobalt, ultramarine, transparent oxide of chromium and pink madder and yellow ochre, to modify them. When the sky has been thus thinly painted it may be finished in full body of pigment, flat square brushes being used, and smaller ones of the same kind as the horizon is approached. Any rankness in the blue may be annulled by skilful introduction of the pervading colour, mixed to the same tone value.

The half tones and darker parts of clouds may generally be well rendered by combinations of cobalt blue, light red, and yellow ochre; or, with less solidity, but even more delicacy, by transparent oxide of chromium, pink madder, and yellow ochre, each being mixed to the required tone value before they are mixed together. These tones should be painted frankly and freely, and with regard for the modelling of the forms they are intended to express.

The mass of light sand in the foreground may be dealt with next. The value of it has already been studied. Its colour, probably, can be attained by white and a little burnt sienna, broken by combinations of yellow ochre, light red, and cobalt, with white; or of yellow ochre, pink madder, and transparent oxide of chromium. The sand should be painted largely, with flat brushes and plenty of pigment; and the colours should remain broken, and not be mixed together until they become one dead tone. The edges

can be drawn or modelled into shape, with longer or more pointed brushes, by the adjacent tones. If shadows are cast on the sand, which appear to be blue, they should be compared with the bluest part of the sky and to the distance, to ascertain their exact nature, before they are painted ; and, if dark tones are close to the light, they should be compared with the deepest dark. It must be remembered that the effect of brilliant light is rather to spread over and efface darks, than to accentuate them by contrast.

Then the cool or bluish distance, before being completed, is to be compared with the blue sky, and the cast shadows. Its exact tone and colour values will then be seen. It should be painted without too much body and with gently varied colour. The delicate colours following its well-drawn edges, and dividing them from, or uniting them with, the sky should be observed. Colours that may be useful are, cobalt, ultramarine, transparent oxide of chromium, vermilion, pink madder, yellow ochre.

In the middle distance are two hills, one in sunlight, and the other under the shadow of a cloud. Their outlines may be drawn, with a pointed brush, in the colours that seem to distinguish them where they cut against distance or sky. The sunlit hill, being warm in colour, becomes intensified, as does the blue of the sky, where they meet ; but a third colour is created between them, hardly distinguishable, and probably partaking of the colour of pink. The hill in shadow is cool in effect, becoming bluer and

darker towards the upper edge, which is itself warm against the sky. The sky here is less blue than where it contrasts with the light hill. The colours about edges, such as these, must be observed, as they are important, and interesting, and bring charm, and a sense of finish, to the work. The hills should be painted with touches that express their modelling to some extent, but the dark hill will probably appear flatter and more empty than the other, and must be treated accordingly.

Then the shapes of the darker places in the foreground may be accurately drawn with a tone resembling the "pervading colour," and the shapes, thus formed, filled in and completed over the tacky paint which was at first rubbed in, with Roberson's medium.

The foreground, composed of rough kinds of growth, may, in general mass, be of a value darker than the sunlit hill, and lighter than that which is in shadow; or it may be of nearly the same value as the darkest part of the blue sky. This should be observed as closely as possible, as also which are the warmest and coldest parts, and how they stand, in reference to the light hill, or the cool shadows on the sand. The prevalence of the "pervading colour" in half tones should be noted and how far reflections of the sky influence the general mass of colour and many kinds of separate objects.

Many kinds of brushes are useful for painting foregrounds. There are often a few old ones in a box, each of which seems suitable for doing

what no other will. Sometimes there is one, with but a few hairs remaining, that seems indispensable, or another that has worn to some irregular shape. Long thin sables are best for drawing fine lines either light or dark. As a rule brushes should be chosen, for painting foregrounds, that will lay on paint loosely and expressively, indicating with plenty of body, rather than exactly copying, unnecessary detail.

A very accomplished French landscape painter once told me that, when cleaning his brushes, he rubbed them on a brick, instead of on the palm of his hand, and by this means improved them for his purpose. I found that brushes, admirably suited for certain kinds of work, might be produced by this process, but that, if persisted in, the bristles were worn away altogether. It is therefore well to desist from using the brick when brushes have been obtained of the form in which they are suitable for the special kind of work they are intended for.

I have tried to describe, briefly, the painting of an imaginary sketch from nature by way of drawing attention to the difficulties that have to be overcome, or the problems that have to be solved. As to technique, I know of no rules, or hardly any, that have not frequently been broken with impunity by masters of their craft, when, by so doing, they could more fully convey the impression they had received.

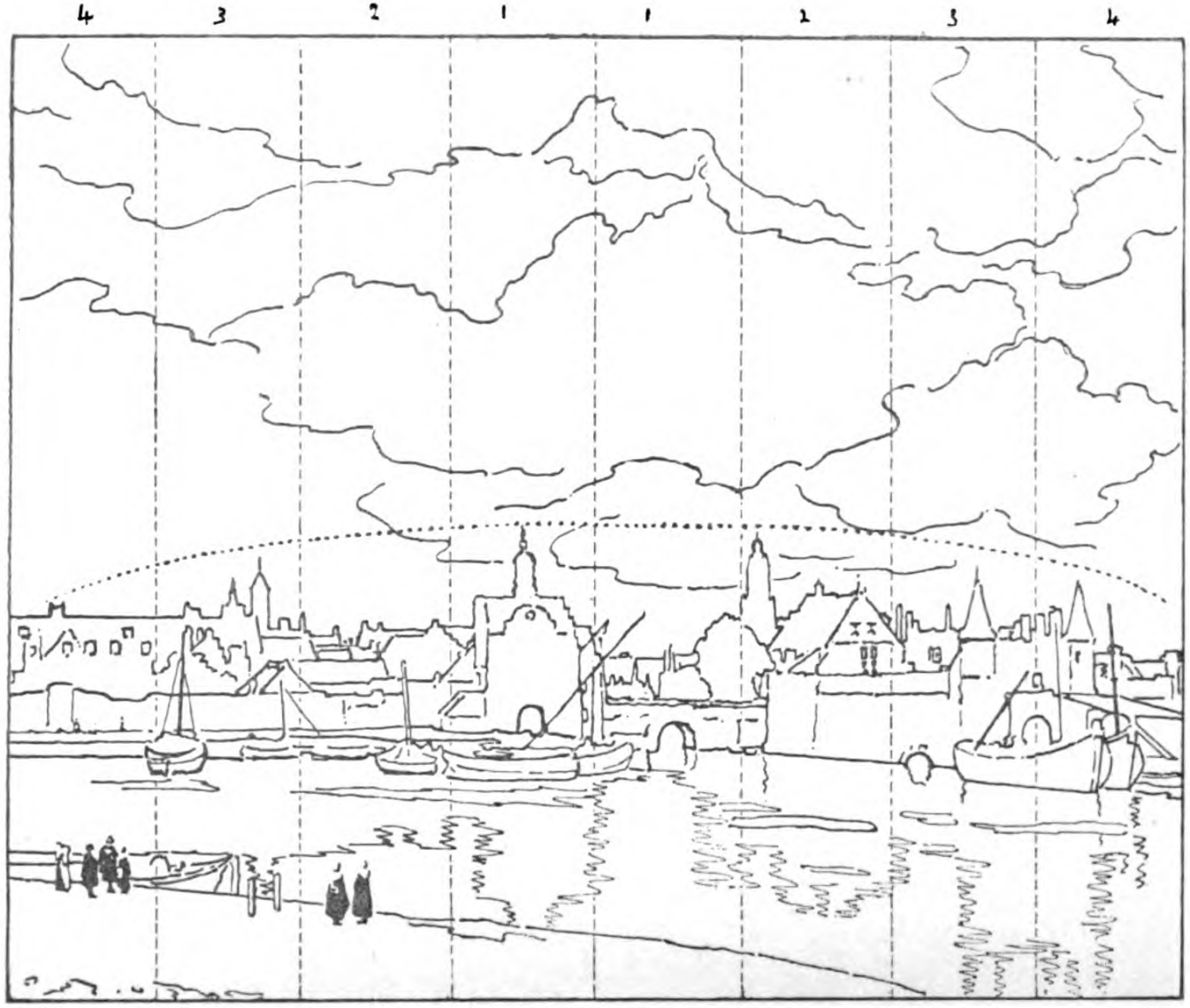
The size of canvas, or panel, used when sketching, is a matter of individual preference. I prefer a small panel merely on account of the rapidity

ILLUSTRATION No. XV

JAN VER MEER

VIEW OF DELFT

Mauritshuis, the Hague



VIEW OF DELFT. JAN VER MEER.

This painting is one of the most perfect of its kind. Nothing could be finer, though it is perhaps rivalled by the "Street Scene at Delft," by the same artist (Rijks Museum, Amsterdam, formerly in the Six Collection), and by the great view of the stone mason's yard at Venice by Canaletto in our National Gallery. The picture is full of charm; the quality of its paint is rare and exquisite—somewhat akin to that of Chardin; the colour is true, beautiful and harmonious; and the values also are true to nature. Though at first sight the composition may appear to be very simple, it really deserves close attention. A few points to be noticed are the following. The row of buildings and boats *(Continued beneath the opposite illustration)*

Illustration No. XV. VIEW OF DELFT. JAN VER MEER. *Photo. Bruckmann.*

(*Continued from page opposite*) forming the main theme is placed rather below the normal or "golden cut" across the canvas, thus emphasizing the characteristic fact that the town is low lying. A simple curve, drawn from side to side, limits the highest points of the towers. The vista, which leads inwards, is not in the centre but breaks the row exactly in the right place, and the bands of cloud

(*Continued on page* **124**)

BODLEIANA

with which it can be covered—a matter of some moment when fleeting effects have to be dealt with.

A STUDY

A study differs from a sketch in that it is undertaken, not with the object of producing a work of art complete in itself, but of acquiring knowledge, or obtaining a document, to be of service later on. Any separate part of a subject may be dealt with in a study. The cloud, for instance, which was summarily dealt with in the sketch, would be treated, in a study, as though it was a picture in itself. The highest light, the deepest dark ; the warmest and the coolest tones of it would be ascertained. The forms and precise character of its edges would be rendered, and brush strokes would as far as possible express its modelling. To make an exact study of a cloud is extremely difficult, owing to its constant change of form and effect, and it has to be done rapidly ; but the same procedure may be applied, more at leisure, to the study of any other object. The drawing should be accurate but not small in character. A sense of style is inherent in large simple lines, and that is always to be desired. As to technique : colours should be appropriately broken, or combined to form simple tones; light parts may be loaded, half tones should have an agreeable consistency, and darks, when caused by shade and not by local colour, should be smooth.

The painting of still life, indoors, is excellent practice by which proficiency in this kind of work can be acquired, and time may profitably

be devoted to it when the weather is unsuitable for out-door work.

A LANDSCAPE INDOORS

When the necessary sketches and studies have been painted, and drawings in black and white, from nature, have also been done, the proportions of the canvas, on which the picture is to be painted, must be decided. These may be determined by making a careful drawing of the composition of the subject on a paper of moderate size, a large margin being left all round to allow extension of the drawing in any direction. No pains should be spared in the attempt to make this drawing represent as accurately as possible the final combination of all that has been learnt about the composition of the subject.

When this drawing is done, and either the length, or the height, of the canvas has been decided on, a simple plan for finding the other dimension is as follows: Lay the drawing on a rectangular table, with two sides of it coinciding with those of the table, and then draw a diagonal line with a thread, from corner to corner, and prolong it.

Any two lines, such as those marked with dots in Fig. 2, drawn parallel to the sides of the drawing, which meet at the thread, inclose a space having the same proportions as those of the drawing. For example, if the canvas has the length of A to B, a perpendicular line drawn from B meets the thread at C, and a line parallel to AB that meets the perpendicular line at D,

gives the required length of AD. A "rule of three" sum will, of course, easily solve the problem, but as it does not *show* the actual dimensions, it is not so effective.

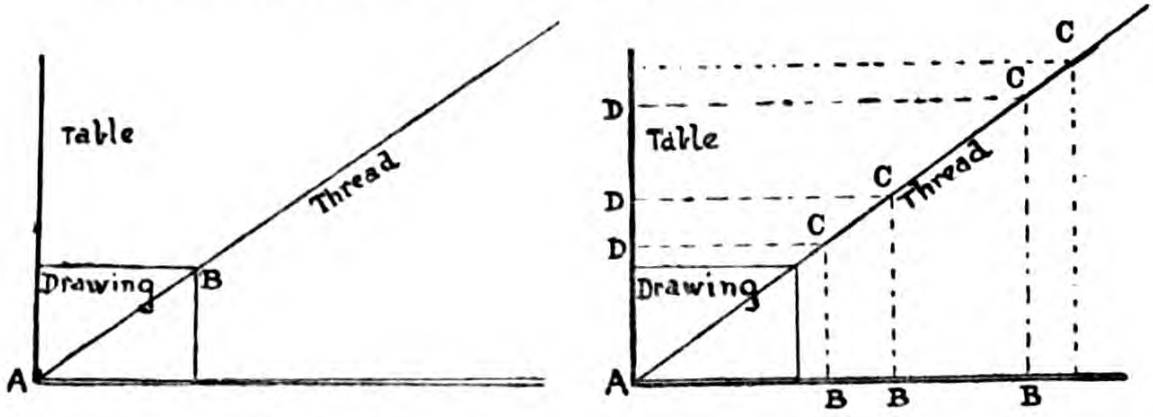


FIG. 1. FIG. 2.

ENLARGING A DRAWING.

My readers will, I hope, excuse me if I seem to under-rate their intelligence; my excuse is that I have met with quite advanced students who were ignorant of any means for enlarging work, in due proportions.

The process known as squaring "off" comes next. It consists of dividing drawing, and canvas, into an equal number of similar small spaces, and copying what is in each. The

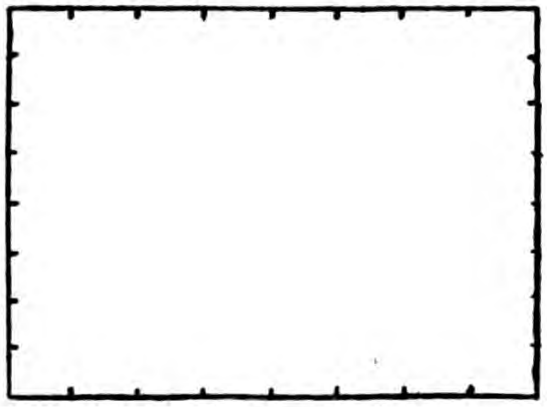


FIG. 3.

FIG. 4.

simplest plan is to divide both the sides of the drawing, and canvas, into two equal parts, to divide those again, and again. If the drawing is very elaborate, many " squares " will be needed ; if it is simple, fewer will suffice.

Pins put into the points thus marked, and black cotton drawn horizontally, and vertically, on both drawing and canvas, will define the relative spaces on each.

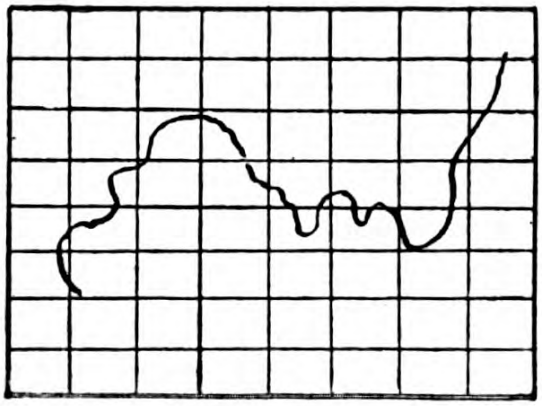


FIG. 5.

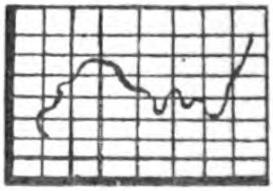


FIG. 6.

When that which is in each space has been copied, either with charcoal or in paint, and the threads are removed, the first stage of the work will be found to be satisfactory and correct.

But the satisfaction then felt is, unfortunately, generally destined to be short-lived. Difficulties will soon be encountered, which evoke feelings ranging from hope to despair ; complete satisfaction rarely comes again.

There are many ways of beginning a landscape painting indoors. There is the "*premier coup*" method, but that is even more difficult without inspiration drawn directly from nature. Most painters prefer to work gradually up to the final

state of their pictures, and those who search for fine qualities of paint have many methods by which they try to obtain it.

Jules Breton, in his book on painting, says that a picture should be laid in in any tones except those that are to be painted over them. His object doubtless was, that when painting over them the under colours should be allowed partially to show through, thus giving a broken or interesting quality to the surface.

Vibert, on the other hand, in his book, writes that the colours used for underpainting should resemble, as closely as possible, those that are painted over them: that blue becomes more intense when painted over blue, and red over red, etc. So do doctors disagree!

A favourite maxim in the French ateliers, when I knew them, was "*Il faut l'aborder franchement*" or, go straight for it. This, of course, had reference to painting from life, but it may also be applied to landscape painting indoors, as far as laying in the first painting is concerned. By these means the canvas is well covered with a body of paint that can afterwards be dealt with in various ways.

As a result of my own experience (I have tried many methods and seldom got through without periods of uncertainty and acute depression), I believe that a good way of beginning a landscape in the studio is to lay in the large masses with flat brushes of moderate size and with moderate thickness of paint, everywhere, ignoring high lights and deep darks, and even parts that, later,

must be thin and transparent. Colours should be used which dry quickly, such as yellow ochre, light red, French ultramarine, and, in the foreground, raw umber. They should each be mixed with white, and then applied in a manner which avoids tightness, and allows them to appear varied or broken.

Values should be recognised, but not painted to their full strength.

When painting, the touches may be applied, almost mechanically, in regular sequence, side by side, no spaces of bare canvas being left. As this first painting is intended to disappear at a later stage, attempts at clever brushwork should be avoided as useless.

The picture should be left for a few days to dry —in the sun, when possible—and then with a sharp scraper all ridges or small projections of paint should be removed.

Next, the shapes of the masses and separate clearly defined objects may be drawn with tones of the nature of the pervading colour ; the aid of the thread, that was used in squaring off, perhaps, being again required where drawing has been unavoidably lost.

The mass of highest light should next be dealt with. The points regarding it especially to be remembered are : that it should have a rich full texture ; its colour should vibrate and be alive ; and that, by spreading its edges a little, they may be cut into their true shapes by adjacent colours or melted into them. By this means, poverty in the quality of edges can best be avoided.

ILLUSTRATION No. XVI

ANTONIO CANALÉ (CANALETTO) (1697–1768)

A VIEW IN VENICE

National Gallery

ILLUSTRATION No. XVI

View in Venice. Canaletto. (*National Gallery*)

This great painting, which outclasses all other pictures by Canaletto that I know, has technical qualities of the highest order. It is finely composed, exquisite in quality of surface, beautiful in colour, has clear crispness of handling, and is true in values.

The composition appears to be built up in relation to the diagonal lines across the canvas from opposite corners, the two sides of the picture being bound together by horizontal lines of the buildings in the middle distance, and by the strong light which spreads across the foreground. The gradations in the sky (unfortunately lost in the reproduction) are admirably true, and its colour, especially where opposed to that of the principal buildings, is most charming. Dark shapes are placed in light masses, and lights in those that are dark, with the utmost taste, to balance one another and give life and variety, and the unostentatious figures could not well be better either in position or movement.

In spite of the multiplicity of objects represented the general effect is large and simple. I should specially like to draw attention to the quality of the edges, which is of rare excellence.

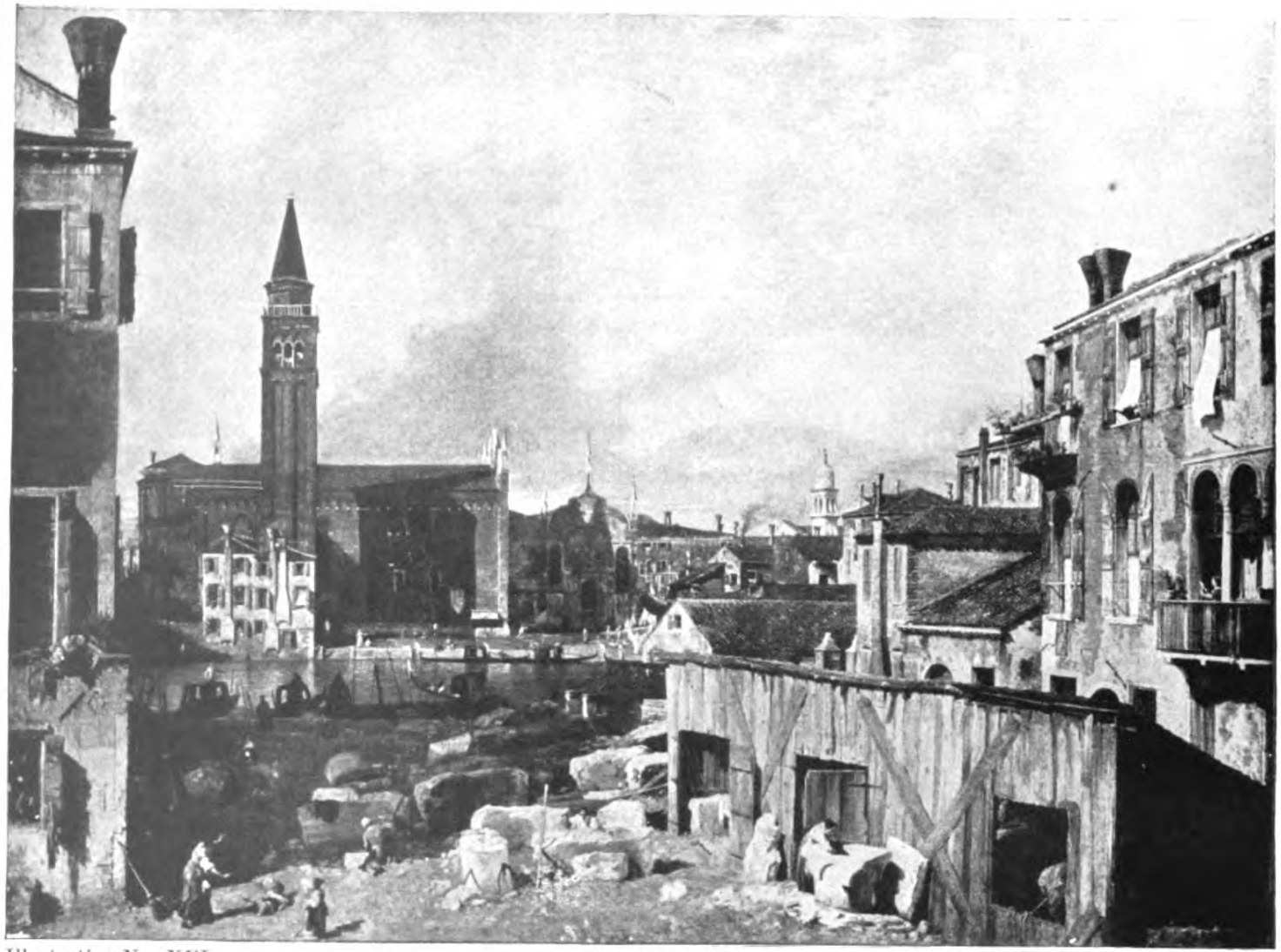


Illustration No. XVI.

From a Photograph by Hanfstaengl.

A VIEW IN VENICE. CANALETTO.

BIBLIOTHECA·BODLEIANA

When the deepest darks are to be painted the surface should be scraped with especial care and a very thin coating of Roberson's medium applied as a provision against cracking of the semi-transparent colours which will be used.

A few notes of salient values should be slightly but correctly indicated, and a little of the context of each.

Then some portion of the subject that is especially interesting, or attractive to the painter, may be taken up and pushed as far as possible towards completion—preferably a part that comes in contact with the sky, or extreme distance.

Colours should be appropriately broken and varied, or smooth; the true relation of everything to the whole should always be sought for.

From this nucleus of finished work it is possible to spread out in all directions until the canvas is completely painted.

But, when this strenuous effort is ended, it too often happens that the painting does not appear as entirely satisfactory as had been hoped. Studies have perhaps proved inadequate, or defective, and memory uncertain. The moods of a painter vary, and what seemed good one day appeared doubtful the next, his chief aim having been to produce a fine and harmonious whole.

At this stage, if the canvas can be put away for a time, so much the better; for a fresh eye often sees at a glance what is wrong.

It is of course possible that nothing may seem to be wrong; but that is a rare experience for an intelligent artist. Indeed, troubles are now

likely to begin, any sort of retouching is likely to cause them: and yet, if anything is wrong, it must be corrected. If the painter thinks some part capable of improvement, by him, he should probably make the attempt.

In these circumstances, I look upon a sharp scraper as first aid; scumbling and semi-transparent painting as means for finding out what is amiss.

"Scumbling" means, rubbing opaque colour thinly over other colours that are dry. It may be done best with a firm round brush and stiff paint—which can be obtained by leaving pigment of ordinary consistency on blotting paper.

"Glazing" is the term applied to the process of passing transparent colours over dry underpainting. A medium, such as linseed oil, or linseed oil mixed with turpentine, is generally employed. Some of our great portrait painters of the eighteenth century are believed to have used varnish with transparent colours, when finally glazing, which may account for the disastrous result of removing their varnish, which sometimes occurs.

In the kind of landscape painting I prefer, and advocate, recourse is seldom, or never, had to the process of pure glazing.

When some part of a picture has to be made richer in colour, or darkened, instead of glazing with transparent colours, two or three semi-transparent tones of the required depth may be mixed and thinly applied in a broken manner, surplus paint being removed by the palette knife.

Afterwards, when they are dry, these tones can be brought together, or more frankly painted, if that seems necessary.

The tones used, either in scumbling, or painting with transparent colours, when placed over an underground that is darker than they are, have a tendency to appear cool. On the contrary, the same tones, employed over one that is lighter, become comparatively warm.

If any prominent part of the foreground, or middle distance, seems to be radically out of keeping with the rest, it is generally best to scrape it out ruthlessly, no matter how charmingly it may have been painted, and then to draw in outline with tones of the pervading colour and repaint frankly. Repetition of similar touches should be avoided. In final painting each stroke or touch that tells in the foreground, or middle distance, should have its own individual character and meaning.

Suppose there is a distance glowing in evening light, and well painted with broken colour, that does not seem to lie back in its place. The reason probably is that the forms are over-modelled or that the broken quality of the colour is exaggerated. It is possible that a thin scumble of vermilion, yellow ochre, and transparent oxide of chromium, each separately mixed with white to the right value before being mixed together, would provide a remedy. Through the scumble the broken colour would still be faintly visible, but the modelling would be reduced. When this scumble is dry, a few skilful touches of the more

delicate and retiring tones given by it, might restore the original freshness and still possess the retiring quality sought for.

Yellow ochre, black, and white, used in a similar way may often be of great use in forcing obtrusive parts to retire to their proper relative positions.

When a sky has been too tightly painted, or is heavy in colour, a good plan is to scumble white, toned with a little burnt sienna, well into the pores of the canvas and then remove most of the surface paint with the knife. When this is dry, another attempt may be made to paint the true colours with a fair prospect of success.

There are endless ways of treating pictures with a view to " pulling them together," each depending for its value on the particular effect sought for by the artist.

A painting that is intended to vibrate all over, because invisible waves are known to exist in our atmosphere, is comparatively easy to treat by anyone having knowledge of complementary colours. Where it is too green a few dots or strokes of red may cure it—and so on. But if the aim is, not to shock common sense at the outset, but to appeal, as nature does, with refinement and reserve, matters are more involved.

Glazing a finished picture thinly with black is a process that was often used by the French landscape painters of the last century. It did not seem to diminish luminosity, and added a silvery greyness somewhat akin to the " pervading colour " about which I have written.

If a sky is too light and, though solidly painted, lacks quality it may be glazed all over, when quite dry, with black and yellow ochre, plenty of linseed oil, and a little turpentine. When this glaze is for the most part rubbed off with a clean rag, the result is sometimes charming. But I do not recommend the process, as the less oil used in painting the better, for, with time, it is apt to give a leathery quality to the surface.

A glaze of black often produces exquisite tones, but, if retouching is necessary, it should not be undertaken until the glaze is quite dry. Wet black, working up, soils the new colours.

The Italian painter Costa (whose landscapes were the fashion in England in the latter half of the last century, and were much admired by such men of taste as Lord Leighton and Lord Carlisle) used black freely. His pictures had a subtle charm of delicate colour as well as style and distinction of drawing and composition. He used, when a picture was completed in a strong high key, to glaze with black. Values were thus brought nearer together and the scale reduced. When the glaze was dry he repainted in this lower scale, glazed again, and again repainted; his object being, I presume, to obtain the utmost refinement of colour and unity of effect produced by true values but in a scale reduced as far as possible.

G. F. Watts, on the contrary, used to begin his work solidly in monochrome, generally raw umber and white, and then veil it with a scumble of stiff white. When dry he painted on this with

a full palette using (as he told me) the under-painting merely as a guide. I once expressed to him admiration of the beautiful quality of one of his smaller works and asked how it had been attained. "By repeated veiling with white, I think," was his reply.

Some painters who cared for a precious quality of surface have used cuttle-fish (*ossa sepia*). It is difficult to apply it to a large canvas, but for a small work that has been painted over several times, and has become heavy and tired looking, it sometimes provides a remedy if used as follows :

OSSA SEPIA OR CUTTLE-FISH.

Place a smooth panel at the back of the canvas. Break off the sharp shell protruding beyond the softer body of the *ossa sepia* in order to prevent scratching. Let water from a tap flow on to the surface of the picture and at the same time rub with the face of the *ossa sepia*. When enough paint has been thus removed, a surface like ivory, but of delightfully varied colour, generally remains, which is composed of the various layers of paint each only partially rubbed away. This surface is not slimy, but is pleasant to work on. When the water has dried off the colours will be found sunk in and dead. A thin coating of retouching varnish, either that of Vibert or of Soehnée Frères, will bring them out again. Though chemists, and scientific experts, profess

ILLUSTRATION No. XVII

JOHN CROME

MOONRISE AT THE MOUTH OF THE YARE

(1768–1821)

ILLUSTRATION No. XVII

MOONRISE AT THE MOUTH OF THE YARE. Crome. (*National Gallery*)

THIS picture charms at once by its fine quality of paint and decorative composition, which is based on the strong form of the pyramid. Dark forms telling against the sky, to the right, are balanced by light forms of water in the midst of dark ground on the left, and the skilfully introduced figure and boat which cut dark against them. The colour is harmonious, but somewhat conventional, and not closely observed. The lightness of the moon and neighbouring clouds, though good in value, is stopped too abruptly by the hard edges cutting against it to be quite true to natural effect.

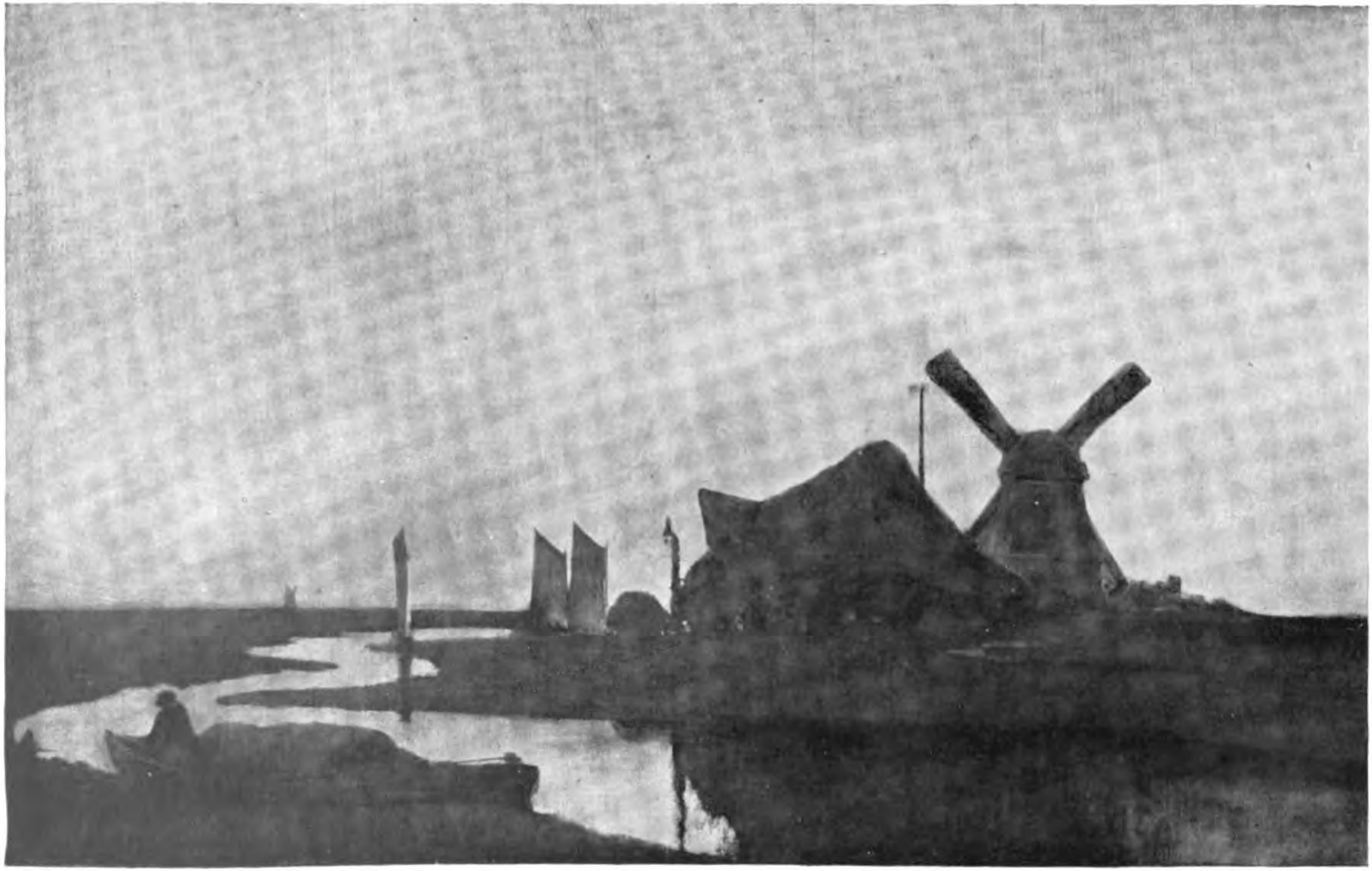


Illustration No. XVII.

MOONRISE AT THE MOUTH OF THE YARE. CROME.

Photo, Mansell.

to disapprove of such varnishes, they have failed, as far as I know, to produce anything better for bringing out parts of a picture that have sunk in while it was in progress. If a slow-drying medium is used, it remains for some time sticky and unpleasant, and apt to catch whatever dust may be flying about. I have frequently used these two varnishes on newly painted pictures, before sending them to exhibitions, without—as far as I have been able to observe—any bad results.

In my opinion, if a new picture presents a beautiful surface of frankly painted colours, with precious quality, and body of paint appropriate to its various parts, that is all that is required in the matter of technique. Time and varnish will only add to its charms.

I have, of late, heard it said by men reputed to be learned in the arts, that paint should be put on a canvas once, and left. On no account should it be retouched, or changes may take place. But, few can put on paint that is exactly right, except sometimes, when working directly under the inspiration of nature. Until the context is placed, it is impossible to be absolutely certain of the effect of any particular part. Overpainting is unavoidable by most painters whose most solicitous care is rather for perfection of ensemble than permanency of misplaced pigment.

In my own experience, a second, third, or even a fourth painting, if applied frankly to a dry surface, has no more tendency to change than the first.

LANDSCAPE POSTERS

The conditions under which posters are produced seem, if their subject is landscape, to require that they shall partake partly of the character of Naturalistic painting, and partly of decorative composition—exactly in what proportion, each artist will decide for himself. They are probably intended to resemble and advertise some particular place, and to attract attention by their telling patterns.

When posters are printed by lithography, as is usually the case, one stone—or something which has been invented to take the place of a stone—is needed for each essential colour, however small or large the space occupied by that colour may be, and each colour is printed flat and unvaried. But, supposing a yellow has been printed from one stone and a blue from another, in places where they have been designed to overlap, a green is produced. Thus it is not necessary to have a stone for that particular shade of green, and three colours are already available. If red is printed from a third stone, where it covers yellow, blue, or green, orange, purple or russet will appear, and seven distinct colours have come into play. This is but a crude example of what occurs, for it is possible that most subtle and carefully considered tones may be used to begin with, and rare harmonies produced. It should always be remembered that the fewer the stones required, the less will be the cost of production.

To design a poster satisfactorily a scheme of

flat shapes and colours that are balanced in form, and in values, should be thought out, the effect of contrast and harmony remembered, and the whole constructed on large rhythmical lines. At the same time the practical question of how the desired effect can be obtained from the smallest possible number of stones must always be remembered.

Colours have to be generalised. Two or three greens, or browns, or reds, that, in nature, are slightly different from each other, are made of the same colour in poster work, but variety of effect is given to them by the judicious placement of surrounding colours.

If a clearly defined and broad outline, of the pervading colour (see Chap. IV., p. 77) is drawn round each space, and is only slightly different from it in tone value, it will contribute in a remarkable degree to unity of effect. A suggestion is conveyed by it that all parts are seen under the same atmospheric conditions.

Some of the materials that may be useful in the execution of a large cartoon for a poster are the following: a three-ply board of the required size, primed with a semi-absorbent ground; ordinary oil colours; mediums, turpentine and Paris's marble medium. Alternatively tempera colours, or specially prepared poster colours, which also dry smooth, and mat on any ground. If a generous mass of each colour is mixed with about one-third of its volume of marble medium, what is not required for the first painting will be found useful later on, either for reference, or

for a second coat. When colours so prepared are diluted with turpentine, and laid on thinly, the surface will soon become quite mat—a condition desired by printers. A second painting, where the ground is not completely covered, with less turpentine, will also be mat when dry. The outlines, of intervening tone, should be done last.

(*Continuation of the note on Millet's* "Le Printemps" *which began on page* 82) each tree trunk is considered and the placement of the few vertical lines leading up. The long horizontal line of the fence in the centre of the picture is repeated by the upper outline of the distant trees against the sky. These severe lines bind the two sides of the picture together and strengthen it in the middle. A cloud shadow sweeps over the foreground, and chief tree on the right, making that dark against the distance and lightest break in the sky; while the tree second in size, which is on the left, is brilliantly illuminated. These two trees having masses of foliage little different in size, and on the same horizontal level, do not appear too symmetrical or formal, for the upper branches of the dark tree tell strongly against light, the rest being comparatively quiet, and the tree in light has its most vivacious modelling near the centre and low down. The shadow over the foreground is wonderfully rendered. It is not exaggerated, as is so often the case in works by the old masters, nor has it been begun in full light and then glazed down, but it has been painted as it is, frankly, in perfectly true tones.

(*Continuation of the note on Jan Ver Meer's* "View of Delft" *which began on page* 104) are strong above this weak spot. Important objects are not placed to balance each other at the same distance from the centre of the picture but, on the contrary, are generally matched by quiet or receding spaces on the other side of it. The figures—well drawn and full of character—and boat, in the left-hand corner, are perfectly placed; and, I believe, it is not accidental that many diagonal lines formed by spars and accentuated edges of buildings and repeated by forms in the clouds tend to give a feeling of length and variety by leading the eye across to the upper corner on the right, whence it is turned down again into the picture by the direction of the heaviest of the darker clouds. The long line of foreground, though it does not repeat, is in sympathy with the imaginary curve limiting the towers, as is also the general movement of the clouds.

One thing more, about the painting: no clever brush marks tell obtrusively: it was never meant to show with what ease and brilliancy it was done. I have divided the diagram into eight perpendicular spaces, four to each side of the centre, in order to show clearly what I have referred to in the composition of the apparently simple line of buildings and boats The curve limiting the towers is given, and also the number of almost parallel short diagonal lines which lead across the picture and contrast with the many perpendicular and horizontal forms.

CHAPTER VI

GOING OUT TO WORK

It was the custom when I first went to France for the young landscape painters with whom I associated to paint large pictures out of doors. Two metres (about 6 feet 8 inches) by 4 or 5 feet was no uncommon size. Sometimes we had a hut built, with a large door opening outwards on which the canvas was fastened, and worked on the same subject for a whole winter whenever the weather allowed. If our motive was not far from home, we struggled forth with easel over our shoulders and the canvas slung on to it at our backs—and many were the adventures we had with wind and rain. On one occasion I was blown over on to the back of a picture I was carrying, and it fell face down on prickly gorse bushes. It is wonderful how tough pictures are when painted on good sound canvas! I had not much trouble in repairing that one: a little water applied at the back of the parts bulged in, to make the canvas shrink again—a little paint to repair the scratches, and I don't think any permanent damage was done. In fact I saw the picture lately, after a lapse of more than forty years, looking as sound as ever. I used to be amused in those days, on returning to London

studios to notice with what care painters handled their pictures—almost as if a draught would hurt them!

The young men I worked with in the first years of my life as a landscape painter were enthusiasts who loved their work before all—though I must own that we lived in semi-luxury—for four or five francs a day, or less, with "*vin, à discrétion, compris*"!

Some of my companions had been in touch, as students, with great artists of the time; artists of the school thus described by Mr. George Clausen, R.A., in a lecture to the students of the Royal Academy.

"The great French School of the middle of the last century takes its place naturally with the great schools of the past, and the artists who made it were occupied with expression, with the spirit and not the letter of their art; with the simple and direct appeal to the natural feeling and emotion, rather than with details which, however interesting they may be as matters of technique, are of less consequence."

We placed the men of that school on a pedestal, and worshipped them: and I think we were right.

I once knew a young man who was extremely well off—the reputed heir to sixty thousand a year. Some time before I met him he had spent several months hunting buffaloes on the plains of America, and at one period, he told me, he did not take off his clothes for six weeks—but that was the happiest time of his life. There is a good deal of the same sort of happiness to be

obtained by painting large pictures out of doors : more or less pleasant hardships, soon forgotten, and the excitement of the chase after something that may, or may not, be attained.

A story is told of a distinguished-looking old gentleman who stood for a time watching a young landscape painter while at work. At last he said, "May I ask you if you make your living by doing that?" "Yes," said the painter, "I do!" "Then may I venture to enquire how much you make?" "Oh, about two hundred a year," was the reply. "Twelve hundred a year, a very nice income," said the old gentleman. "I said two hundred," remarked the painter. "I heard you quite well," replied his questioner, "but have added a thousand for the pleasure of your life." Now this is supposed to be a good story, showing how contented we ought to be with our lot. And few of us who make enough to keep body and soul together—"*vin compris*"—ever complain. But out-of-door painters will bear me out when I say that their life is not all "beer and skittles." What tramps we have often made, heavily laden, on the long awaited grey morning, to find just on arrival at our destination, the sun breaking up the clouds, and delicate blue sky appearing, which we should have loved had we gone in another direction to another motive; or cloud forms gradually becoming softened and effaced while drenching rain blows up from the south-west! But if we have gone out for a sunlight subject, should there be but one cloud in the sky the chances

are that that one or another which seemed formed on purpose as soon as it had gone would be placed directly before the sun, and remain there during all the short time that our effect would have been exactly right.

And then, the wind! It shakes the canvas when firmly stretched, and if, as often happens, that has become saggy from dampness and subsequent drying, it is flapped backwards and forwards in most disconcerting fashion. Or a gale will spring up, just as one feels one is making some progress at last. I once saw a friend's nearly completed picture blown off his easel and whirled away over rocks and sand a quarter of a mile till it reached the sea. The stretcher was smashed to smithereens, but the good canvas survived, to be exhibited at the salon of the following year! A picture, 6 by 4 feet in size, that I was painting on a Hook easel tied down with cords, was, when the wind suddenly veered, blown up in the air, easel and all, like a kite at the end of two strings. After hovering for a second or two the picture came down gently with its face to the ground.

Flies of many sorts and sizes have inflicted untold misery on us, and minute midges have driven us to distraction. And I wonder how much the distinguished old gentleman counts for bitterly cold fingers and wet feet?

Trees that we have chosen for painting are invariably those which the woodman is anxious to cut down first: the most slovenly farmer will tidy up and destroy any foreground that attracts us.

There is certainly a sporting element in all this that appeals to some, and it is surely an advantage to a landscape painter to have to spend as much time as possible observing nature in her ever-varying moods. But there are very few subjects of a kind that may be attempted on a large scale out of doors, when much time is required for their completion.

In a mild climate, when the leaves have fallen, a motive may remain much the same on any grey day for several months. I have known many days at a time of perfect silvery grey weather, in winter, in the West of Brittany, when one could work the whole day long, and, in a country where sunlight may be counted on, a large picture may safely be begun. The same effect will occur about the same time, day after day, until one is tired of it. However, two hours a day, at the outside, is the limit for painting on a sunlight subject, except at drawing and preparation for the next sitting.

No doubt it is possible to attain to a close resemblance of nature in the various parts of a large picture done thus directly before it, but it is extremely difficult to remain faithful to a first impression—the impression which impelled the undertaking of the work. Countless effects attract, and the painter may be lured to attempt them, with much loss of time; for, in general, the first intention proves to be the best, and will be reverted to if any success is to be achieved.

I hope there are still young painters with enthusiasm sufficient to induce them to face

hardships such as I have described. If so they have my heartiest good wishes. There is no other preparation that will give them so good a chance of attaining future success as the painting of a few pictures completely out of doors.

A few years ago, as member of the Council of the Royal Academy, I took part in awarding the valuable Turner and Creswick prizes to Academy students who had devoted a little time to what they considered to be landscape painting. Several of the works entered for competition were, I was informed, painted at the schools during the luncheon interval as a form of recreation—a slight pencil drawing, torn from a holiday sketch-book, and a very defective memory, being held sufficient equipment. Really they ought to know better; but I am prepared to forgive them much on account of many beautiful figure drawings they produced.

Good landscape painting is a great and serious art. It is not a frivolous amusement.

With regard to procedure in executing a large picture before nature, the best example I can give is that employed on a fine painting when I had an opportunity of observing it from beginning to end.

First of all, a careful drawing was made from nature, measuring about 20 × 14 inches. In this drawing the composition was definitely settled and the shapes were firmly and severely outlined. Then a canvas was procured with the same relative proportion of height to width as the drawing, and both drawing and canvas

ILLUSTRATION No. XVIII

A WINTER AFTERNOON IN THE SOUTH OF FRANCE

ADRIAN STOKES

ILLUSTRATION No. XVIII

A Winter Afternoon in the South of France. Adrian Stokes

This picture was painted many years ago entirely from nature in a winter when there were fifty-two consecutive sunny afternoons—and, I believe, I worked on every one of them.

I carried the large canvas out over my shoulder and, changing little or nothing, tried to study and copy each individual thing in due relation to the rest. Even the old yellow carriage was painted in its place on the bridge.

The reproduction is from an old photograph and some of the values—especially that of the sky—are inaccurate.

The place is St. Raphael, as it was when still a haunt of artists ; the road is that leading to Frejus. But the mantle of fashion has now fallen upon it and its picturesque features exist no more.

Illustration No. XVIII.

A WINTER AFTERNOON IN THE SOUTH OF FRANCE. ADRIAN STOKES.

BIBLIOTHECA BODLEIANA

were "squared off" into an equal number of similar spaces. This made it easy to draw the subject accurately on the canvas, the drawing being done indoors, and merely in outline.

A case had been made, and in it the canvas was carted off to a wooden hut built on the spot where it was to be painted. It was hung on the open door when the artist was at work, and at other times kept, for protection, in the case.

The first day out of doors was occupied in drawing over the charcoal outlines in black mixed with rose madder, with a long sable brush, not too finely pointed; firm straight lines being made. Siccatif de Courtrai* was used as medium on account of its quick drying properties.

When the right kind of day arrived painting was begun, the remains of the charcoal drawing having been dusted away leaving, clear and hard, the painted outlines, now quite dry. The lowest part of the sky along the distance, with broken colour and a little siccatif, was loosely and lightly painted in its true value. The distance was then begun in the same manner. All accidental lumps or thicknesses of paint were removed with broad sweeps of the palette knife. Next, some of the darks were painted with rich broken colour and the knife was employed as before. Then the general effect of middle distance foreground and trees was laid in largely with rather thin broken colour and a little siccatif, more paint being used

* Siccatif de Courtrai, as then supplied in France, was liquid like ink, and was not of the consistency of treacle, as it is generally found here.

as the foreground was approached, and good drying colours, such as raw umber, were used where possible. Observation of the tone and colour values was exercised in the way I have recommended. The sky was left untouched except close to all objects relieved against it.

I may say with regard to the use of Siccatif de Courtrai in this picture that it was a very damp country where it was painted, and the ground on which the hut was built, and in which it was kept, was sopping wet. Without the use of some such aid the underpainting would have been unfit for working over for a long time. Though undoubtedly siccatif did discolour the lighter tints, that was not a great disadvantage. I never knew it to work through and affect the final painting.

At the next painting—undertaken when the work already done was dry—a sharp scraper was used to cut off projecting particles of paint. A portion of the subject was then taken up, consisting of part of the distance and all that adjoined it, and pushed as far as possible. A few salient notes here and there were clearly established.

On subsequent days any part was taken up that seemed to be particularly attractive, and was executed with constant reference to the whole—and not for itself alone. The foreground was freely loaded with paint and the scraper used to remove exaggerations of texture. Soehnée Frères' retouching varnish was had recourse to, from time to time, to bring out parts that had sunk in.

ILLUSTRATION No. XIX

ADRIAN STOKES

ISLANDS OF THE ADRIATIC

Preston Museum

ILLUSTRATION No. XIX

ISLANDS OF THE ADRIATIC. Adrian Stokes. (*Preston Museum*)

A VIEW from Gravosa, in Dalmatia, looking northward among the many islands which stretch along the coast in endless variety and beauty of line. The colour on a fine morning is opalescent and most beautiful.

Illustration No. XIX. ISLANDS OF THE ADRIATIC. ADRIAN STOKES.

BIBLIOTHECA·BODL
VINA·

The sky was entirely painted in a studio. An oil sketch of the effect desired had been made from memory before the picture was begun, but when anything like it occurred later, separate notes were taken which enabled the painter to decide finally what he wanted to do and how to do it.

The first process in executing the sky was to paint it all over thinly with flake white and a very little burnt sienna—just enough to tone the white—Siccatif de Courtrai being again used as a drying medium. This was done right up to or a little over the edges of all contours touching it. When that paint had become tacky, white and burnt sienna, without siccatif, were painted over it loosely with a moderate amount of body. A little pale chrome yellow and pink madder, each mixed with white, were used in the lowest parts. (The sky consisted of large grey clouds, finely composed, floating over more distant clouds which were for the most part of a warm white.)

This second painting soon became tacky, being influenced by what was below it, and formed a full luminous body on which to proceed.

The clouds were next drawn in faintly with burnt sienna, cobalt, and white. The lightest masses were painted with white and yellow ochre, modified where necessary with cobalt or light red, each mixed with much white. Then the darker clouds were frankly painted with greys composed of yellow ochre and cobalt, cobalt and light red, or combinations of the three.

The colour of the sky along the edges of the

landscape was carefully observed, and in places these were painted up into it while it was wet.

When nearly dry a palette knife was passed lightly over all the surface to lower excrescences and cause the sky to retire. In such a case care must be taken that the paint is in exactly the right condition—otherwise it may be smeared.

A few days were allowed to elapse for the sky to dry thoroughly and the picture was taken back to the hut, where the first work undertaken was study of the silhouette against the sky—how it was lost and found, hard or soft, as the case might be.

Very many more appropriate days were waited for, and made the most of, before the picture was complete. These were spent in elaborating, or simplifying, searching for the best possible quality of paint, the utmost refinement of line, and, before all, unity of effect.

The advice I would give to a student who sets forth in the hope of finding a sympathetic subject, is—go alone. The mind is then more receptive of delicate impressions than when one has companions, however agreeable they may be. Constant regard for them, and the expectation of interruption to any train of thought or feeling, necessarily distracts attention.

If a subject has been found that inspired a wish to paint it, but, on returning, for some reason, it does not repeat its call, it is better left alone, It could only be treated in an uncertain or half-hearted manner, and the result would be disappointing. It is better to go further afield, and hope for the best.

CHAPTER VII

WATER-COLOUR, PASTEL, TEMPERA

THE art of water-colour painting has been the subject of a separate volume in this series.* The same principles apply to it as to oil painting but the execution is entirely different. Whereas in oil painting the higher lights are painted in thick impasto, in pure water-colour white paper is the highest light. Quality and vivacity may be given to this by delicate broken colour, but all else must be lowered to give its true value. Throughout the work the influence of a light ground is felt through colours of varying degrees of transparency. In oil painting colours are applied of such a consistency that they depend for effect less on what is below them than on their own properties.

Water-colour drawings of the kind in which the sloppy blot, the facile touch are left solely on account of the cleverness with which they have been applied, are meretricious. A master hand impelled by a master brain, may use water-colour with unerring directness and retain all the admirable qualities of freshness which are doubtless its most exquisite charm; but the beginner must be content to work modestly, washing out,

* Rich: *Water Colour Painting.*

and altering, always with the hope that he too may become a master.

There are two schools of water-colour painters, one of which works directly on dry paper, while the other prefers it to be wet. For this second method the paper is soaked in a bath and then strained on a board over wet blotting paper, or laid on a sheet of glass, or zinc, and an attempt is made to complete the drawing before the paper dries. Each artist chooses the kind of paper, rough or smooth, which he considers most suitable for the subject undertaken, and the success of the effort is considerably influenced by his selection.

The following colours should serve for any usual purpose, and indeed their number may, with advantage, be restricted: Yellow ochre, pale cadmium, aureolin, Naples yellow, permanent yellow, light red, vermilion, orange-vermilion, brown madder, cobalt blue, French ultramarine, cyanine blue, indigo, emerald green, transparent oxide of chromium, burnt sienna, raw umber, vandyke brown, sepia, ivory black. Chinese white is used for making what is known as "body colour"; but this method is condemned by purists. It is, however, perfectly permanent, and has been freely practised by many famous artists, some of whom have even begun by spreading Chinese white all over their paper.

Large sable brushes are to be preferred. So long as one of them keeps its point there is no reason why a whole drawing should not be done with it. A soft sponge is useful for washing out, and an excellent way of taking out sharp lights,

that is not, I believe, generally known, is the following: With a pointed brush wet the exact form of the required light on the darker tone in which it is to tell. Apply blotting paper at once, and then rub quickly with a large piece of soft white indiarubber. If the paper is *quite dry*, except where the brush has just moistened it, the form of the required light will come out surprisingly clear and sharp. This light may have to be modified with colour, or even more accentuated by a repetition of the process.

Water-colour materials are fascinating to play with. I know of nothing else quite so delightful —unless it be fishing tackle—but they do not lend themselves readily to exact study. Colours happily run together, with here a sharp edge, and there one that is softened, may produce an effect so charming that it is almost heart-breaking to have to alter it. But if it is wrong in relation to the whole, go it must. Held under a water tap and gently removed by a soft brush it will leave some indication for another effort, which may be more successful. The great quality, unity of ensemble, is, before all, to be sought for in water-colour, as in oil painting, and every other quality should be sacrificed that mars it.

With time, and much practice, it may be possible to paint so directly that all the charm of freely flowed-on colour is retained, but, as I have said, only a master can do that. For the serious beginner water-colour is apt to be a tricky and uncertain method of painting, unless for a long time he is prepared to sacrifice much of its charm.

Drawing with pastels is more direct, if the exact tones required are to be found in the box. But as they seldom are, colours have to be worked over one another, or side by side, and rubbed together, to produce a required effect. The danger for the student who uses pastels is that the ease with which a charming effect can be obtained may lead him to be satisfied with what the French used to condemn as the "*à peu près*," or, nearly right.

The beautiful bloom, as of a butterfly's wing, that distinguishes fine work in pastel, and the easy directness with which colours can be applied to paper, are advantages discounted by the difficulty of preserving drawings intact until, framed and glazed, they are allotted a permanent position. Damp and the possibility of vibrations are to be considered in the selection of this as being deleterious.

The best way I know of packing pastel studies for travelling is to lay a sheet of glazed paper over the face of each, and place them between two sheets of glass, or flat boards, and then bind them tightly together.

I have already briefly described the process of tempera painting, but in order to explain it more fully will relate, as well as I can remember it, the painting of my picture called "Autumn in the Mountains," which is now in the Tate Gallery.

First, as regards the motive. It was in South Tyrol, in a part of that country about 3000 feet above sea-level where, in the autumn, the air is extremely clear. I found mountains and fore-

ILLUSTRATION No. XX

ADRIAN STOKES

AUTUMN IN THE MOUNTAINS

(*Tempera*)

ILLUSTRATION No. XX

AUTUMN IN THE MOUNTAINS. Adrian Stokes. (*Tempera*)

THIS picture is painted in tempera—as described in another place. I found the subject in South Tyrol almost exactly as I tried to render it, excepting the trees, and the roe deer. But the trees might have been there, for several of them were close by, and roe deer, though very scarce, still survived among the hills. It seemed to me an interesting combination of lines and of values ranging from the whiteness of snow to the dark tones of the moss on the rocks, which at times appeared as black as coal, but after rain became a deep vivid green.

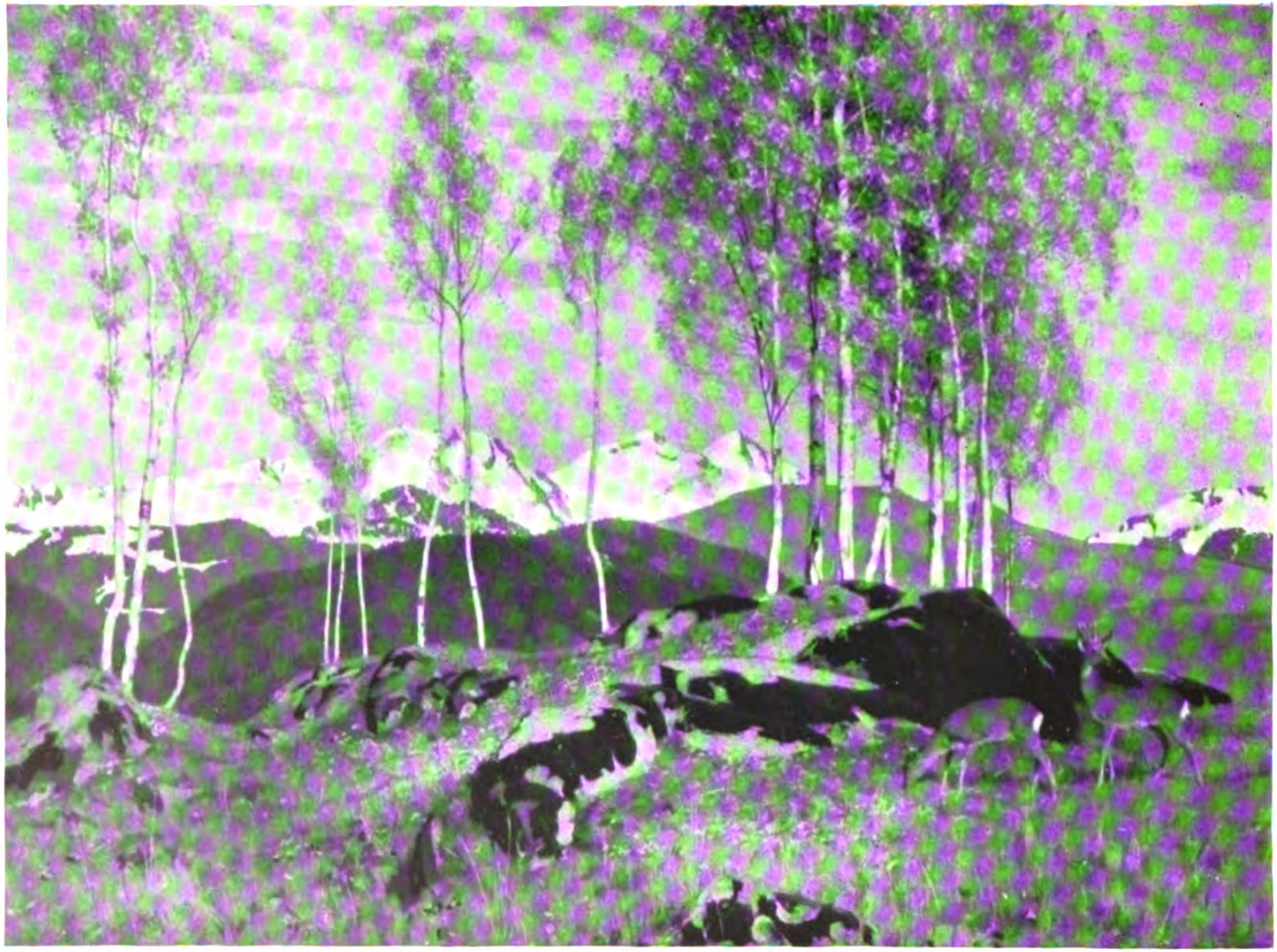


Illustration No. XX.

AUTUMN IN THE MOUNTAINS. ADRIAN STOKES.

BIBLIOTHECA BODLEIANA

ground composed in nature almost exactly as they are in the picture, but, instead of the tall trees I introduced, there were only a few ill-grown and scrubby young birches. These served to give the values of white stems and autumn leaves against the background. The tall trees grew close by and I made careful drawings of them. Snow on the distant mountains had fallen during a few days of stormy weather and was not permanent but lasted long enough to allow me to make a study in oil of it and also of the sky, which was characteristic of these conditions. I made an oil study of the ensemble and several of separate parts, and many drawings in black and white.

In the studio I composed the picture, using charcoal and white paper for this purpose. When satisfied that I could do no better I squared this off on to a canvas which I had prepared in the following manner. Having stretched a raw canvas of suitable texture, I primed it with a thin coating of Cologne glue and water, using a broad flat brush. When that was quite dry I applied a thin coat of slaked plaster of Paris mixed with glue and water. This was painted thinly because gesso—as a mixture of slaked plaster with glue is named—is very brittle, and if applied thickly to a pliable material like canvas is likely to be cracked.

On this pure white ground I made, with a finely pointed brush, an outline drawing in tones composed of cobalt blue, light red, and yellow ochre.

The medium I used throughout was composed of yolk of egg mixed with an equal quantity of water. A few drops of a weak solution (4 per cent) of acetic acid were added to this to prevent the egg from becoming bad.

The colours employed were the same as those that I use in oil painting, but in powder. Each of them when required was mixed with the egg medium on a sheet of ground glass, with a muller, and then placed in one of the depressions in a celluloid palette made for the purpose of tempera painting.

Each day I used to prepare a few colours in this way, their number depending on the particular part I was engaged on; and for the first half-hour, or so, it was delightful to work with them. But, by then, one of them would have begun to dry up; and when more of it had been mixed another would have followed suit. This was tiresome in the extreme, yet I continued—with exhausted patience—to the end.

Other tempera painters, afterwards, discovered ways of keeping their colours moist by placing them on wet rags, but I am now only concerned with my own experience when painting a particular picture, which, as far as I can see, has remained absolutely unchanged after many years.

I had studied the subject, in nature, as closely as I could and, knowing that the highest lights were in parts of the tree trunks, began painting by trying how light I could make them, using a little lemon chrome and pink madder, broken into the white, and I indicated slightly a few adjacent

tones. With the intention of keeping the colour of the snow as pure as possible and yet warmer and lower in tone than the stems, I painted that next on the white ground and also a little of the contours relieving it. I mixed up several tones of warm and cool white and painted them with a small brush in almost parallel touches in the direction intended to indicate the modelling of the mountains. Having the ensemble always in mind, it was not difficult to establish the relative values of snow and tree trunks. The darkest tones had next to be considered—they were to be found in the pattern of almost black moss on the foreground rocks and were put in as nearly as I could in their true colours—then came the question of finding what was of a tone value about half-way between the highest lights and deepest darks, and that was indicated. After that the warmest and coldest colours were looked for and set down. The warmest were, I think, among the leaves of the trees and the coldest either on the shadow sides of the trunks or in the distant forest running up into the snow. I cannot remember exactly but I know the rule I followed as I worked.

The picture, as far as technique was concerned, was more or less an experiment. I found that, if I laid on paint thickly and frankly, like oil paint, it sometimes cracked while drying and had to be removed. To get any impasto I had to proceed cautiously, laying coat over coat. Another experience I had with these colours was that if I wished to intensify a colour and painted a stronger one over it, that sank in and became

like the first, unless at least a thin layer of white was placed between them. In fact, when once the canvas had been covered, I found that whenever I wished a tone or colour to bear out it was necessary to place white, thinly or thickly below it.

The advantages to be found in tempera as compared to oil painting are, that when using the former medium the surface is always in a state tempting for further work. Any part may be proceeded with at any time. It lends itself to drawing and seems to demand it; while the half-dry or cloggy state in which oil paintings remain for some time make that extremely difficult. Detailed and precise work in tempera, for some reason which I fail to understand, is not apt to appear small and trivial as in oil painting. The mat surface of a completed work in tempera allows it to be hung in many places, with good effect, where an oil painting could not be well seen on account of reflections.

Tempera paintings on canvas should be protected at the back by boards of some kind, as any accidental blow, by causing the canvas to bend, may produce cracks in the gesso, however thinly that might have been applied.

ILLUSTRATION No. XXI

ADRIAN STOKES

WILD CHERRY TREES

Guildhall Gallery

ILLUSTRATION No. XXI

WILD CHERRY TREES. Adrian Stokes. (*Guildhall Gallery*)

IN the autumn, in South Tyrol, wild cherry trees become like flames upon the mountain sides. I saw this group cutting against the sky with brilliant white clouds on blue behind them, and made a sketch at once. Afterwards I painted studies of trees and foreground separately. Black sheep are prevalent in the district and seemed to me useful as a foil to the brilliant colours of trees and sky. By arranging that one of them should cut sharply against a light sheep, I produced the strongest accent in the picture and placed that in the position I considered best with a view to balance in the composition.

Illustration No. XXI.

WILD CHERRY TREES. ADRIAN STOKES.

CHAPTER VIII

SKIES AND CLOUDS

WHEN I had determined to be a landscape painter, and wished seriously to study skies, the task seemed so complicated and enveloped in mystery, that I did not know how to begin.

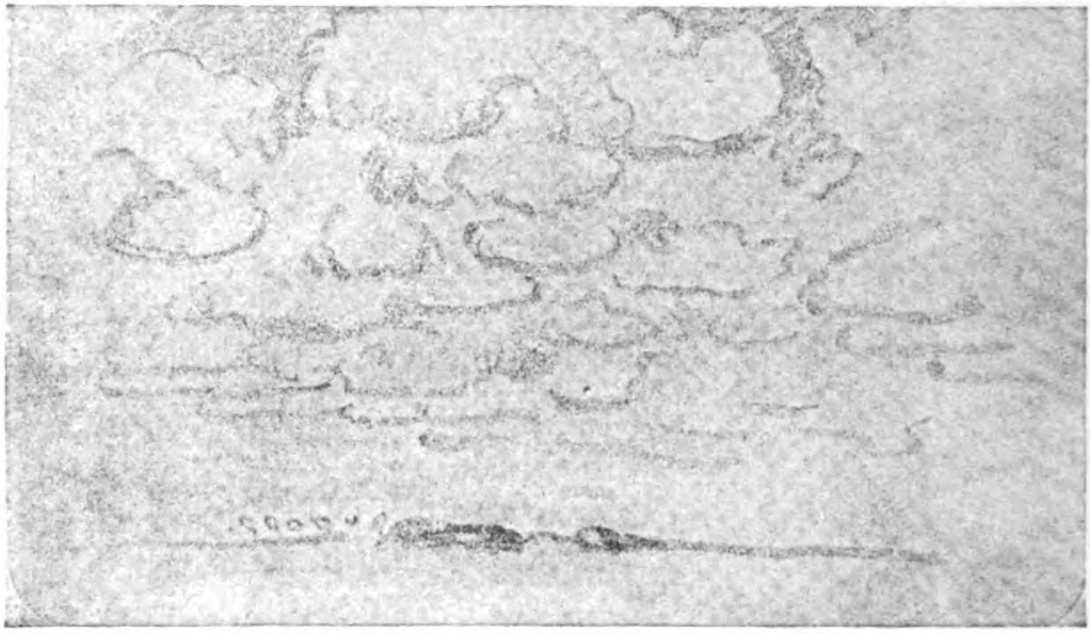
In time, however, it became evident that, under certain conditions, many kinds of sky effect are repeated; that gradations of clear skies are always ruled by the same laws; and also that there are several categories of clouds, each with distinct characteristics that soon become familiar.

Having got so far, I happened to read the chapters in *Modern Painters*, "On truth of skies," and "On truth of clouds." These I warmly recommend to the attention of young landscape painters, for on reading them again lately, after many years' observation of my own, I was deeply impressed by the general accuracy of Ruskin and —in spite of flowers of speech—of the clearness of his teaching.

Writing of cloudless sky, he draws attention to the notable fact that we look through and not at it and describes it "deep, quivering, transparent body of penetrable air," full of, "breaking, melting, mingling hues." What Impressionist, or

modern painter of to-day, has done more, when painting such a sky, than try to express this ?

In decorative art, flat tones may be all that is required to represent clear sky, and clouds be designed solely in reference to balance, pattern, and rhythm in composition; but in work of a Naturalistic character, one aim of which is to stir emotion by recalling natural effect, it is essential



This drawing shows the kind of note which may be made as an aid to memory.

that truth to nature should not be denied. Decorative effect must not be ignored, yet what is stated should conform to natural law.

Gradation in skies is, of course, more apparent on certain days than on others, but it is always present. As simple examples of it : if one looks over the sea, or a flat land horizon, opposite the sun, the sky quite low down is generally more or less hazy and uncertain in colour. From there

upwards it becomes lighter and more pure, and then it gradually darkens until the zenith is approached; but gradation does not always proceed at the same rate throughout. It frequently appears to be more rapid low down.

Looking towards east, or west, when the sun is in the south, there is gradation also from side to side in any portion of a sky that might be used in the making of a picture; the side nearest the sun being lighter than the other.

On a fine day when the air is clear and bright—say, on our own west coast—and a west, or north-west wind blows loose white clouds up from the Atlantic, the difference in depth of blue below and above any of the clouds is astonishing; while in a neighbouring portion of sky, which is free from clouds, the gradation, in an equal space, is so subtle as to be barely noticeable. Observation of this will lead to the better perception of gradation in clear skies.

In order further to appreciate the presence of gradation, I would beg the student to turn his head "upside down" for a moment or two, on any fine day far from the dirt of towns, when he may be surprised to find how much more apparent gradation is than in the position from which we are used to regard things.

Looking towards a sunset, when all the sky seems suffused with light he will, with head reversed, easily see that the brightest space of light is usually confined within a comparatively small distance above the horizon and that gradation is accentuated low down.

In the chapters of *Modern Painters* to which I have referred, Ruskin divides the sky into upper, central, and lower regions. In the upper region, 15,000 feet, and more, above the level of the sea are to be found clouds of the cirrus type. These clouds, small individually, are usually arranged in symmetrical, or rhythmic order, which is most fascinating. The pity of it is that, being so high up, they frequently occur above the top of our picture. Their pure white is " less sullied " than that of any other clouds, " the beams being transmitted to them through atmospheric air far less dense, and wholly unaffected by mist, smoke, or any other impurity." What is here said about exquisite whiteness is true, but the explanation of it seems to me doubtful—for we look at these clouds through a larger expanse of atmosphere than that which intervenes, in a direct line, between us and any others.

In the central region, 5000 to 15,000 feet high, are to be found stratus, cumulus, and a kind of clouds of which Ruskin speaks with contempt. These are " white, ragged, irregular and scattered vapour " sometimes " partaking of streaked or mottled character of the higher region, and as often, when precursors of storm, manifesting forms closely connected with the lowest rain clouds." They are often " partially rounded, clumsy and ponderous," but their main offence, in his opinion, seems to be, that they are frequently to be found in the landscapes of the Dutch masters!

The cumulus cloud is, beyond all others, noble and impressive. Though composed of a great

number of distinct parts it maintains, as a whole, a splendid unity of form. Ruskin says "... lower cumuli, even though the most rounded of all clouds, the groups are not like balloons or bubbles, but like towers or mountains." They are "masses more or less angular, varied with and chiefly constructed of, curves of the utmost freedom and beauty." "First comes a concave line, then a convex one, then an angular jag, breaking off into spray, then a downright straight line, then a curve again, then a deep gap, and a place where all is lost and melted away, and so on; displaying in every inch of the form renewed and ceaseless invention."

In the lower region are only rain clouds, "less pure and aërial in their greys than others owing to comparative nearness." They "lose all definiteness and character of outline which, if seen at all, is ragged and torn." Columns or fringes of rain frequently fall from them and are often bent by the wind.

It is not true, however, that nearness of clouds invariably causes the effect of comparative impurity in their colour. I have stood on the edge of a precipice, 6000 feet above sea-level, watching wreaths and veils of vapour form or melt away below my feet. If these rose up and enveloped me, they were simply white fog; but, when seen at a distance of only a few hundred yards, and on a level with the eye, they assumed definitely modelled shapes of the most exquisite whiteness it is possible to conceive, with delicate pearly half tones and shadows. At times these clouds would stretch away, infinite in number

and variety of shape, and level as the sea (*mer de nuages*), as far as the eye could reach—perhaps for fifty miles—with here and there a mountain peak, of snow or rock, piercing through them. Now these clouds were purest in colour, and lightest, at the distance where they first assumed definite shapes, and, as they receded, became more and more toned with colour partaking somewhat of the nature of

A RAPID DRAWING OF CLOUDS OVER THE SEA.

yellow ochre and pink, and having shadow tones murky in comparison with those in the foreground.

It is absurd to say, as Ruskin does, that clouds of a certain kind are white, that others are brown, or that another kind are always dirty in colour. All depends on the conditions in which they are seen, and each artist will look at them for himself as they appear in due relation to their surroundings. One thing worth remembering is that " clouds are not so much local

vapour, as vapour rendered locally visible by a fall of temperature." However definitely modelled they may appear to be, yet light passes through them; they are only air. This fact has been ignored by many famous painters, past and present, whose high reputations depend largely on their supposed truth to nature.

In the upper region, where clouds are so pure in colour, they are also distinguished by clear definition of shape, and exquisite order of arrangement, that are of infinite charm. So-called "mackerel skies" and "mare's tails" are of this kind; but how to paint them! They are so beautiful and attractive in themselves that, if dwelt on, they form the leading motive in a picture. This, of course, they may well be, but then all else must be kept subordinate. If the picture is to be one great thing, largely seen, they will be, perhaps, only indicated: such indication, however, should convey knowledge of, and feeling for, their beauty.

Lemon chrome Pink madder Transparent oxide of chromium	With flake white, may serve in an attempt to render them.
Burnt sienna Lemon chrome Pink madder	With flake white, form very luminous light tones which may be modified with transparent oxide of chromium and pink madder, or with cobalt blue, light red, and yellow ochre.

Clouds of the middle region are by no means always "clumsy and ponderous," nor are they necessarily rounded. As they may be almost of any shape it follows that they may be beautiful in form, and indeed they often are. They are also most useful to landscape painters for, owing to their strength and consistency, they may, without exaggeration, frequently be employed prominently in balancing compositions, and they do naturally occur in many instances just where they are wanted.

When, in full sunlight, they sail across a sky, it will generally be noticed that their highest light is not along the edges, though these can be very clear and firm, but somewhat removed from them and towards their centres. Though the edges may be very definite in form they have also a quality of softness, and in some parts they usually melt into the sky. Sometimes the shadowed sides and lower planes of these clouds —which tend to be horizontal—are darker than the sky beyond them; and sometimes they are lighter, so that the whole cloud tells as a light pattern. In this case there is danger that, when painted, it may appear to be stuck on to the sky and not floating in it, unless care is taken that, here and there, it loses definition and melts into the blue.

The delicate half tones coming between and uniting light masses and the planes in shade, are sometimes warmer than these, and sometimes cooler, but they have always a distinct character of their own and cannot be truly rendered by the colour of the darks mixed with white. The darks may appear quite blue, or reddish, or even

brownish, or many another colour, for they are affected by reflected light from other clouds and from the sky just in the same way that solid objects on the ground are affected by lit-up objects near them. The atmosphere intervening between the spectator and the cloud causes the darks to incline towards blueness, and the lights towards warmth of colour.

I have found the following colours useful when painting clouds of this description :

Yellow ochre
Light red
Burnt sienna
Cobalt blue
French ultramarine
} Flake white.

For half tones yellow ochre, light red and cobalt should suffice as a rule, though such colours as pink madder, vermilion, and transparent oxide of chromium may sometimes be preferable. The darker parts can generally be truly rendered by using cobalt, or French ultramarine, modified with light red or yellow ochre.

A cloud of this kind should be freely and frankly painted and modelled with as much certainty as though it was part of a human figure. The value of the highest light, in relation to other lights in the subject, should be considered, and also that of the deepest dark. The darkest tone of a cloud, when the cloud alone is looked at, may seem very dark ; but if some near object can be seen cutting against it, it will probably be found that relatively it is not so. The leaf of

a tree in the foreground, in light, will perhaps be found darker than the darkest part of a sunlit cloud.

If, in a picture, such a cloud has been over-modelled and is too obtrusive or fails to keep in its place, one way of treating it is this: When dry, scrape with sharp scraper so as to remove accidental lumps or excrescences. Then scumble all over the cloud, with a round brush, stiffish

This drawing was made for the same purpose as the two preceding it, but as it represents a cumulus cloud which changed slowly, it is rather more elaborate.

flake white that has been toned with a very little burnt sienna or yellow ochre. If this process is skilfully done, all the modelling will be perceptible as though through a thin veil. When the scumble is quite dry, repaint frankly, keeping in mind the faults that were made before. Stiff white may easily be obtained by squeezing out the ordinary kind on to blotting paper, and leaving it for a time, until it has become of the consistency required.

In the same region are to be found clouds of the stratus order. Long and flowing in lines, nearly horizontal, they form a valuable contrast with many forms that may occur in other parts of a picture. Sometimes darker, sometimes lighter, sometimes lighter in the centre and darker at the edges than the sky they float across, their treatment often presents a special difficulty. When their sweeping bands are seen dark against a light sky they are clear, well defined, and easy to grasp; but when they cross a sky that is bathed in palpitating light if, when painting them, their outlines are too carefully drawn vibration seems to stop there; while if the loose and broken touches employed in painting the rest of the sky are carried on through them, in their own colours, their character may be lost. A compromise has to be made, which is a matter of personal and delicate feeling for which I know no recipe.

Rain clouds that have feathery broken edges are best painted into surrounding colour when that is tacky, the paint being dragged with a loose thin brush; this should be done at once, and without retouching. If unsuccessful, the whole should be scraped out and tried over again, for anything like boggling with these contours is very evident and destroys their charm.

The drifting direction of rain clouds is often useful to balance other forms in a composition; and rain falling from them may well veil or obliterate unessential parts to the great advantage of the rest.

Wreaths and veils of mist—especially in moun-

tainous regions—serve the same purpose. Infinite in variety of form and varying in density they are also of unending charm and lend themselves to most beautiful design.

But there is no end to an attempt to describe clouds and cloud effects. The landscape painter has to deal with many of them and to observe them for himself. He will love long lines and symmetry of composition; the contrast between empty spaces, and what is modelled; clear or lost edges; and the exquisitely delicate values of various parts of a sky. He will have seen the so-called "mackerel" sky, composed of myriads of small and exquisite shapes leading in serried ranks, all beautiful yet different, down towards the horizon; and angry thunder clouds, curling and changing overhead, foreboding a crash; and he may have seen the wicked little cloud, formed like a torpedo, that sometimes may be seen on a fine morning in the Alps when no wise guide will lead his party forth.

As a rule the surfaces of skies should be smooth. I do not mean tight in quality—on the contrary, the more loosely they are painted the better if form and gradation are observed—but that accidental knobs and protuberances that throw shadows should be removed as tending to destroy the ethereal quality which is essential. In a subject where great vivacity of effect is sought for, paint may have to be thickly loaded, yet this will retire better into its place if slightly flattened down by a palette knife when it is tacky, or scraped by a sharp scraper when it is dry.

CHAPTER IX

MOUNTAINS

MOUNTAINS are variously considered, either as symptoms of the colossal might and majesty of nature, or, as indications of weak places in the crust of the earth, where excrescences have been squeezed up during its shrinkage. Artists usually incline to the former view.

The pictorial aspects of mountains vary with their proximity or remoteness. As stupendous natural phenomena, they inspire awe when we are in their midst. Enormous crags and precipices cold and forbidding, glaciers, snowfields, and vast solitary stony spaces, excite the imagination, and we are overwhelmed by the consciousness of our comparative littleness. But when they are far away mountains often appear as simple planes of exquisitely ethereal and delicate colour whose sharply-drawn edges alone tell their tale of grandeur. Their appeal is then to our sympathy with all that is most lovely. Seen in the middle-distance, they may well confuse a painter by the multiplicity of forms and facts they present. Each ravine or waterfall is well defined; every rock, and tree, and its shadow, may be seen, and the shapes of ragged scars, and many other things, attract attention. To make

a detailed study of all this is interesting and instructive, but to generalize or suggest in the exact degree suitable in any picture is a problem to be left to the individual feeling of each artist. At least, he should not neglect great structural lines, the modelling of masses, largely seen; and, if details have to be introduced, they should be indicated correctly and with taste.

When working among high mountains above the level of trees, and at a subject that is close by, the air is generally so clear that the task becomes almost like that of painting a gigantic still-life, in the sense that atmosphere plays small part in the effect. Great masses of rock will probably be seen, strongly relieved by light and shade, reflected light, and cast shadow; and the opaque whiteness of snow, contrasting with the translucent colours of ice. It may be that the rhythmical composition of huge forms suggests sublimity and remoteness; or their contortion, terror of the mighty forces that created them.

The difficulties overcome in going to such places doubtless add to their romance. I hope there are still students who prefer a mountain climb to a few photographs, and an easy chair!

In treating subjects of this kind a certain austerity of manner is essential. Firm, straight lines, and hard edges expressing the qualities of the substances they define, directness of touch, and appropriate body of pigment, as well as truth of values, are demanded.

In ordinary daylight simple colours, yellow ochre, light red, burnt sienna, raw umber, cobalt

ILLUSTRATION No. XXII

J. M. W. TURNER

CHAIN OF ALPS FROM GRENOBLE TO CHAMONIX

Liber Studiorum

ILLUSTRATION No. XXII

Chain of Alps from Grenoble to Chamonix. Turner

A very true and vivid impression of one of the great flat valleys leading down among the Alps is given by this work—"Liber Studiorum" series. It will be seen that in spite of the great number of peaks each group of mountains is limited by an imaginary straight line to which its summits reach up: and also how every range becomes lighter low down so as to allow the silhouette of that in front to tell, clear and distinct.

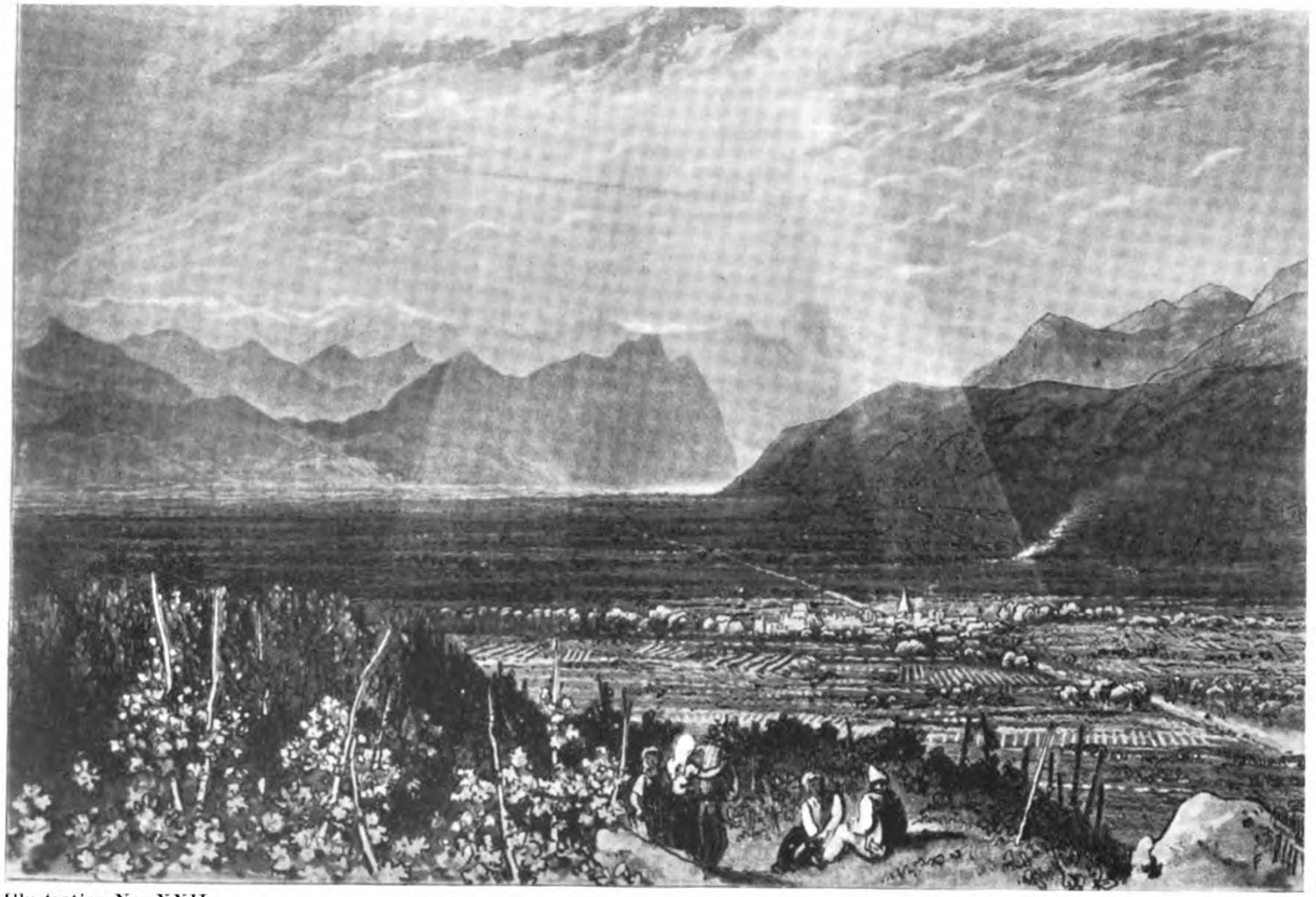


Illustration No. XXII.

CHAIN OF ALPS FROM GRENOBLE TO CHAMONIX. TURNER.

BIBLIOTHECA · BODLEIANA

and French ultramarine, should almost suffice for the rocks; yellow ochre, pink madder or vermilion, and cobalt or transparent oxide of chromium, for the snow; transparent oxide of chromium, pink madder and yellow ochre for the ice; and, of course, white.

I have known such motives to be treated thinly by an artist who was usually distinguished for refined taste and feeling. He devoted care to delicate qualities of paint and to the subtle forms of things; but strength, the vital characteristic of the scenes, was lacking. And by other painters, who laid on paint so thickly that, though it was vigorous and rich in colour, refinement of form was lacking. It seemed almost possible to climb up the rugged surface of their works. A method of execution between these two would seem to be the right one.

The beauty of the curves of pure snow and its clearly cut outlines, its exquisite whiteness, the cold clarity of ice colours, and the severely symmetrical hard forms of rock, tell their own tale; but the evanescent glory of snowy summits at sunrise, or sunset, passes comprehension. Up among them, I have seen effects of brilliant prismatic colours, each with its own complementary for shade, which have to be seen to be believed possible. I sometimes wonder how the particular kind of modern painter, who represents a muddy stream by streaks of vermilion and emerald-green, would attack scenes like these?

Prescriptions for the paintings of mountains in the middle distance are hard to write. I can

SNOW AND ICE IN THE ORTLER MOUNTAINS, ITALY.
A pencil drawing from the author's sketch-book.

only suggest that, to see their tones and colours, it will help the student if his position is such that foregrounds, more or less of the same nature, can be seen against them. It will then be noted how they have been affected by the intervening atmosphere. Darks that in the foreground would appear warm have become blue, greens less positive, whites toned and warmer, etc.; all things have qualities of broken and vibrating colour. Earth colours, so appropriate in the foreground, no longer suffice, but others more delicate should be chosen.

It frequently happens that beyond the clearly defined mountains of the middle distance are other ranges, one behind the other, leading away to those that are most remote. There are, of course, countless effects under which these may be seen, but often each succeeding range appears fainter as it is farther away and, becoming lighter low down, thus allows the upper forms of the range before it to tell, clear and distinct. In all of these the influence of atmosphere is very apparent. Varied or broken colours should be used in painting them, though, I think, in a more systematic manner than in foreground or middle distance. For instance, if there is in the far distance a broad shape of delicate blue, instead of mixing up a simple colour as nearly like it as possible, and laying it on flatly, you will mix up three or four different blues of exactly the same tone value, and lay them on in parallel smallish touches, side by side, the effect will be more ethereal and satisfying. These touches may, with

advantage sometimes, be slanted in a direction following the general trend of the mountains.

I suggest, for experiment, the following combinations, which I have often used; each colour, of course, being mixed with white.

White { Cobalt with pink madder. / Cobalt. / Cobalt with transparent oxide of chromium. } or White { French ultramarine with pink madder. / French ultramarine. / Cobalt with transparent oxide of chromium }

And perhaps a fourth colour, such as cobalt with yellow ochre, or whatever the student feels best. If the touches appear too distinct or mechanical they may be brought together, slightly, with a broad flat brush, while wet; or scraped and veiled, when dry.

Snow, in sunlight and very far away, becomes distinctly warm in colour. If a sheet of sunlit snow in the foreground is seen against snow, also lit, that is many miles away the difference, both in colour, and tone value, is surprising. The same system may well be tried in painting the warm lights of distant snow mountains, as for cool shades. Such colours as the following may be found useful for the purpose:

White { Yellow ochre. / Yellow ochre with vermilion. / Deep chrome with light red. / Pink madder with transparent oxide of chromium. }

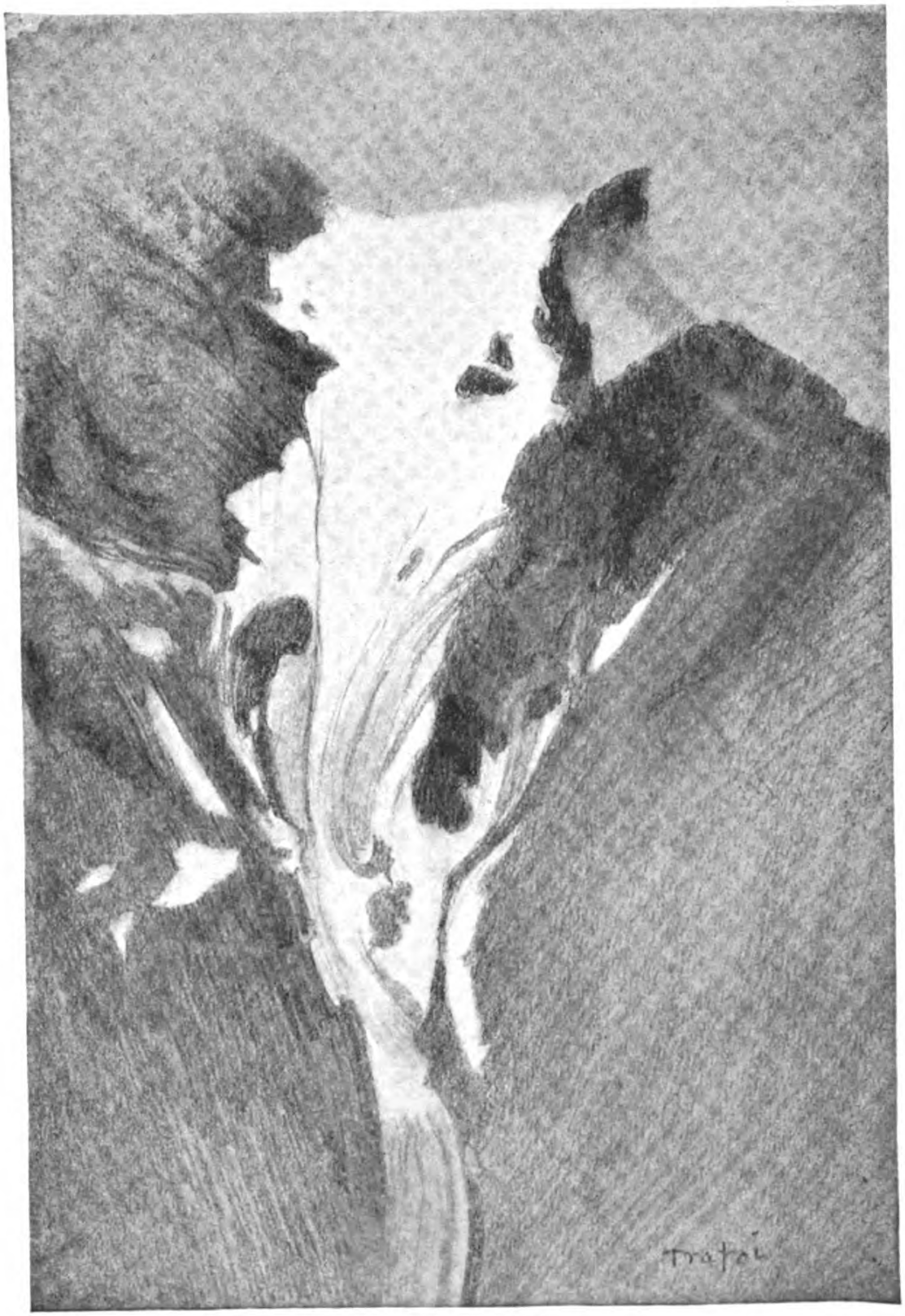
ILLUSTRATION No. XXIII

ADRIAN STOKES

A MOUNTAIN ROAD

(*Water Colour*)

BIBLIOTHECA · BODLEIANA



A MOUNTAIN STUDY.

Drawing by the author; from an old sketch-book.

But nature will, each time, inspire the feeling of what is most appropriate when some experience has been acquired.

Just as very light objects appear warmer, so do very dark ones seem bluer when seen at a great distance in ordinary daylight; but there are other tones to be studied, such as that of cast shadow on snow when a blue sky is overhead. In the foreground or middle distance this may appear light blue: when seen at a distance, however, it will be found to lose its quality of blueness, for, in value, it inclines more to light than to dark. At the same time the darks of rocks, which in the foreground are comparatively warm, have become as blue as pure ultramarine.

In these remarks I merely try to suggest a line of study that may with advantage be pursued further.

The wonders of geology, the magnificent structure of mountains, have been dealt with by pens far more competent than mine. Every student who loves mountains will naturally learn all he can about them, and all knowledge, by increasing his appreciation of the beauty and grandeur of nature, will serve to help him on his way.

CHAPTER X

WATER

WATER is invaluable to the landscape painter, and is beloved by him. It not only possesses charms peculiar to itself, and of infinite variety, which are an endless source of enjoyment, but also enables him to balance compositions by introducing lights and darks where they could not otherwise occur. The liquid, translucent, and fascinating properties of water in landscape, resemble, in many respects, those of the eye in a human face.

Falling from heaven, or creeping out from snow and ice, it becomes in turn clear babbling brook, or turbulent torrent, fairy-like falls over mountain sides, placid rivers running into rapids or rushing on to cataracts, then lakes, and broad rivers flowing to the sea: we should be lost without it!

Water is less difficult to paint, when still, than in any other condition. It then presents, in general aspect, a slight modification of the sky or of objects that happen to be beyond and above it, and which, reversed, are reflected in it. If such objects are very light they appear less light, and if very dark they appear less dark in still water. High lights and broad planes of light become, as

a rule, slightly warmer in colour. Reflections of dark objects often partake of the colour of the water, where it is deep; or of the bottom, where it is shallow.

Should a space of still water be inclosed by dark shores, as sometimes happens looking in the evening towards the west, it may appear, at first sight, to be lighter than the sky which it reflects. But in reality it is not so—the effect is caused by the sharp contrast of light water and dark environment. If, in such circumstances, you form a small aperture between fore-finger and thumb, and look through it at any luminous portion of the sky, holding the hand at the distance of about a foot from the eye;

and then move your hand rapidly down until you see through it the water as far below the horizon as the selected portion of sky is above it, you will at once perceive that the water is lower in tone. It must be so painted, otherwise it will appear false, and the feeling of light in the sky will be lost.

Water—as seen in landscape—is rarely absolutely still and without something floating on the surface of it. The slightest movement causes elongation of reflections in more or less perpendicular forms. If these are crossed by the horizontal lines of whatever is floating, still water is suggested in the easiest and most popular way. Both depth and surface become apparent at once and to some extent the illusion sought for is attained. But in fine landscape painting the

exact relation of reflections to the objects reflected, both in colour and tone values, is sought for; and also shapes as modified by the condition of the water.

It has been pronounced impossible to see clearly, at the same time, both the transparent depth of reflections and objects floating on the surface of the water owing to the different focus required for each. This is doubtless true of water in the foreground, but when it is so far away as to be seen merely as part of a whole picture, I believe both may be seen well enough for all practical purposes.

In nature, and in art, the quality of any substance is more surely indicated by the edges than by any other part of it. This must be especially remembered when painting water: its contours may be clear and sharp, or soft and melting, but if they are so treated as to be rugged and gritty all the illusion of water will be lost.

REFLECTIONS

The simple law governing reflections is that angles of incidence and reflection are equal. Just as a billiard ball (if played without side) leaves the cushion at the same angle as that at which it approached it, so does the image of anything reflected by water leave that.

In other words, when a ray of light strikes the surface at a certain angle, it will be thrown off again at the same angle on the other side of the perpendicular to the surface. If a ray AB strikes a surface EBF at a point B it will be reflected off

in a direction BD, so that the angle DBC, which BD makes with a perpendicular BC, is equal to the angle ABC, which the original ray AB made with the perpendicular BC.

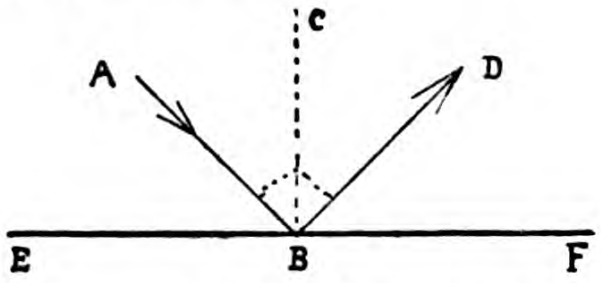


FIG. 1.
A ray of light striking water at any angle is reflected at the same angle.

The angle ABC is called the angle of incidence, and the angle CBD is called the angle of reflection.

A few simple diagrams may serve to make the application of this law clear to those who are not already familiar with it.

The line FBE represents the reflecting surface.

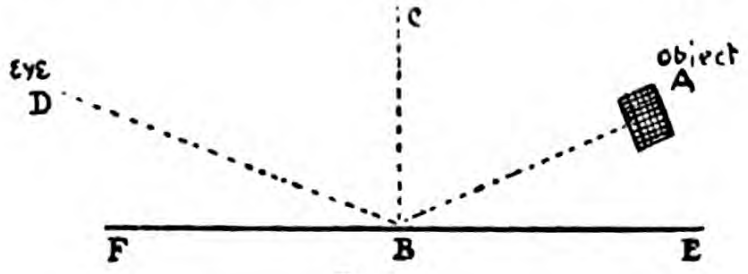


FIG. 2.
An object reflected in water.

The eye is D and the object A. The angle DBC being equal to the angle ABC the reflection of the object A will appear to D at, or through, the point B.

Or—in other words, and more fully—suppose a point, or object, A, near a reflecting surface FBE and that we require to find the apparent

position of A, as reflected in the surface FBE, to the observer's eye D (Fig. 2).

Fig. 3. We drop a perpendicular AE and continue it to G so that AE is equal to EG ; join GD, cutting FBE at B, and join BA. On B erect the perpendicular BC. Now, considering the triangles ABE and BEG. AE = EG, and BE is common to both, and the angle AEB, a right angle, = the angle GEB. Therefore the triangles are similar in all respects and AB = BG and the angle ABE = the angle EBG. Now the angle EBG = the angle

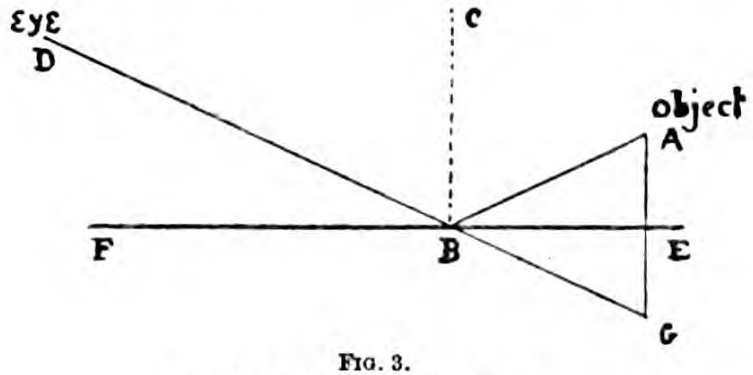


Fig. 3.
How an object is reflected in water.

DBF and therefore the angle ABE = the angle DBF. Thus AB and BD fulfil the condition that the angle of reflection should equal the angle of incidence, and it follows that AB and BD represent the ray which falls from A on to the surface FBE and is reflected from it to the observer's eye, D.

The eye D will see the reflection of the object A somewhere along the line DB continued, and it will appear at a distance equal to DB + BA, for it stands to reason that it will appear at the distance which the ray has to travel to the eye—it cannot appear any nearer, or any farther away.

Now DB + BA = DB + BG and therefore G is the apparent position in which he will see the point A reflected. And we thus come to the simple conclusion that a point, when reflected, appears to be as far on the other side of the reflecting surface as the point itself is on the observer's side of it.

Another way to consider the same phenomenon is to state it in the reverse way, namely, that the reflection of a point, or series of points, or of objects, on a surface, takes the appearance of the same objects as they would have if the eye of the observer were stationed as far under the surface as he is, in actual fact, above it.

The shape of the object reflected does not

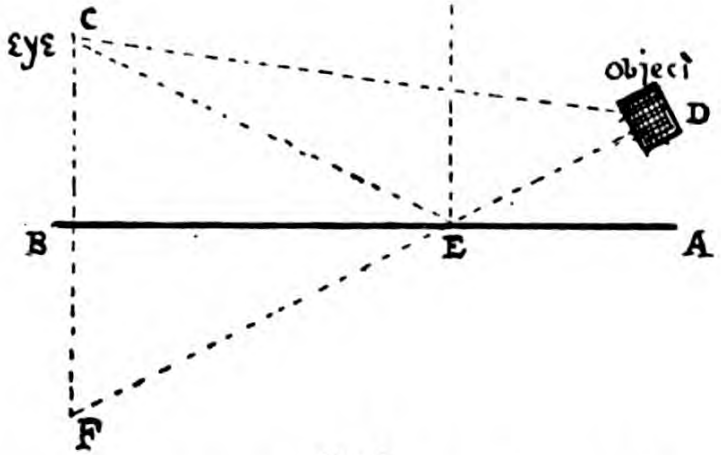


FIG. 4.
Diagram to show why reflected objects are changed in shape.

appear as when regarded directly from C, but as it would if seen from the point F, which is the same distance below the reflecting surface as the eye, C, is above it. Looking directly at this object, the eye would perceive two sides in diagram No. 4 (<); but from F, one side only would be visible (\), and this side alone would appear reflected from E.

To illustrate further: if a light, D, were placed behind an opaque substance with an aperture in it, as roughly indicated in diagram No. 5, the eye, looking directly could not see it, but the light

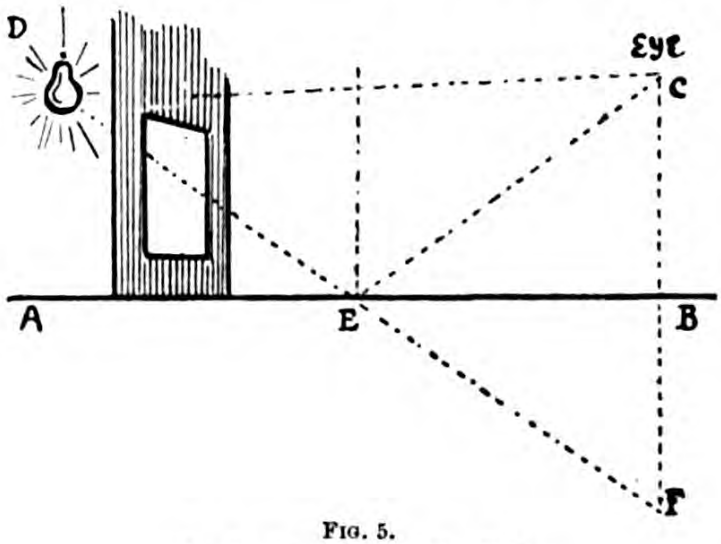


FIG. 5.
A reflection from a hidden light.

would nevertheless be reflected from the surface AB at E, because it would be visible from the point F.

And this is another somewhat similar phenomenon, the like of which may be frequently seen.

Supposing AEB to be the smooth side of a boat, BHC the reflecting surface of the water, and the

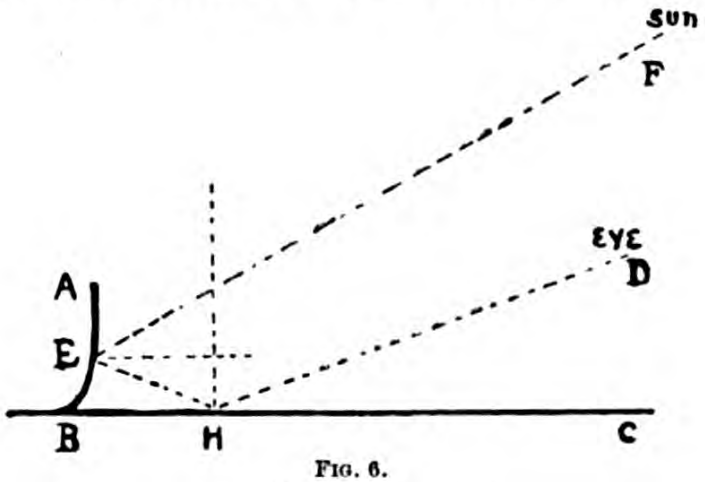


FIG. 6.
Reflection from the side of a boat.

line EF to lead to the sun. Then the image of the sun would be reflected by the curved boat to the water at H and thence to the eye D. The brilliant reflection of the sun would appear at the point H and not on the side of the boat at E.

An object A, on land, that would be clearly

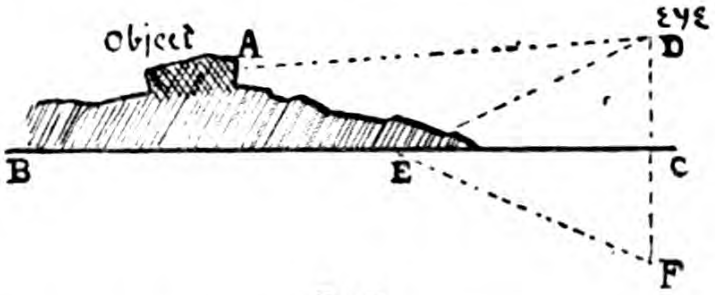


FIG. 7.

Objects on land are not seen reflected in the water when the eye is at D because they cannot be seen from F.

visible to the eye D would not appear reflected on the surface BEC unless it could be seen from F.

In moving water the same law of incidence and reflection holds good. From the points EEE those

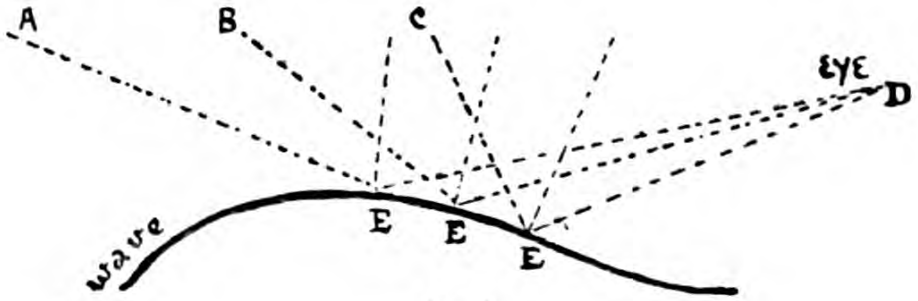


FIG. 8.

Reflections on waves.

things would be reflected to the eye D which would be reached by the lines EA, EB, and EC if they were prolonged.

It should be remembered that any object is reflected as far below the water-line as it is itself

above it, the distance being taken *exactly* below the object.

For example : given a distant mountain and a pond in the foreground, as indicated in diagram No. 9. To ascertain what portion of the mountain would be reflected in the pond, it is necessary to imagine the surface of the water to be extended until it is immediately below the mountain at the line ABC. The shape of the mountain if reversed from this base line would show what portion of it

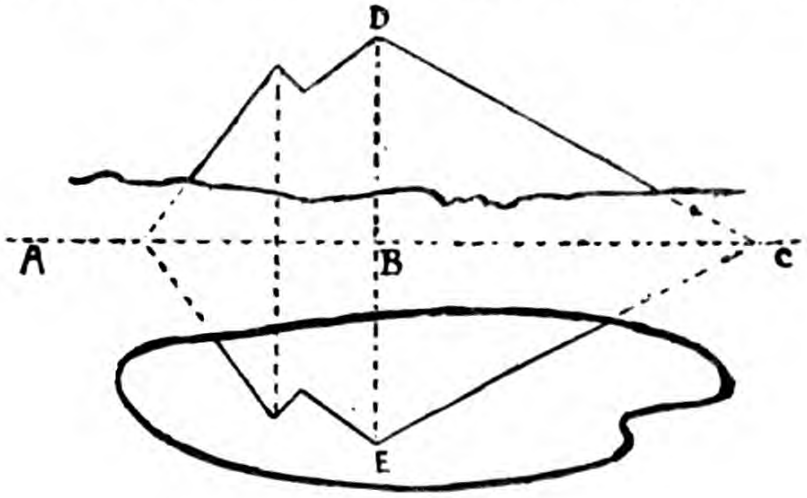


FIG. 9.
A distant mountain reflected in a lake

could be seen in the pond. The distance DB would of course be equal to the distance BE.

The appearance of nearly all sorts and conditions of water depends mainly on reflection of other things from its surface except when the line of vision is at right angles, or nearly at right angles, to it. Then our sight pierces through to what is beyond, or is arrested by the opacity of the water. Reflections are modified to some extent by the transparency, opacity, or local colour of water.

A clear brook may flash cool reflections from its wavelets and pebbles below look golden in the depths; but a mountain torrent, formed of melted snow and churned up impurities, is of an opaque light colour through which the bottom is not visible and reflections from its surface are less brilliant than those from purer water.

Falls of clear water have features that generally recur. Highest up comes the transparent folding over of the upper edge with glint of light running horizontally along it, that seems of the utmost brightness; then swift light streaks shooting downwards and shaped by liquid darks, or by lines of foam below the surface which are coloured by the intervening water. The foam below not only boils up above, but also descends to some distance below the water level, and is coloured according to the depth to which it is forced. Next comes the deep dark pool, becoming gradually lighter as its shallow borders are approached. In sunshine spots and splashes of dazzling light appear which, being reflections of the sun itself, are even lighter than directly sunlit white foam.

When painting such a scene it may be well to remember that darks can be painted thinly, lights with plenty of body, and that movement is suggested best by rapidity of touch.

Rivers, lakes, and the sea itself, can be studied only if the laws of reflection are borne in mind. The sea, in its multitudinous aspects, is too vast a subject for my capacity. Each student will doubtless choose for himself the phase he prefers

and, by observing that with intelligence, may hope for good result; but constant motion in most cases makes exact study very difficult.

A beginner, who is anxious to study tone and colour values where they are easily to be discerned, can hardly do better than observe the foam of breaking waves. If very inexperienced, he will probably begin by thinking that they are always white. A little attention, however, will soon convince him that this is not so.

As wave after wave comes rushing in lit from the front on a sunny day, each mass of foam appears of a warm white colour that probably is lighter than the sky beyond. Let a cloud shadow sweep over them and all the waves that were white become at once grey and lower in tone value than the sky, should the cloud casting the shadow be a dense one. The exact shades of grey depend chiefly on reflected colour from the sky above and behind the spectator. Should the sky be nearly all blue the foam would be bluish, but if luminous warm clouds were there the waves might incline to ochre or dun colour—and so on. Immediately below breakers, water is often smooth and glassy, reflecting a light sky, and by contrast giving additional tone and colour to the shadowed waves.

The above are simple conditions. In the evening, or early morning, most astonishing combinations of colour may often be observed in breakers, and yet be understood on close observation. The colour of direct light, of the various reflecting surfaces, and the effect caused when

complementary colours are closely opposed will then appear as parts of one great scheme.

Not the least difficult to treat in sea painting is the horizon. Sometimes completely lost, it has at others a clear, firm, straightness, which is very subtle. There often appears to be a thin line of hardly perceptible colour immediately above it, which is different from both sky and sea, and, by impinging slightly on each, unites them and gives a retiring quality to the line.

CHAPTER XI

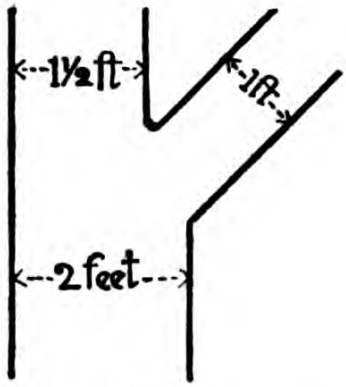
TREES

DISTINGUISHING characteristics of the various kinds of trees that are familiar to us have been so admirably described in other volumes of this series and elsewhere that, to avoid repetition, I will not dwell on them here. The sturdy oak, the graceful birch, etc., are probably as well known to my readers as they are to me. But I would like to draw attention to a few simple truths concerning all of them that should be borne in mind.

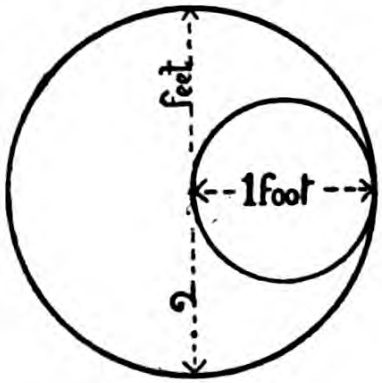
Rising from the earth tree trunks diminish in bulk in exact proportion to the size of the limbs or branches that grow, or have grown from them. Thus, if the trunk measures two feet in diameter and a limb measuring one foot in diameter grows from it, the width of the trunk, as it proceeds upwards is diminished not by one half, as might at first be supposed, but by about one quarter only.

Diagram No. 1 is intended to show this, and diagram No. 2 to explain the reason for it. It will be seen at a glance in No. 2 that the smaller circle, with diameter 1 foot, representing the size of the limb, only covers one quarter, or there-

abouts, of the larger circle, with diameter 2 feet, which represents the trunk.



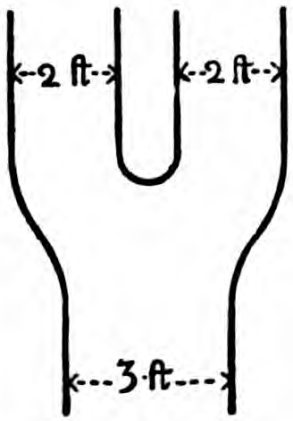
No. 1.



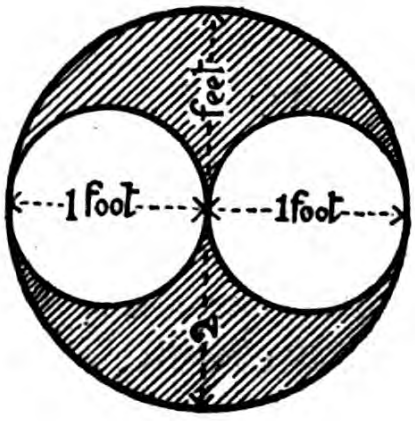
No. 2.

The dimensions of branches compared with those of the trunk.

If a trunk divides into two equal parts the diameter of each of them is greater than one half that of the trunk, in fact it is about two-thirds that of the trunk.



No. 3.



No. 4.

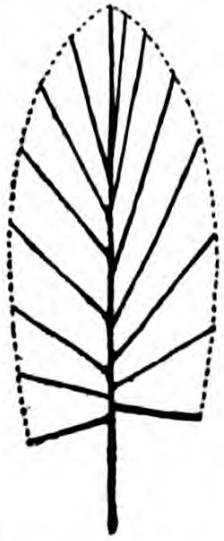
The dimensions of branches compared with those of the trunk.

No. 4 shows that if the trunk with diameter 2 feet divided into limbs each measuring only 1 foot, all the shaded space in this diagram would be unaccounted for.

The trunk, or parent stem, continues upwards,

diminishing according to this law as branches leave it and, thus tapering, ends finally at, or near, the highest point reached by the tree.

Branches near the top of a tree have a tendency to grow up close to the main stem, and others to spread out and incline more and more towards a horizontal position as they leave the trunk lower down.



In many trees this arrangement is not so systematic as to be at once apparent, but it is common to all of them, however well it may be concealed. Nature is adept at hiding rules we have to discover.

Why the branches of one kind of tree assume long sweeping lines and the short curves of another seem to suggest thwarted yearning, while others also retain their special pecularities in all circumstances, is one of nature's mysteries; for all have the same duty to perform, to find space and air for their leaves and their place in the sun.

Attention should be directed to the appearance of muscular power in the anatomy of tree trunks and the larger branches that spring from them, as well as the character of their outlines and the texture of their bark. The insertions of branches always repay special study.

Each kind of tree has a special form of elegance in the ramification of its branches, which, like the trunk, diminish in size as they divide or throw off smaller branches until finally they

appear but as a shapely film against the sky.

It frequently happens that a clearly exposed branch, growing more or less horizontally, has an upper surface that reflects the sky and is cool in colour; next comes a band showing the local colour of the wood in some measure, and the lower surface is warm and dark. It will be noticed, when looking at a whole tree, that the branches nearer to the observer present their lower and dark surfaces, which are warm; while those sloping away on the far side of the tree show the surfaces which are light and cool.

If all the branches of a tree, small and large, and those also that have fallen from it, could be united together they would form a compact body of the same bulk as that of the tree's trunk.

Foliage is composed of groups of leaves arranged with order and regularity, but which are so presented to view that their variety seems to be infinite. Each leaf is seen at a different angle and combinations of them are never repeated. Light and air pass through their densest masses, and this is felt to some extent, always. In the hollows or dark places of a tree, though these appear very dark in contrast with other parts in full light, there will still be some feeling of transmitted light and the colour of the leaves.

Around the edges of trees there often exists such a confusion of countless small shapes retiring in perspective one behind the other and often

reflecting the sky, that the effect is merely a fuzz with a few clearly defined leaves, dark or light, to explain it.

When seen against a light sky, on a grey day, foliage loses local colour for some distance inwards from the contours, and what I have elsewhere spoken of as the pervading colour may be felt in the parts thus affected. But if a sunlit tree is relieved against a sky darker than itself, the colour of both will be intensified near the edges, and a faintly perceptible shade of pervading colour, or something akin to it, will probably be discerned intervening between sky and leaves, or playing about among them !

The gaps or interstices in trees seen against sky are, as a rule, a little lower in tone than the open sky, on account of the almost imperceptible small branches or leaves that cross them ; but close to trunks or large branches are to be found light spaces not so affected. Light coming through these gaps spreads over surrounding details in darker places without altogether destroying the crispness of their edges. Colour also spreads, especially blue. The blue of sky or distant mountain, when seen through open spaces among foliage, sometimes seems to give to the darker tones in the hollows immediately surrounding them a blue even more intense than its own.

There is an often quoted remark, made I believe originally by Corot, that trees should be so painted that birds can fly through them. But that is not their only function. When

Napoleon made one long avenue from Paris to Antibes on the shores of the Mediterranean, it was without thought of birds, but to give shade to his marching armies. The more dense the foliage of the trees the better they served his purpose.

In the works of Corot—whose tree painting, at its best, is almost unrivalled, and is always worth studying—though dexterity may seem to be carried to the utmost possible limit, it is always controlled by a fine feeling for large and beautiful forms. Every one of his loose and apparently haphazard touches, which mark the limits of a tree, or break up interior masses, is placed where it is with intention. It is one of a group which together form a considered shape, or it accentuates a slightly suggested mass of foliage just in the right place to give it form.

However light and delicate in detail a tree may be, either in nature or fine art, the shape of it will be found to be inclosed by large simple lines; and when trees have dense foliage this is still more evident. Sense of style is absent when this is ignored.

There are effects in which broad light and shade is seen as easily on whole trees as on any solid object. Light and dark sides, half tones, cool light reflected from above, and warm from below, all are there: but in others, separate parts are so distinct or attractive that it is hard to see them largely. Yet, every effort should be made to do so. The great masters of style in landscape invariably so treated trees that they

are distinguished in general aspect, and do not depend greatly for their effect on flickering lights, or cleverly applied touches of colour.

Though, in a tree, the foliage may be more or less of the same local colour throughout, yet leaves receive, and transmit, light at so many different angles that the variety of their colours becomes great. It would be impossible, were it desirable, to paint a tree leaf by leaf. Some form of generalisation or suggestion must be adopted; and, as nearly every clump or spray forms itself into a comparatively broad simple mass, either in light or in shade, composed of a multitude of leaves with given texture and a few accents, the large treatment of this may be attempted with success. In any mass of foliage at least three or four distinct colours may generally be distinguished; the local colour, the colour of leaves through which light passes, the colour of leaves in shade, and the colour of those so inclined that they reflect the sky. If a certain amount of these colours can be mixed to their true value and, beginning with the lightest, painted frankly in a broken manner, and shape is given to a few characteristic accents, the desired effect may possibly be attained. Where dark branches cut over light leaves, in order to obtain clearness and expression of line it is advisable to draw them while the paint is still wet.

When painting green trees I have found the following colours useful. To begin with the darks, which are the most difficult and whose exact shade can only be ascertained by com-

parison, and where the presence of green is felt rather than seen, I suggest

Burnt terra verte
Transparent oxide of chromium
Rose madder
Malachite green, sometimes
} Flake white

for green masses in light.

Yellow ochre
Chrome yellow { lemon / medium / orange }
Emerald green
Malachite green
Transparent oxide of chromium
Pink madder, or vermilion
} Flake white

for half tones;

combinations of any of these and the addition, perhaps, of cobalt blue; and for surfaces reflecting the sky, whatever the colour of that sky indicates, perhaps

Cobalt blue
Yellow ochre
Pink madder
Lemon chrome
} White.

Clusters of twigs, or damaged leaves, sometimes afford pretext for introduction of the pervading colour, which may be also felt in the light half tones, or shade of the trunks and larger branches.

CHAPTER XII

FOREGROUNDS

THE successful treatment of foregrounds demands the exercise of feeling, taste, and judgment.

Though it is not difficult to copy, fairly well, in a steady light, groups of foreground objects that are interesting and beautiful, yet it is extremely difficult so to treat them that they do not tend to form a series of separate pictures in themselves and, by so doing, injuriously affect the unity of the whole.

Should the subject chosen be a fine one, of the kind depending mainly on beautiful pattern of rhythmical forms, and well balanced values, over elaboration of any part should be avoided. There are so many different kinds of subjects, and the legitimate aims of artists are so varied, that definite rules about foregrounds cannot be laid down. I offer only a few suggestions resulting from my own experience, and observation of the works of others.

It should be remembered, when painting a motive in which dominant interest lies in the distance, or middle-distance, that if the focus of sight is adjusted so that the intricate beauty of those is revealed to the fullest extent, nothing in the foreground is seen distinctly at the same

time. In such a case the foreground should be treated so that the eye travels easily over it, being arrested neither by attractive detail nor, on the other hand, by uncertainty as to what it represents. A happy mean has to be found.

Again, there are motives in which interest is centred in what is close by, in trees, or flowers, or rocks, or a thousand and one other things. It is true that if our sight is concentrated on one only of these, neighbouring objects appear indefinite, as the foreground did when the distance was intently regarded. As a rule, an attempt should be made to see such a foreground largely, and the focus be so adjusted as to embrace it all, before execution of any part is begun, lest it may appear as a collection of "still-lives," rather than part of one landscape. All the relative values should be observed, the shapes of masses, the nature of accents, and drawing must be expressive. Yet nothing may appear to have more importance than it did when regarded as part of a whole. The distance or background in such cases plays a subsidiary part; so care should be taken that, by over definition, it does not compete in interest with the leading theme.

There are, doubtless, pictures whose greatest charms are derived from the attention to exquisite detail that has been bestowed on them, and to the arrangement of detailed objects in such manner as to form an agreeable pattern. These works make an entirely different appeal from

that of the kinds of landscape alluded to above. The laws of optics, and natural effect, are ignored, but Pre-Raphaelite feeling, and admirable execution, render them attractive, and a human element of preference and selection is introduced. The painter has allowed his eye to dwell where inclination prompted.

Thick paint, and largeness of texture, suggest solidity and proximity, and therefore foregrounds are usually treated with a full body of pigment. Though it may be easy to do this in a manner that appears clever, it is very difficult to determine the degree of execution most appropriate for foreground incidents in any picture. But, whatever is done, however slightly, should be done truthfully and well.

The same conditions of light affect foregrounds as exist in the rest of a landscape. To smother them in the gloom of midnight, or efface their detail with glazes of bituminous brown, in order to lead the eye to more important parts beyond, are methods discarded by modern landscape painters.

For a long time it was taught that foregrounds should be composed of combinations of brown, red, and yellow, as warm colours have a natural tendency to advance; and that cool, and still cooler colours, should be used as the distance receded. But nature, in her infinite variety, offers many effects where all the warm colours are in the background and the foregrounds are cool. If values are correctly rendered, and the character of edges cared for, everything in such

a subject, when well painted, will fall into its proper place.

To give an example: let us imagine a low range of rocky hills a few miles distant, which are illuminated by the last rays of a setting sun. The hills may appear almost scarlet, or ruby red, against an orange, or lemon, band of sky. Nothing could be warmer! It is possible that in the foreground there is a stretch of smooth sand, over which a shadow falls. The sky above is blue and the sand, having little local colour, is principally coloured by reflections from that: it is very cool. The clearly drawn forms of its edges alone express its substance. If these things are painted in true relation to each other, and are well drawn, the cool foreground will advance, and the glowing background recede to its true position.

Structural formation in foregrounds should be observed, undulations clearly expressed, and flatness, where it occurs. Hard substances demand firm handling, while gentler treatment is called for by more delicate things. The light, shade, reflected light, and cast shadow, of each object in sunlight should be truly observed and indicated. Anything with definite local colour retains some trace of its distinctive character throughout. When a white stone is seen in sunlight on ordinary ground and there is a blue sky overhead, the light side of the stone is white, the half tones or upper surfaces incline to blue, a perpendicular side in shade is influenced by reflections from surrounding objects, and planes

turning inwards are distinctly warmer than the rest of the parts in shade. A yellow stone under the same conditions shows its local colour, yellow, on the light side, its half tones on the planes turned upwards are less blue than those of the white stone, and the other corresponding tones are warmer.

Cast shadows are affected by the colour of the ground they fall on, by reflections from neighbouring objects, and the sky. Their shapes frequently define the modelling of ground where it would otherwise be lost in a blaze of light and the edges of these shapes are comparatively hard or soft as the objects casting them are near or far away. There is always a faint intervening tone to be observed between cast shadow, and light; and the effect of the light seems to spread for some distance over the shadow, modifying its colour.

If a shadow is cast down a white wall by the eaves of a house, it may generally be noticed that the lower parts of the shadow are cool, and that the tones become warmer higher up until, under the eaves, they are quite warm, yellow sometimes, as all reflection from the sky is there obstructed, and only that from the ground below is received. In other cast shadows it frequently happens that they seem to be cooler and darker near the warm light colour next to them than close to the object that casts them.

The term "cast shadow," though generally accepted, is inaccurate. Shadows are not cast.

Rays of light are intercepted and prevented from falling on certain spaces.

Too much attention cannot be devoted to the corners of foregrounds. Our natural outlook is oval and those parts in nature are indistinctly seen which occupy the corners of a rectangular form enlarging it. Thus, it is in accordance with natural effect that corners should be sacrificed, but this should be done skilfully and in a way not too apparent. As I have remarked above, the unnatural darkness which certain famous masters cast over their foregrounds, especially in the corners, is a false and unnecessary device. Other ways, consistent with truth, should be found for treating corners so that they lead the eye into a picture rather than draw it away.

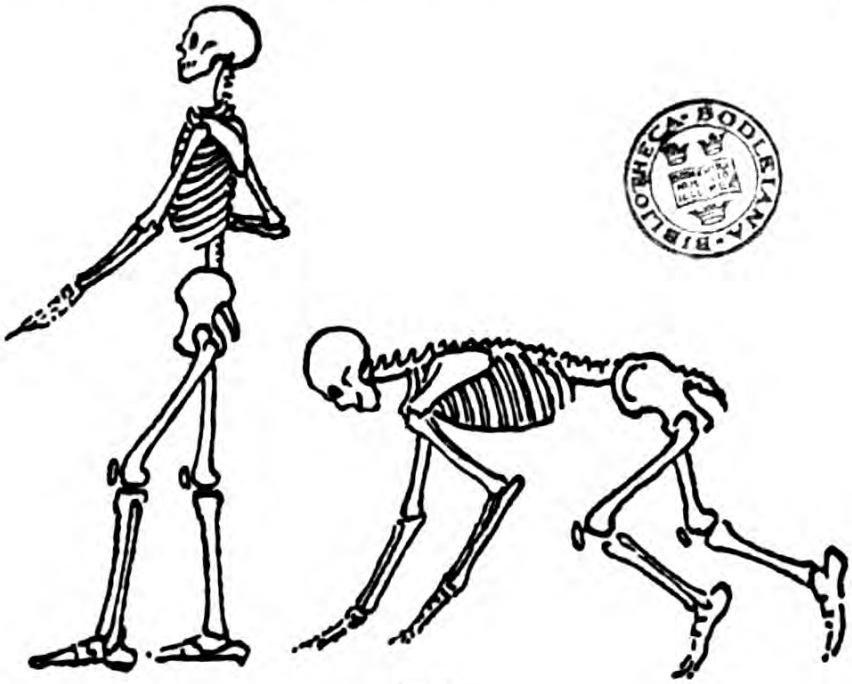
In a climate such as ours, where foregrounds are apt to change completely from day to day, it is advisable to complete each study at one sitting. When a south wind is blowing, and the air is full of moisture, all colours in a foreground appear rich and attractive, but on the day following a cold north wind may make them hard and dry. In the latter case, at least a black and white drawing may be undertaken.

Drawing, in a foreground, should possess style. A twig, if drawn at all, should express the living quality of its line: a leaf, even, should have character, and express its difference from a neighbouring leaf. A rock, by its definitely drawn shape, should look rocky, a flower should appear delicate, and grass should seem to grow

from the ground, however slightly these things may be treated.

ANIMALS AS ACCESSORIES

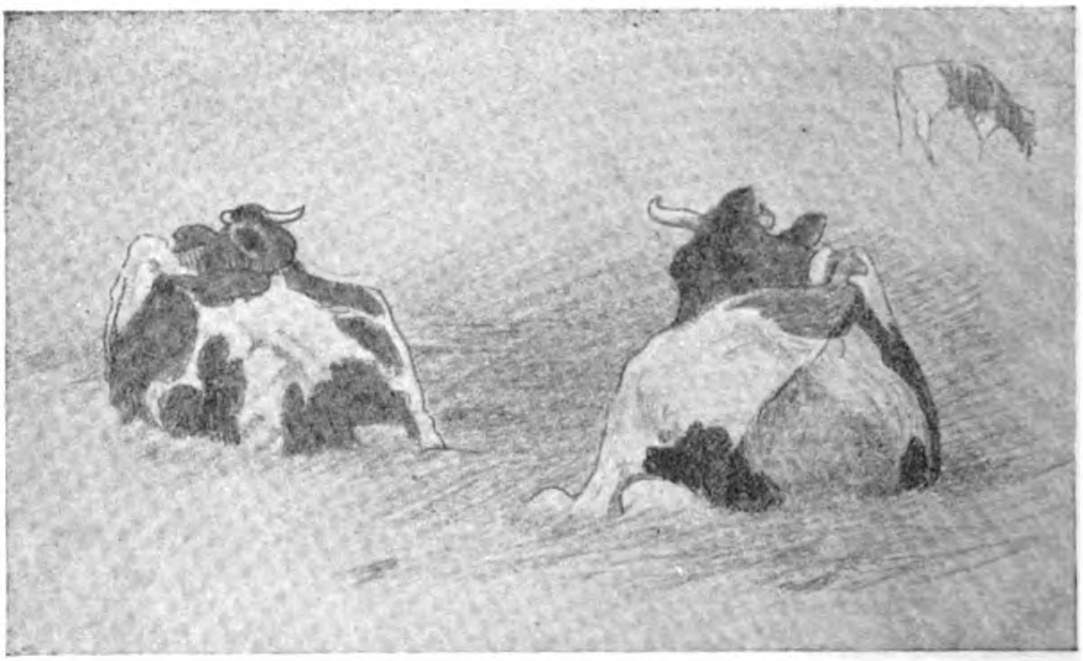
When animals are not the leading motive of a picture, but are introduced in landscapes as shapely spots, or telling accents, to serve in the balance of compositions, or to give character to



MAN.

a scene, as a rule they need not be elaborately executed; yet there is an additional charm if the idea is conveyed by their treatment that the artist understands their construction, can draw them, and is not content only to state their correct placement, colour and tone. Even the very slightest knowledge of comparative anatomy is useful for this purpose. At least, the bones, and their relations to each other, should, to some

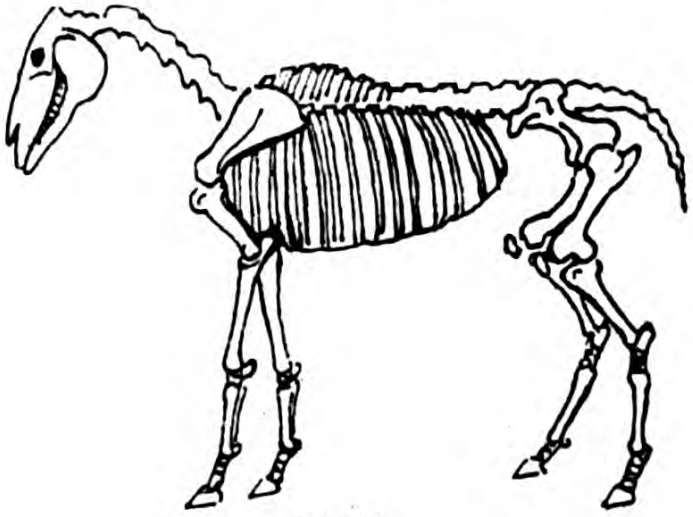
A STUDY BY THE AUTHOR.



A PENCIL DRAWING FROM THE AUTHOR'S SKETCH-BOOK.

extent, be understood. The student has doubtless at some time drawn the human skeleton and, if that is remembered, the arrangement of bones in ordinary quadrupeds will be easily grasped.

When familiar domestic animals are lying down it may not seem difficult to draw them correctly, but even then, knowledge of their construction is of great assistance. A cow often appears to lie still, chewing her cud, for hours at a time; but try to draw her! After a time a

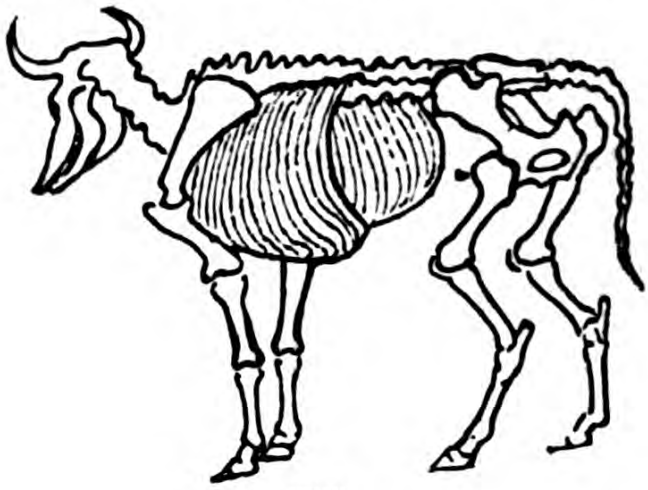


HORSE.

foreleg is advanced, and down goes the head of the shoulder blade: a hind leg is drawn back and one prominent point of the rigid pelvis is considerably raised, while others change to correspond. Then the weight which was borne by one side of the hind-quarters, is slowly removed to the other—and so on. If animals are moving about of course similar changes occur at each step, and are still more difficult to observe accurately. It is hard to ascertain the relative positions of the four legs at any one moment,

but the changes in form that happen when certain bones are carrying weight and others are not, are remarkable. In order to be able to understand them some knowledge of construction is necessary.

A few points to be noted are, that animals in



COW.

landscape seldom seem to be cut out all round, but in some parts are lost into their background and become one with it. Reflections from the sky affect their upper surfaces, while those that face downwards are influenced by warm reflections from the earth. Their high lights suggest a free use of impasto, and somewhere in their half tones the presence of the pervading colour may probably be detected.

CHAPTER XIII

MATERIALS

I BELIEVE materials as supplied by our leading colourmen are as good to-day as they ever were. If our pictures do not always last in good condition, it is generally our fault. The use of too much oil, for instance, is bound to darken them, and if we will glaze over paint that is not quite dry, cracks will probably appear before long to disconcert us.

How often have we been told by wiseacres that of course our colours are not as those of the old masters? The early Italians in particular are quoted. They were dear delightful people who worked for the most part according to receipts. They had learnt the colours to be mixed for painting an old man, or a young one, for a Madonna or a Bambino, for a red drapery, or a green one. They painted on grounds of white gesso laid on to panels, and proceeded quite happily without any hesitation. Their colouring is still splendid, with something of the quality of a stained glass window, but it is a mistake to suppose that their pictures are not generally cracked all over, or their panels split from top to bottom.

We landscape painters of the present time have

to depend on observation of effects that do not last, but are ever-changing; and yet we would paint the appearance of things at a given moment. If it were possible for us to have recipes inherited from masters, for say, how always to paint a tree, or a cloud, or a river, our work would be much simpler and we too could execute it without hesitation.

Then our pictures might last for ever: but we are forced by the nature of things to try again and again, to repaint, or to paint over—in other words to fumble to some extent—until we can make good what a defective memory will not supply. This is wrong, technically, according to rules laid down by experts; and yet, when I review my own work, extending back over a period of many years, I do not find that, either in oil, tempera, or in water-colour, it has changed in the least, when it has been kept under conditions giving it a fair chance.

So much for the quality of materials supplied to us!

Coming now to practical considerations concerning materials necessary for out-of-door work.

The first of these is their lightness: for it is fatal to arrive over-tired on the ground.

The second is the rapidity with which they can be made ready for work. Our colourmen love to show easels, umbrellas, or camp-stools, that are wonderfully efficient in their way, but are very heavy and take a long time to set up. These should be avoided. It is essential to be

able to get to work as quickly as possible, especially when sketching, for the effect that has charmed or attracted us may pass away for ever before we can record the slightest hint of it.

The following materials are useful for making drawings on white paper :

Charcoal, black chalk : both in wood and in short sticks of the Conté kind with square ends.
One or two stumps.
Small piece of flannel.
India rubber : of the kind called " kneaded rubber," or " putty rubber," which can be moulded into any shape required for taking out lights.

The paper should be of medium grain for ordinary work, for, if it is very smooth it will not hold dark tones, and if very rough it does not allow great delicacy of line. If tinted paper is used, it should be of a colour sympathetic to the artist, but not too dark. The same materials may be used as in black and white drawing, with the addition of white chalk. This can be obtained in wood, like lead pencils, and is then easily sharpened and suitable for delicate drawing, but I have frequently known it to become discoloured in a short time : whereas when used in simple sticks it has never lost its whiteness.

The kind of portfolios I prefer is shown in Figs. 1, 2, and 3.

They have been made for me of cardboard

covered on the outside with canvas, and the interior light framework also so covered, to strengthen it. One side of the portfolio folds

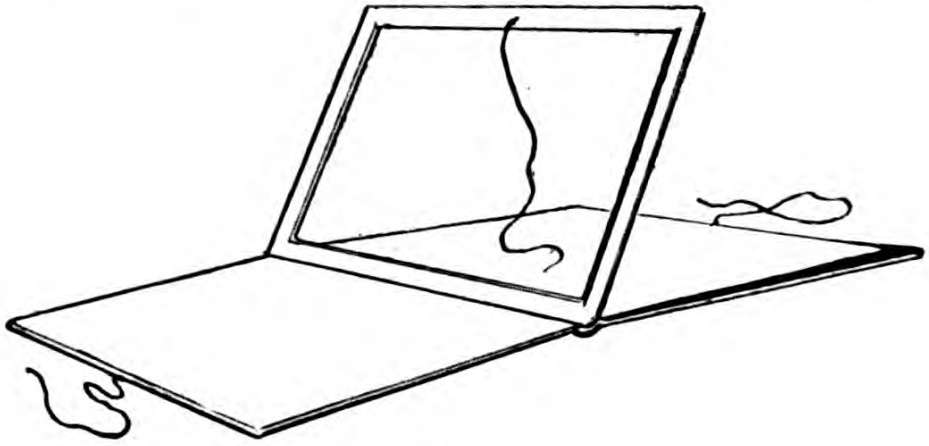


FIG. 1.
A CONVENIENT PORTFOLIO.

right back. When the strings, attached as shown in Fig. 1, are tied together, as in Fig. 2, the paper is firmly held, and wind cannot affect it.

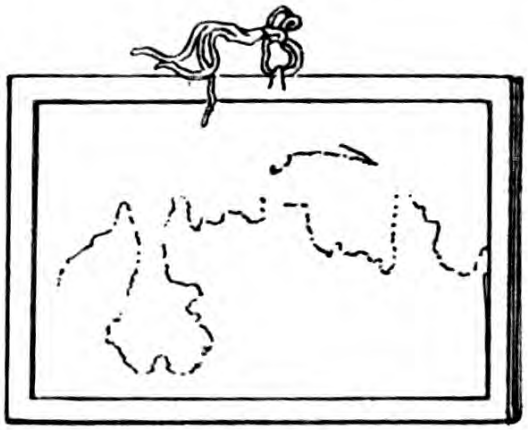


FIG. 2.
A CONVENIENT PORTFOLIO.

Fig. 3 shows far and away the most convenient device I know of for holding a portfolio steadily and comfortably on the knees and at any angle. Only a walking stick is required.

The strings of the portfolio must be tied to form a loop and the stick passed through it as in Fig. 3. A stick with sharp metal point is most suitable. The same plan is admirable for water-colour painting. If the portfolio has a metal border, a hole can be made through it and a small permanent loop attached.

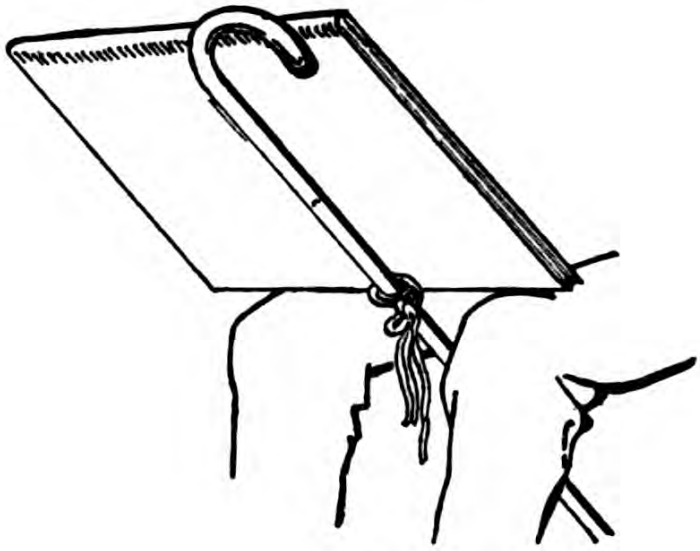


FIG. 3.
USING THE PORTFOLIO FOR SKETCHING.

I use for oil sketching a small box measuring about $11\frac{1}{2} \times 9\frac{1}{2}$ inches outside, into the lid of which three panels will slide. A strap to go round the back holds the box in its place on the knees.

Panels should be made of fine grained wood, such as mahogany, pear, or sycamore, etc., and should be free from knots. Turpentine exudes from these and discolours the paint that is laid over them. Raw wood is extremely absorbent and is difficult to cover quickly, but paint frankly laid on it becomes of a pleasant mat quality.

Some painters, to avoid this sinking in, put a thin coating of size or varnish over their panels. I generally prepare them with paint of a warm grey tone a few shades removed from white, with a flat square-ended brush, in frank touches; having first rubbed a little Roberson's medium all over the panel. Panels thus prepared should be left to dry for several months. They may then be rubbed down with pumice-stone, or sand-paper, or slightly scraped with the palette knife

FIG. 4.
PALETTE KNIFE.

according to the surface required. Even then, before work is begun, they may be slightly rubbed over with Roberson's medium as a precaution against cracking.

Cracking is supposed to occur when the upper surface of paint dries more quickly than that which is below it.

A palette knife, as shown in Fig. 4, and scraper, two views of which are shown in Fig. 5, are of the kind I recommend, and brushes such as are roughly indicated in Fig. 6, the largest

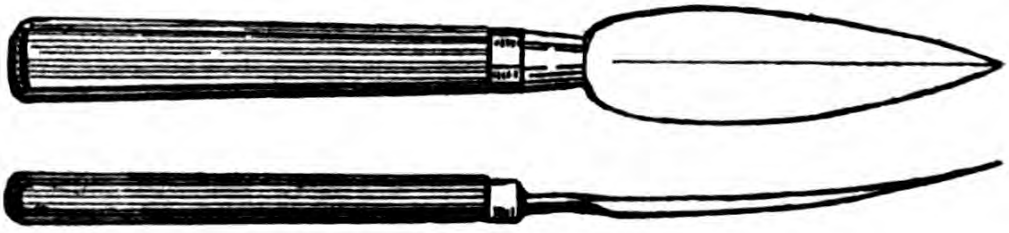


FIG. 5.
SCRAPER.

measuring about ½ inch across, should be enough to begin with.

Some of them will soon lose their shape and become favourites in certain kinds of execution, and then new ones can be added for precise work.

In the chapter "Painting" I show the order in which I place colours on the palette. I

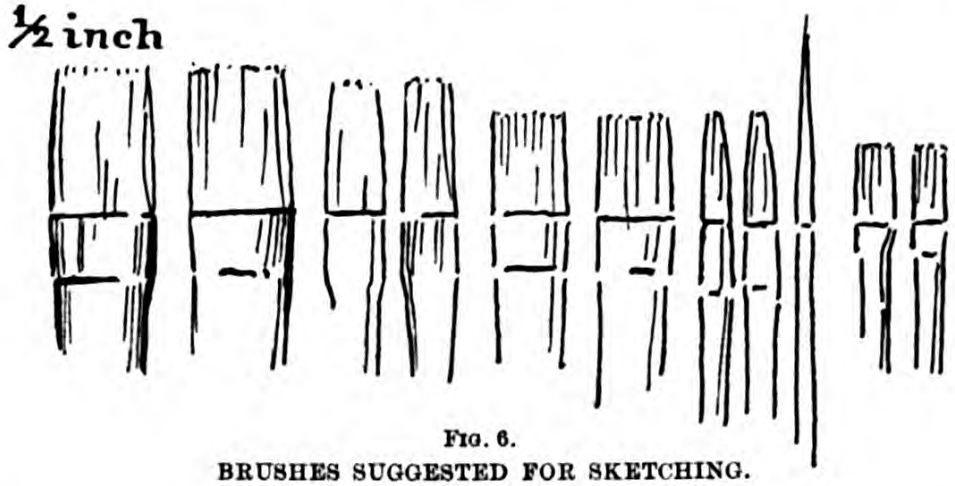


FIG. 6.
BRUSHES SUGGESTED FOR SKETCHING.

give a list of them here in order to add a few remarks concerning them.

Flake white,
Yellow ochre,
Lemon chrome,
Chrome medium,
Deep chrome,
Burnt sienna,

Light red,
Vermilion,
Extract of vermilion,
Rose madder,
Pink madder,

French ultramarine,
Cobalt blue,
Transparent oxide of chromium,
Emerald green,

Malachite green,
Burnt terra verte,
Raw umber,
Ivory black,

and Roberson's medium.

Flake white, as used when sketching, should neither be very stiff nor very fluid. For the small box a half pound tube, of medium consistency, is what is usually needed.

Yellow ochre is indispensable. One of the most beautiful of colours, it holds somewhat the same relation to other colours that "daily bread" does to other forms of food.

The chromes have suffered from a bad reputation due, I believe, mainly to their comparative cheapness; and the cadmiums have been extolled to their detriment. I have used both, and prefer the former, as they are pleasanter to work with and have proved equally permanent. One advantage they have is that they may be mixed with emerald green, which the cadmiums may not.

Burnt sienna is particularly beautiful when mixed with much white as light tones for use in skies, etc. In those that are darker, it must be employed with great discretion, as it has a tendency to seem rank and common.

Light red—or better still, the French *Ochre rouge*—is a refined and delicate, or a powerful colour, according to the amount of white mixed with it.

Vermilion and extract of vermilion, or scarlet vermilion, are splendid in themselves, but present the difficulty that they are not of very high tone value. If white is mixed with them to heighten it they lose vivacity of colour; if they are used pure—say, to represent an evening cloud—the rest of the landscape must be made very low in tone to be in keeping with them.

Pink madder and rose madder are lovely colours, inclining to prettiness, the former being the more delicate, the latter the more powerful of the two. The French colours, *Laque de garénce Rose d'orée*, and *Laque de garénce foncée*, have these properties in an accentuated degree.

French ultramarine and cobalt, or combinations of them with other colours, should suffice for all the blues that may be required. Real ultramarine may be still more wonderful in its blueness, but the price of it is prohibitive; and Prussian blue easily becomes too assertive or dominating. Cerulean blue has the property of appearing the same by artificial light as by day, but possesses no other advantage that I know of.

Transparent green oxide of chromium has a clumsy name that is tiresome to write. The French "*Vert Emeraude*" is better and more appropriate. It is one of the great colours that, like yellow ochre, are indispensable.

Emerald green—in French, *Vert Veronése*—has not an unblemished reputation. It should be used sparingly, and mixed as little as possible with other colours. Alone, it is said to be perfectly permanent.

Malachite green has this rare and precious quality, that it adds refinement in a mysterious way to many tones with which it is loosely mixed.

Burnt terra verte is a refined brown. One of its attractions is that it combines with greens without sullying them.

Raw umber is another of the great colours.

The best of all dryers, it is most useful in any underpainting that has to be done. It has dignified and noble qualities, but little charm.

Ivory black is useful for drawing and for glazing, but has a deadening influence when mixed with colours that are frankly painted.

Motive-cutters help to determine the exact proportions, or limits of a subject best. They are sometimes made of wood, with a sliding crossbar to be moved until the right proportions have been found. By holding the motive-cutter nearer or farther from the eye, more, or less, of the landscape will of course be framed by it.

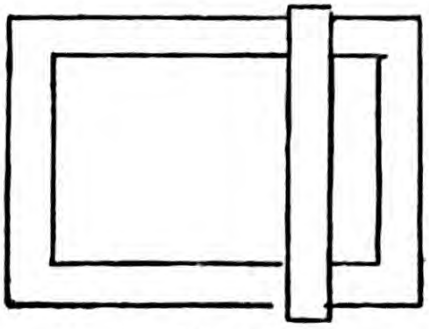


FIG. 7.
MOTIVE CUTTER.

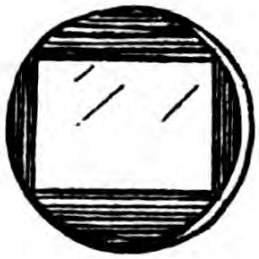


FIG. 8.
DIMINISHING GLASS.

A Diminishing-glass is sometimes used as an aid when deciding on subjects. It can be about the size of a monocle, and if black or gold paper is gummed on to it leaving a rectangular opening, as shown in Fig. 8, the subject in miniature will be becomingly seen.

A camp-stool should be as light as is consistent with strength, should be comfortable in height, and of a kind that can be quickly opened.

The same considerations of lightness and strength should be borne in mind when choosing

an umbrella. It should have small rings here and there, attached near the extremities of some of its ribs, to which a cord can be tied on windy days. When no firm object can be found to which the other end of the cord can be fastened, I think nothing is so useful as an iron tent screw which can be made to enter almost any kind of ground.

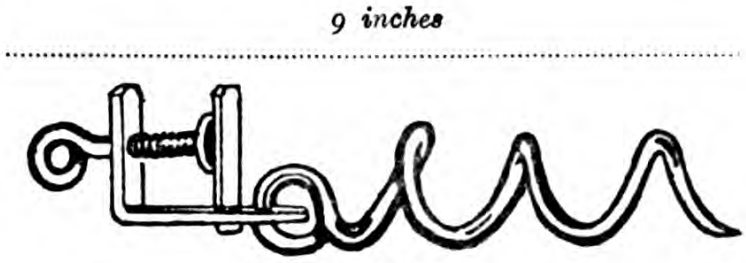


FIG. 9.
A USEFUL TENT SCREW.

Painting umbrellas are made to bend, as protection against the light of a low sun, etc. I have found the bend to be more satisfactory when placed near the top of the stick, than close to the central joint.

For larger studies, or small pictures, say about 24 inches long, and broad in proportion, canvas is preferable. It should—as a rule—be of moderate grain, and of a kind the student likes to work on, for an unsympathetic canvas is a great hindrance.

To avoid disappointment, due to changing weather or effect, it is well to take two canvases when one goes out to work. They may easily be carried in a light wooden canvas carrier, Fig. 10, which has a thin projection running round the centre inside. This keeps the canvases

apart when they are placed face to face, and they are well protected from dirt and dust.

A larger palette, and longer brushes, are needed than when painting on small panels. A large paint box serves the purpose; but, if lightness is a consideration, a folding palette, one or two aluminium boxes for colours, and paint rag in which to wrap brushes, etc., all carried in a

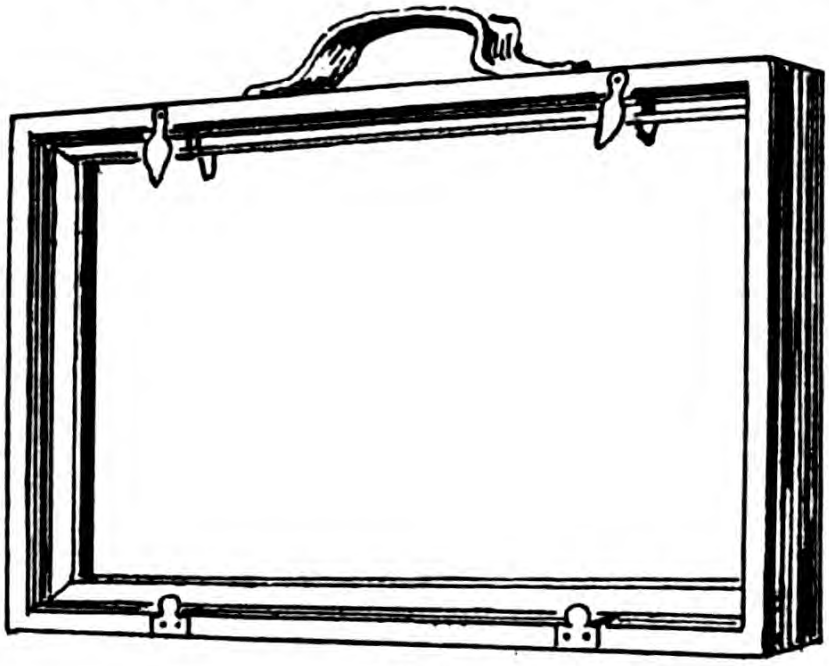


FIG. 10.
CANVAS CARRIER.

Ruck-sack (as made in Switzerland), or a canvas bag with strap to go over the shoulder are much less weighty.

An easel tall enough to work at standing will be wanted. It is essential that it should possess some contrivance for clipping the top of the canvas and holding it firmly. A tent screw and cord may be needed in case of wind.

For large canvases painted out of doors, I

have found nothing so good as the Hook easel, (called after its inventor J. C. Hook, R.A.), but even that needs, at times, some cords and screws to hold it down. In order to carry a large canvas eyed screws can be put into two sides of the stretcher at the back, and a stout cord drawn between them. This should be so arranged that when one edge of the canvas rests against the hip the arm reaching to the cord is extended in a comfortable position.

A few still larger brushes will be necessary: broad flat ones for covering; round ones for scumbling or making clear edges by slightly turning them as they are drawn along; and some long thin pointed sables. There is a kind used by house-painters for "graining" which is good for drawing branches, tall grasses, or anything with a fine and varied line.

Linseed oil and turpentine should now be added to the paraphernalia. When mixed in about equal parts, or with rather more turpentine than oil, they form a good medium for drawing outlines. A dipper with a top that screws on to it should also be procured.

The Claude Lorrain glass—or small black mirror—was very much used formerly by out-of-door painters. It eliminates the dazzle and spreading of light, and shows tone values very clearly. For a beginner, who is trying to observe these, it is useful; but as it deadens or destroys all charm of colour, the habit of using it is not to be encouraged, and as vibrations of light and colour, and the spreading of light over adjacent

objects, have come to be regarded as of great importance, the use of this glass should soon be discontinued altogether.

A small can of turpentine, with a handle to be hung on the peg of an easel, is sometimes used for rinsing brushes while at work. It is cumbersome and, instead of it, I prefer to wipe brushes with paper. If certain brushes are reserved for cool tones, and others for warm ones, enough paint can be removed to allow their further use without inconvenience. Also fewer brushes will be soiled than if they are employed indiscriminately. But may I be permitted the remark, that no landscape painter, worthy of the name, will allow bits of paper to lie about when he has finished his work!

For bringing out parts of pictures that have sunk in in process of painting, or for giving them a temporary varnish when sent to exhibitions before they are absolutely dry, I know of nothing better than the retouching varnishes of Soehnée Frères, or of Vibert. As permanent varnish, used a year or two after the completion of a painting, mastic varnish is generally considered to be the best.

CHAPTER XIV

SOME LANDSCAPE PAINTERS OF THE PAST

LOOKING back through ages, the earliest landscapes I know of which combine expression of reality with perfection of technique, are Chinese.

When at the close of the twelfth and early in the thirteenth century the Emperors of the South Sung Dynasty lavished honour and patronage on painters, they in return produced masterpieces. A notable example of cause and effect!

Among these masterpieces there is, I believe, none that excels a long scroll painted by Ma Yüan, representing a journey by lake, and river, through the most romantic scenery it is possible to conceive. This scroll—a full size photograph of it is in the British Museum—is about eighteen or twenty feet long and eighteen inches broad. It should be viewed by unrolling one end as the other is rolled up, leaving visible a space about two feet long. Thus an infinite variety of compositions is obtained, as the enchanting landscape is revealed.

When I had seen it all I felt as though I had really been on a wonderful journey, such as that down the Danube, from Belgrade to the Iron Gates, by Básiás, through the Gorge of Kazán.

But the great Chinese artist dealt with an even more picturesque land.

I thought of giving part of the scroll as an illustration, but as there is no suggestion from the artist as to how it may be divided I have come to the conclusion that it should be seen in its entirety or not at all.

An artist who lived during the same period as Ma Yüan, and was second only to him, was Hsia Kuei. It would be difficult to find in later work anything that excels the simple perfection with which relatively dark tones are introduced, the certainty of drawing of detailed forms, expression by line, or the skill with which objects of special interest are placed, with a view to balance.

Japanese landscape art, though light and delicate in the extreme, and admirable in taste, always seems to me to lack that extreme reverence for the beauty of nature which distinguishes the work of great Chinese artists.

Ancient Indian and Persian landscapes—introduced to complete compositions where figures or animals play the leading rôle—are often of great beauty, both in themselves and as parts of a decorative scheme.

In much the same spirit, the early Flemish masters decorated the spaces surrounding their figures with delightful landscapes in which it would be joy to wander. Mediæval castles, cathedrals, and little towns, towers, and spires, are interspersed among wooded hills, lakes,

ILLUSTRATION No. XXIV

JAN VAN EYCK (1890–1440)

THE MYSTICAL LAMB

Cathedral of St. Bavon, Ghent

ILLUSTRATION No. XXIV

The Mystical Lamb. Van Eyck

The landscape in this famous picture by Van Eyck is typical of many of the backgrounds to be found in early Flemish work. Towers and spires abound even more than usual, but doubtless they were introduced in honour of the theme. It is interesting to note that cypresses and palm crown one of the hills as though to indicate that works of nature, as well as those of man, point to the Most High.

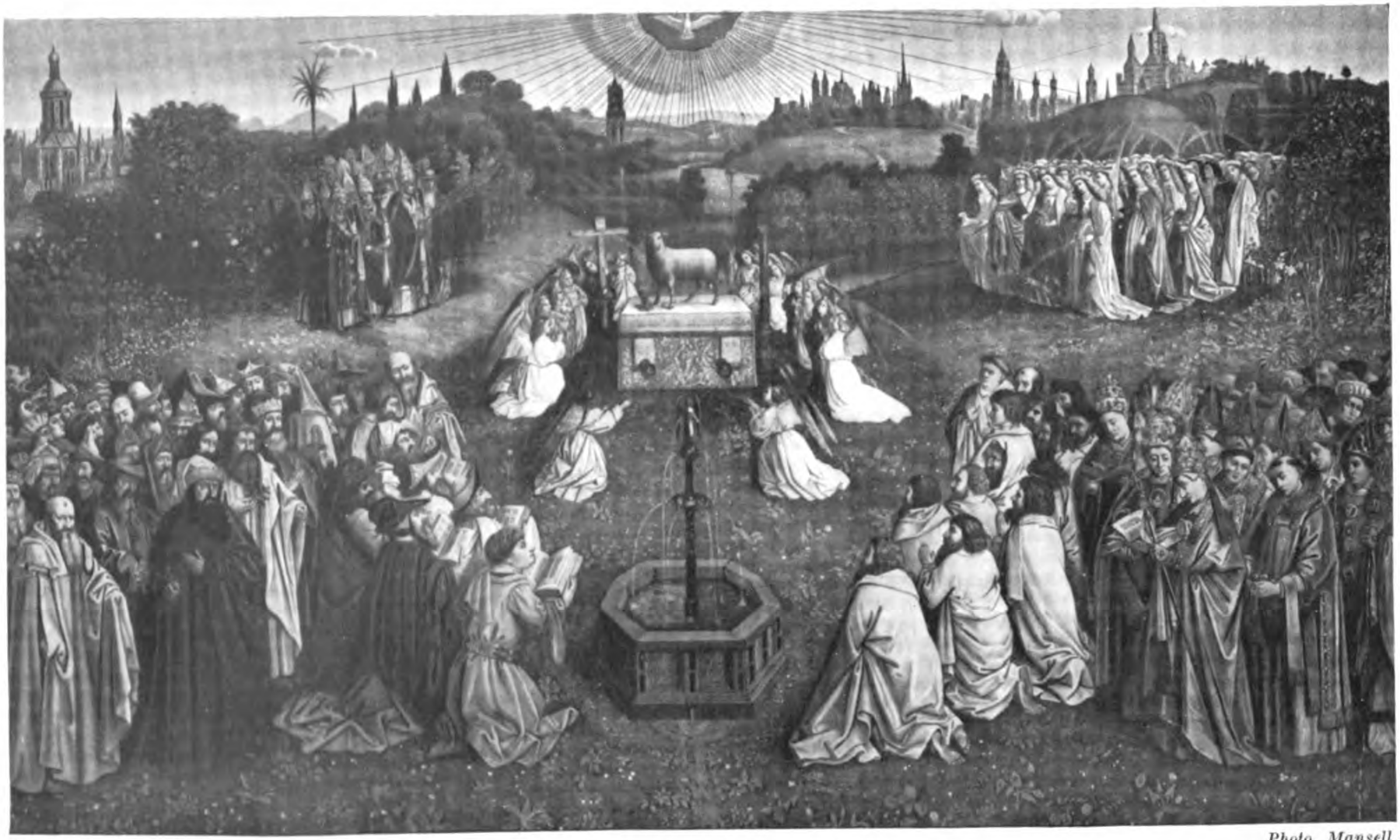


Illustration No. XXIV.

THE MYSTICAL LAMB. VAN EYCK.

Photo, Mansell.

rivers, and mountains, and tall trees show their delicate tracery.

A familiar example of this kind of background that occurs to me is the landscape running through the famous triptych "The Adoration of the Lamb" by Hubert and Jan Van Eyck.

Other painters who did admirable work of the same kind are Hugo van der Goes, Gerard David, and Dirk Bouts; but many besides these introduced landscape admirable in pattern, in variety of form and line, fascinating in colour, and beautiful in clear delineation.

The Italian painters of the early Renaissance period were also adepts in this form of art, but their work differs from that of the Flemish masters. The difference seems to me due to the fact that the Flemish painters living in a flat land had, for the most part, to invent their beautiful landscape; whereas the Italians had really seen, felt, and loved theirs.

I cannot now refer to many, but a name that occurs at once is that of Piero della Francesca. His backgrounds are full of the charm of Italy. Take, for instance, that of "The Baptism of Christ" in our National Gallery. Though serving merely as an elaborate pattern introduced to accentuate the simplicity of the figures, it is unmistakably Italian, something that has been seen and felt. And the same may be said of other pictures by Piero, where shapely masses dark in tone, delicate trees, and long lines of hills crowned with fortress or tower lead away to the sea.

And then there is Carpaccio: who has not loved his pictures of St. George, at Venice, with their fairyland of castles and towers and trees, hills, cliffs, and sea—all stylised, clear, and a little stiff, but decorative in a high degree? Or, in another picture, the courtyard of a monastery with finely designed buildings and trees where the main lines lead to, and add importance to, the principal figures in his composition?

Another of these painters was Piero di Cosimo. His picture of "The Death of Procris" in the National Gallery is a typical example of his work; and yet he painted others, usually of similar proportions, which are still more rich in design. Some of them are landscapes in which pattern seems to have been his chief concern; and figures, animals and birds are introduced as aids and accessories.

Later on came Giorgione, most consummate and noblest of the Venetian colourists. His landscape backgrounds are fuller, richer, and more deeply romantic than any that had been painted before his time. Subordinate in interest to the figures, they sometimes occupy as much as two-thirds of the canvas: see "The Judgment of Solomon" and "Moses Tried by the Ordeal of Fire," in the Uffizi, Florence. These backgrounds convey an intimate idea of the luxurious environment in which Giorgione imagined his personages to dwell, and by their skilful arrangement the importance of the figures is enhanced.

In some of them, rich dark masses of foliage, overhead, have the effect of causing the glowing

ILLUSTRATION No. XXV

GIORGIO BARBARELLI (GIORGIONE) (1478–1511)

VENUS

Dresden

ILLUSTRATION No. XXV

VENUS. Giorgione. (*Dresden*)

THE landscape background to this wonderful figure is worthy of it. A great line sweeps down towards the beautiful head, is slightly cut into by the upper silhouette of the figure, and then carried on in a long simple curve out of the picture, to the right. The other lines flow in sympathy with this leading line. Various objects, trees, buildings, etc., are drawn with style, are decoratively placed, and depth is given to the picture by carefully designed forms leading in perspective to the horizon. The horizon is accurately placed in accordance with the " golden cut." Colour, and quality of painting, are what one would expect in a work by Giorgione.

Illustration No. XXV.

VENUS. GIORGIONE.

(It is believed that the landscape was painted by Titian.)

Photo, Alinari.

flesh tones below to appear still more luminous, and the trunks of the principal trees are so disposed that they lead the eye instinctively to the more important figures.

Small houses and still water, closed in by trees, convey an impression of intimacy in "The Concert." In several other pictures, drawn with beautiful quality of edge, a castle or small group of buildings appear among the hills, a glimpse of water, and a shepherd with his flock.

Titian derived much of his inspiration from Giorgione, and his backgrounds are often composed on similar lines, e.g. see the "Noli me tangere" in the National Gallery; but in others there is a grandeur that is all his own. Superb artist that he was, he felt sympathy with the grand lines of mountains and the noble forms of clouds.

Salvator Rosa—born at Naples in 1600—was the first famous Italian who devoted himself almost entirely to landscape. His fame has not increased with time. With a view to being romantic, he romanced; exaggeration is the keynote of his work, and reverence for Nature or appreciation of her subtler beauties are generally lacking in his pictures.

The two great masters of the Classic School of landscape painting, Claude Gelée—better known as Claud Lorrain, or simply as Claude—and Nicolas Poussin, were both French. They were, however, influenced by Italian and antique Greek and Roman art, and lived for a long while, contemporaneously, in Rome. Claude was purely

ILLUSTRATION No. XXVI

MARRIAGE OF ISAAC AND REBECCA. Claude Lorrain. (*National Gallery*)

IT is probable that Claude never painted a greater picture than this, for it contains, at their best, all the chief characteristics of his work. The shapes throughout are idealised and noble, the lines are graceful, and the composition is perfectly balanced. It has also a glorious air of spaciousness, conveyed by the beautifully composed lines of the lovely middle distances, distance, and sky. The figures are placed with taste, and it may be observed that their colour is focussed by the strong red drapery in the central group. This naturally advancing colour, being placed immediately below the most remote mountain, causes that to retire; while the strong warm lights across the immediate foreground advance still nearer, and add enormously to the immense perspective.

Illustration No. XXVI.

MARRIAGE OF ISAAC AND REBECCA. CLAUDE LORRAIN.

Photo, Mansell.

ILLUSTRATION No. XXVII

RICHARD WILSON (1714–1782)

DEATH OF NIOBE'S CHILDREN

National Gallery

ILLUSTRATION No. XXVII

Death of Niobe's Children. Wilson

As the subject is a cruel act of revenge, it is appropriate that the most savage aspect of nature the artist could invent should form its setting. There is a great deal of wild grandeur in the original picture. The introduction of the figure of Apollo riding the clouds at once removes it from the plane of Naturalism, and it can be judged only by the degree of success it achieves in arousing in us the feelings it is intended to convey.

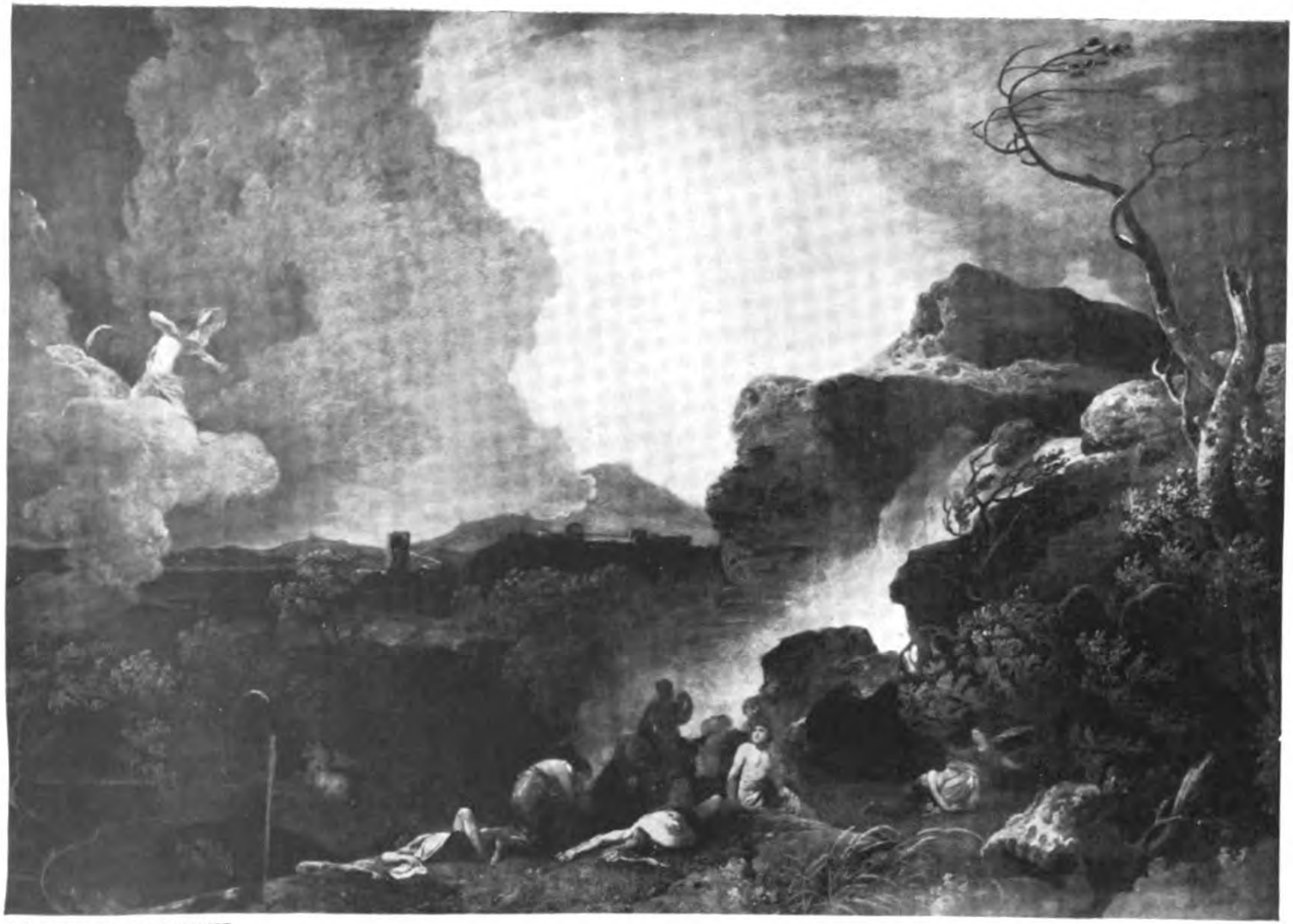


Illustration No. XXVII.

THE DEATH OF NIOBE'S CHILDREN. WILSON.

BIBLIOTHECA · BODLEIANA

later the French Impressionists also threw it over—and yet it is still with us. Whenever we feel a landscape to be exquisite in composition, fine in the variety and placement of its masses, or grandly sweeping lines, we may be sure our appreciation could not be so keen had we not learnt to admire the great standard masters of the past.

Claude drew assiduously from nature, and his drawings (there are several hundred of them at the British Museum) are extremely instructive as showing modes of expression by simple means. Intelligent lines, drawn with a reed pen, and a few slight washes in monochrome, enabled him to record what he most cared for in his subject. And that was style: style in proportion, style in construction, style in form, and style in line. Of course, among so many drawings the same high level is not attained in each, but the finest are superb.

After these great French artists, the next to attain to special eminence were the group of Dutchmen living in the seventeenth century, of whom Hobbema and Ruysdael are the most famous. They, in the first place, depended for their excellence on what they had learnt from the Classic painters, just as those had learnt from the Venetians, and they, in their turn from the more primitive Italian painters.

The Dutch masters conformed to the accepted rules of composition and at the same time introduced a more intimate study of the facts and details of nature than had before been attempted;

and they had also respect for natural values. Their skies, in particular, are often beautifully modelled and composed, are refined in their gradations, and lie far back in their proper planes. A fault that may be found with many of their pictures is that the darker parts lack local colour, especially in the foregrounds, and are too similar in value throughout.

The painters of sea and shipping of the same period must not be passed without notice: notably to Van de Velde and Van der Capelle, whose works are charmingly composed and delicate in colour. Indeed, some of their skies are of extreme beauty in refined quality of paint. Though they usually dealt with tranquil scenes Van de Velde could be truly dramatic in his rendering of storm.

That magnificent Flemish master, Rubens, painted landscapes with a superb levity, regardless of everything but sumptuosity of effect—which he certainly achieved. For instance, he would gaily introduce a setting sun behind a group of trees, or a flock of sheep, that are lit from the front by another sun, if he thought that a bright light would be effective in that part of his picture. In other words, he trampled over the feelings of lesser people who are inclined to love things as they do appear.

To my mind the supreme examples of Dutch landscape painting are the very few known to us by Ver Meer. In the Museum at the Hague there is a view of a town, and there used to be in the Six Gallery at Amsterdam, a street

ILLUSTRATION No. XXVIII

J. M. W. TURNER (1775–1851)

HANNIBAL CROSSING THE ALPS

National Gallery

ILLUSTRATION No. XXVIII

Hannibal Crossing the Alps. Turner

One of Turner's wildest and most magnificent flights of fancy, this picture is glorious in its flow of great rhythmical lines, and ingenious disposition of light and shade. Disregard for possible natural effect, however, introduces the element of melodrama. The blackness of the rain, or mist, before the sun, especially, is a gross exaggeration, as is also the clear definition of the shapes of it, at the distance at which it appears to be. The rare and powerful imaginative quality of the work, nevertheless, gives to it the undoubted stamp of genius.

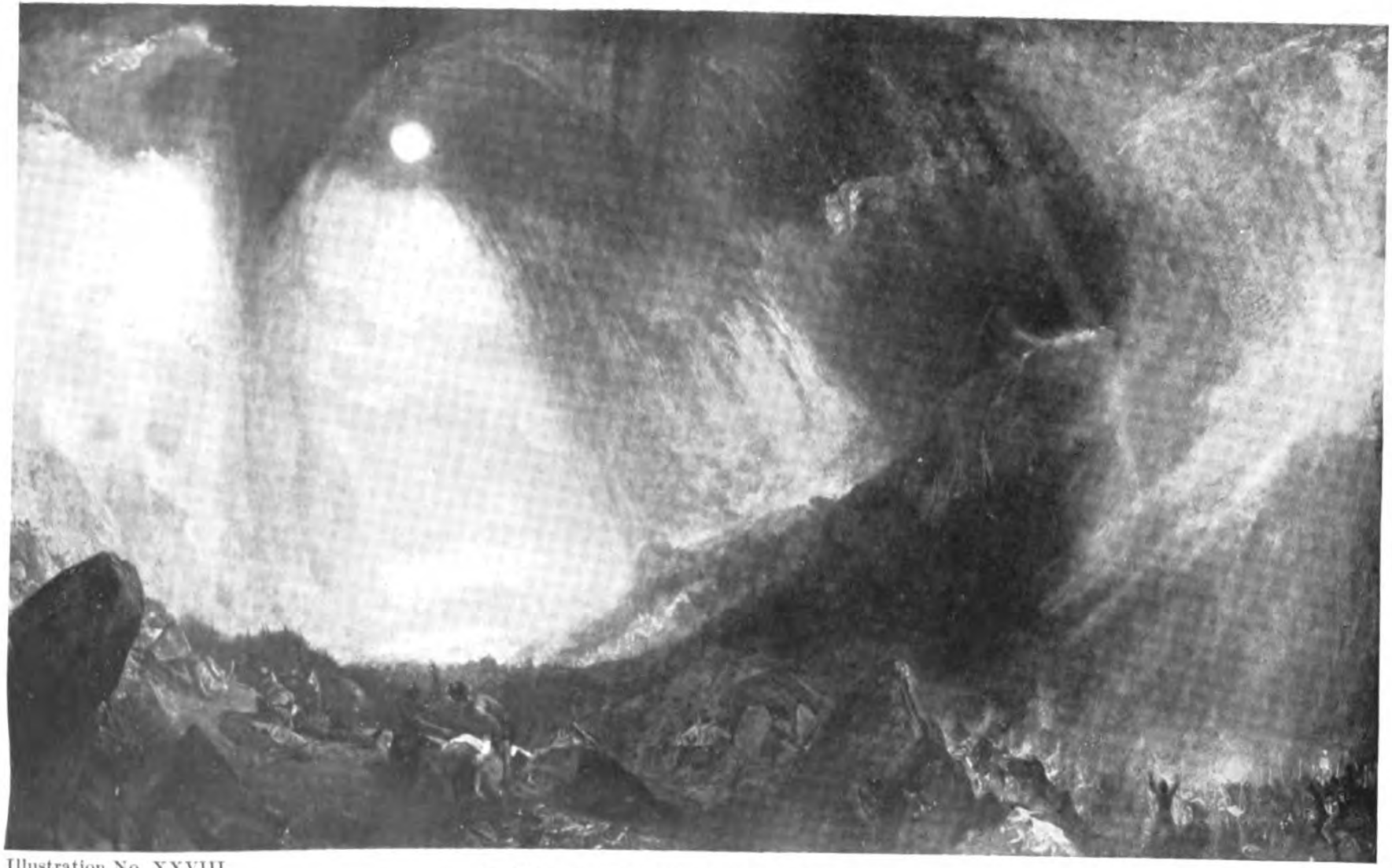


Illustration No. XXVIII.

HANNIBAL CROSSING THE ALPS. TURNER.

BIBLIOTHECA BODLEIANA

ILLUSTRATION No. XXIX

MEINDERT HOBBEMA (1638–1709)

THE WATER MILL

Amsterdam

ILLUSTRATION No. XXIX

THE WATER MILL. Hobbema. (*Amsterdam*)

AN example of adroit picture-making. A long diagonal line is suggested leading from the upper right-hand corner to the lower one on the left. The high light on the falling water and brightly lit surrounding objects near the centre, is emphasised by dark trees above. These trees, and the puffy clouds, to the left of, and above the diagonal, are balanced by the strongly illuminated ground, tree trunk, etc., below it to the right. The drawing is clear, and a correct feeling for straight lines, bounding the forms of the trees, gives style to them.

Illustration No. XXIX.

THE WATER MILL. HOBBEMA.

Photo, Bruckmann.

BIBLIOTHECA·BODLEIANA·

scene, which, in fineness of quality and colour, in exquisite painting and sympathetic rendering of a simple scene in nature, have never been surpassed.

This very flighty skeleton of a sketch of the progressive development of landscape painting leads us—with a gap—to the time of our great English landscape painters, Gainsborough, Wilson, Turner, Constable, Crome, Cotman; and the early water-colour painters, Girtin, Cozens, and the rest; what a fine list they make!

An attempt adequately to criticise all these masters is beyond my purpose, but I would point out in what respect they formed links in the chain leading down to our own day. Each one of them was an artist of eminent and distinct personality who was, nevertheless, naturally, influenced by the work of artists who had lived before his time. In Gainsborough we often feel the influence of the Dutchmen, of Claude, or of Watteau. Wilson was a direct descendant of the Classic painters. Turner was also their devotee for a long time; but in his middle, and later period, he threw them over—for better, or worse—and became a law unto himself. Constable, generally considered to be the first great Naturalistic landscape painter in our country, looked at nature frankly for himself, and yet traces of Dutch influence are frequently to be found in his work. His composition often shows it, and the brown darkness of some of his foregrounds suggests that study of pictures, rather than of Nature, was its source.

The beautiful works of Crome show that he loved Cuyp and Hobbema; while Cotman seems to have been influenced by Turner, as well as some of the earlier foreign masters.

The early water-colour artists, while showing their keen appreciation of certain phases of nature, were preoccupied by the search for style, as it is apparent in the works of the Classical painters.

The idea is prevalent among those who are interested in modern art in England, that pictures exhibited by Constable at the Paris Salon of 1824, originated that great Naturalistic movement in French landscape which was its dominating force during the greater part of the nineteenth century. That there is some truth in this belief is admitted, even by French critics, but we should not lay too much stress on it. At that time the same influences were at work in France as in England, the same longing for emancipation from definite conventions, the same spirit of revolt.

Michallon, the master of Corot, was purely Classical in spirit. Corot was never free from all traces of his influence, and that, though combined with his own penetrating and sympathetic view of nature, underlaid all his work.

Courbet, in his strength and directness, may have learnt something from Constable, but the relations of his tones and values were far more closely observed, and there is a deep resonance in his harmonies that Constable seldom, or never, attained.

ILLUSTRATION No. XXX

THOMAS GAINSBOROUGH (1727–1788)

THE WATERING PLACE

Tate Gallery

ILLUSTRATION No. XXX

THE WATERING PLACE. Gainsborough. (*Tate Gallery*)

THOUGH this picture is doubtless inspired by works of those old masters who combined a Classical sense of style in composition with love of fine colour—such as the great Venetians—rather than founded on direct study of nature, it possesses the great charm peculiar to Gainsborough, and bears the stamp of the good taste of eighteenth-century England. It is largely designed, and painted, and the colour, if conventional, is very beautiful in quality.

Illustration No. XXX.

THE WATERING PLACE. GAINSBOROUGH.

Photo, Mansell.

ILLUSTRATION No. XXXI

J. B. C. COROT (1796–1875)

THE HAYFIELD

Tate Gallery

ILLUSTRATION No. XXXI

The Hayfield. Corot

A delightful small picture—now lent to the Tate Gallery—in which Corot conveys with consummate art the spirit of a joyous motive which he doubtless saw and felt.

How much of the actual facts he altered or modified it is impossible to say, but he must have seen something suggesting the beauty of the great leading line formed by the principal groups of trees, and that of the distance flowing into it. He felt the lightness of the foliage of the birch trees when the subject was looked at as a whole, and suggested stems and branches with dexterity and taste. Probably the size of haycart and of figures was reduced lest they should unduly dominate the scene, as he felt it.

The colour of the picture is exquisitely delicate and true, the values are perfect, and the handling is delightfully easy.

Illustration No. XXXI.

THE HAYFIELD. COROT.

It is possible that Dupré and Daubigny may to some extent have been influenced by the English painter, especially the former, who has not kept the place he once held in the race for immortality. Small pictures by Constable have qualities of fine tone and truth to natural effect similar to those that distinguish the best works by Daubigny, but it is doubtful if the latter ever saw them. Daubigny's range of subject was not very large. The river Oise, the *plage* at Villerville satisfied nearly all his wants; but no two of his pictures are really alike: each one is the expression of what he saw and felt at a particular time, and to this fact is due much of his fame.

The works of Rousseau have a certain resemblance to those of Constable, in so far that Rousseau frequently painted massive trees of a rich and heavy nature. But his style is finer, his forms are more severe and more closely studied than those we find in important works by Constable, and his skies are truer in value.

Harpignies was another great French landscape painter. He loved nature, but he loved, above all, style in drawing and composition. He reduced his palette, and his scale of values, to the simplest possible proportions, and attained great dignity of effect. But it may be that, through his search for style, the touch of nature, which is so essential, was sometimes obscured; the modicum of imperfection is missing.

The best works by Cazin have a note of originality and charm peculiar to themselves. He rendered, with deep feeling and in a way that

has never been surpassed, the refinement of colour and tone to be found in the sand dunes, sea, and sky, where he lived on the north coast of France. He obeyed the same rules, when studying nature, as those taught by the other great landscape painters of his time, but applied them to a class of subject which he made his own; and he invented a mode of execution peculiar to himself.

Side by side with these great French landscape painters may be considered a group of distinguished Dutchmen whose works share with theirs the favour of the picture dealers of to-day. Of these, the three brothers Maris, and Mauve, and Mesdag, are the best known. Bosboom, who devoted his attention almost entirely to the interior of churches, was as great an artist as any of these, but does not come within our present scope: nor does Israels, who only occasionally painted landscape as accessory to his figures.

Jacob Maris, who, of the three brothers, was more particularly a landscape painter, had a fine large outlook on nature, and painted in a manner appropriate to it. The texture of his canvases in itself suggests largeness; his palette was very restrained, and his values were impeccable. The Holland he painted had no pretensions to topographical accuracy. In the same spirit in which he composed the great rolling clouds, of which he was so fond, he frequently composed towns and towers, harbours and mills. It was the spirit of Holland, as he conceived it, that he endeavoured to express in Naturalistic terms.

ILLUSTRATION No. XXXII

NICOLAS POUSSIN (1593–1665)

ST. JEROME

Prado, Madrid

ILLUSTRATION No. XXXII

ST. JEROME. Nicolas Poussin. (*Prado, Madrid*)

THE works of Poussin are always classical and pure in style. In this picture the trees, which form a secluded but informal bower for the old Saint, are tenderly and gracefully drawn. The trunks vary in bulk and taper correctly as branches leave them ; and different treatment is admirably applied to the various kinds of foliage. The strong light on the groups formed by figure, skull, and rock, is well balanced by the dark tree against the sky, to the left, from which the light seems to travel, as in a channel, conducted by the lines of the two principal tree trunks, to the figure.

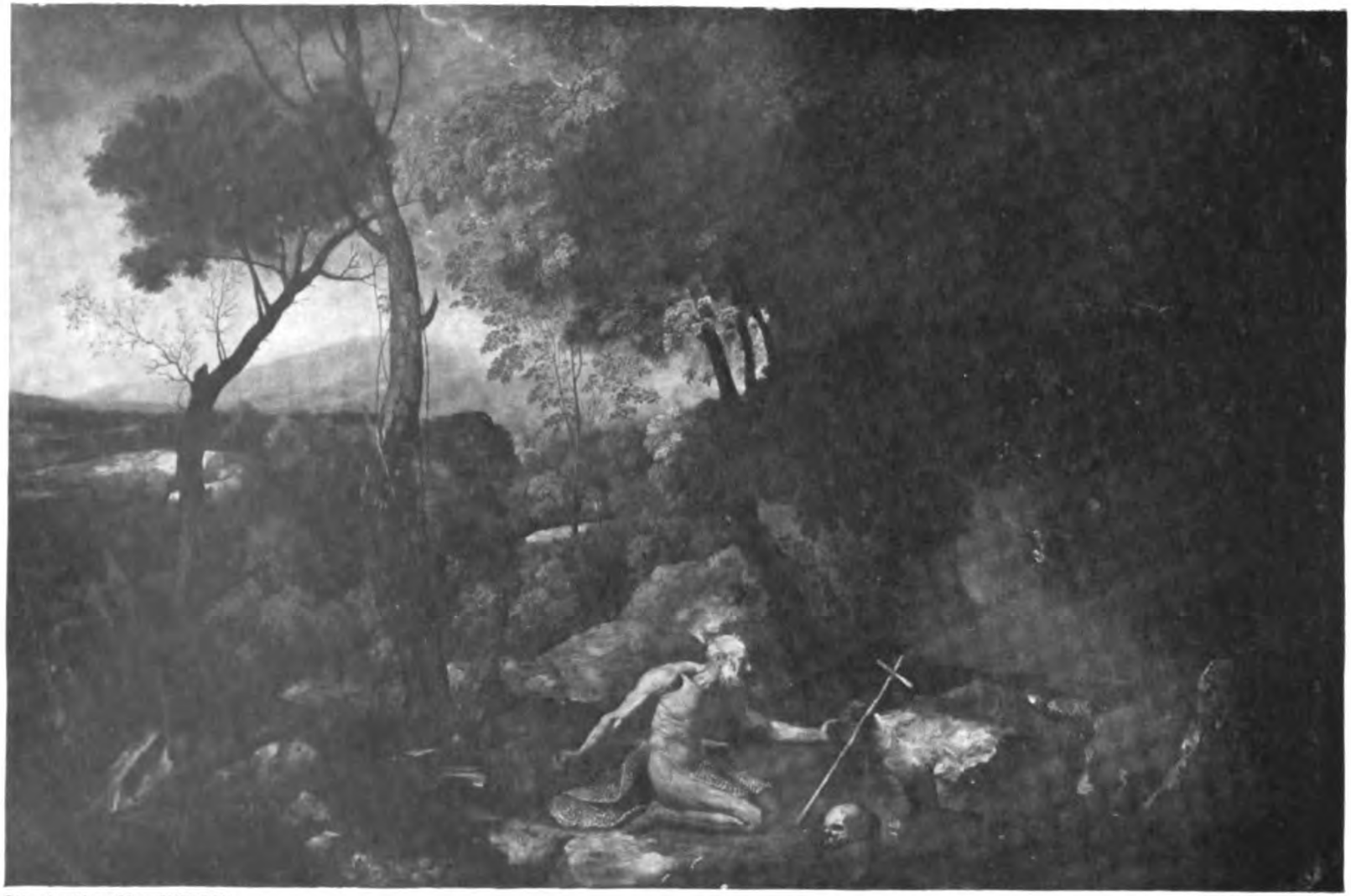


Illustration No. XXXII.

ST. JEROME. NICOLAS POUSSIN.

Photo, Anderson.

BIBLIOTHECA·BODLEIANA

The kind of landscape preferred by Mauve was of the simplest possible description, and he rendered it with the utmost refinement of truth. He had a charming sense of composition, and a technique that suggests accomplishment and ease.

All these Dutch artists were adepts at the art of picture making—no mean accomplishment—but the dealer, and the millionaire, always seem to me to have been their ultimate *raison d'être;* whereas, I conceive the majority of the great French group to have been inspired by pure enthusiasm for their art, which they pursued regardless of consequences. After a long period of neglect, they certainly obtained material reward, but that was not their primary object.

That admirable combination of men of talent, known, a few years ago, as "The Glasgow School," descended naturally, in their treatment of landscape, from these two groups of painters, and continued the development of the chain of tradition that had been broken here.

I cannot close these brief remarks without reference to the noble landscapes which complete the decorative compositions of Puvis de Chavannes. Inspired by nature, and by what is greatest in early Italian art, they attain to an elevated distinction of style which commands admiration. Perhaps, even, they formed the turning point from which the pendulum has swung away, for a time, from Naturalistic landscape painting.

INDEX

Angles of incidence and reflection, 177
Animals in landscapes, 201
Appreciation of natural objects, value of, 31
Art Schools, advantages of
"Autumn in the Mountains," how the author painted it in tempera, 142-148

Balance, 60, 68
Básiás, 219
Body colour, 140
Bosboom, 246
Bouts, Dirk, 223
Branches of trees, the, 189
Bread for taking out lights, 50
Breton, Jules, 109
" Broken " colour, 72
Brushes, 94, 217
  cleaning, 218
  for clouds, 94
  for foregrounds, 101
  for water-colour painting, 140
Burnt sienna, 212
Burnt terra verte, 213
Byzantine art, 63

Camp-stool, the, 214
Canvas, the, 80, 102, 215
  finding the dimensions of a, 106
" Cast shadow," incorrectness of the term, 199
Cazin, 245
Cennino Cennini, 87
Cerulean blue, 213
Chalk, the use of, 53
Charcoal, the use of, 94
Chinese Paintings, 17
  Hsia Kuri, 220
  landscapes, 219
  Ma Yüan, 219
Chromes, the, 212
Classical landscape, characteristics of, 228
Classical School, the—
  Claude Lorrain, 18
  Nicolas Poussin, 18
  Richard Wilson, 18
Claude Lorrain, 18, 32, 213, 227, 228, 233
Clausen, G., 126
Clouds, 94
  brushes for, 94
  colours, 99, 157, 159
  cumulus, 154
  half-tones and dark parts, 99, 158
  high lights, 158
  mist, 161
  rain, 161
  Ruskin, on, 151, 154–6
  stratus, 161
  to remove over-modelled, 160
Cole, Rex Vicat, 53

Colour values, 35
Colours—
broken, 72
clouds, 157
complementary, 71
contrast of, 73, 76
effect of opposing, 41
for tones, 194
harmony of, 73
in landscape posters, 122
local, 76
mountains, 164, 170
of the old masters, 205
opaque, 76
on the palette, 211
primary, 70
pervading, 77, 97, 98, 101
quality, 73
secondary, 72
of the spectrum, 70
tempera painting, 146
tertiary, 72
three necessary, 72
tone value of, 74
transparent and semi-transparent, 77
warm and cool, 72
water-colour painting, 140
Comparative anatomy, 201
Composition—
balance, 60, 68
complementary colours, 71
decoration, 67
dynamic and static forms, 64, 67
easel picture, 55
geometrical arrangement, 64
golden cut, 57
good pattern in landscape, 60
lines in, 62
Composition—
proportions of the silhouette, 63
rhythm and line, 60
Sir J. Reynolds on, 54
Whistler on, 57
Composition of famous works, the value of studying, 60
Constable, 239, 240
Contrast of colour, 73
Construction and proportion in landscape painting, 46, 49
Corot, 26, 29, 32, 68, 191
the drawing of, 45
expressive lines of, 48
his trees, 192
Costa, Italian painter, 117
Cotman, 239
Courbet, 26, 240
Cozens, 239
Cracking of panels, 210
Crome, 239
Cumulus cloud, the, 154
Cuttle-fish bone, the use of, 118

Daubigny, 25, 29, 245
Decoration, three systems of composition in, 67
Decorative work, 55
tones of sky and clouds in, 152
Dessein, le, 26
Dimensions of a canvas, finding the, 106
Diminishing glass, the, 214
Direct or "*premier coup*" painting, 77
Discordant colours, 76
Drawing—
black and white, 49
bread and "putty india rubber," 50

Drawing—
chief planes and masses, 50
construction and proportion, 46
Corot, 45
horizon, 53
in foregrounds, 200
Japanese, 45
landscape, 44
necessity for good, 44
objects bounded by lines, 46
paper, 50
,, for rapid notes, 51
the necessity for learning, 43
treatment of foreground detail, 44
Turner, 45
use of chalk, 53
vanishing points, 53
Watts, G. F., on lines, 48
Drawings in black and white, many ways of executing, 49
Dupré, 245
Dürer, the drawing of, 45
Dutch painters—
Bosboom, 246
Hobbema, 233
Israels, 246
Maris, 246
Mauve, 246
Mesdag, 246
Ruysdael, 233
Van der Capelle, 234
Van de Velde, 234
Ver Meer, 234
"Dynamic" and "Static" forms, 64

Easel, the, 216
picture, the, 55
Egyptian art, 62
Emerald green or *Vert Veronése*, 213
English landscape painters—
Constable, 239, 240
Cotman, 239, 240
Crome, 239, 240
Gainsborough, 239
Turner, 239
Wilson, 239

Flake white, 212
Flemish masters, the, 220
Rubens, 234
Foliage, 190
Foregrounds—
affected by climate, 200
brushes, 101, 115
corners, 200
detail, treatment of, 44, 197
drawing, 200
shadows, 199
structural formation, 198
Frans Hals, 91
French landscape painters—
Claude Lorrain, 32, 227, 228, 233
Corot, 25, 32, 68, 191
Courbet, 25, 26, 240
Daubigny, 25, 29
Harpignies, 29, 245
Lepage, 25
methods of, 29
Poussin, 227, 228
Rousseau, 25
Fresco painting, 88

Gainsborough, 239
Gerard, David, 223
Gesso, 88, 145
Geometrical arrangement suggesting rhythm and balance, 64
Girtin, 239

" Glasgow School," the, 249
Glazing, 114
  the finished work, 78
  with black, 116
" Golden cut," the, 57
Gothic art, 63
Gradation in skies, 152
Greek art, 62

Harmony of colour, 73
Harpignies, 29, 245
High light, laying in a mass of, 94, 110
Hills, 100
Hobbema, 234
Hodler, Swiss painter, 35
Hokusai, Japanese artist, 74
Holbein, the drawing of, 45
Hook easel, the, 217
Horizon, the, 53
Horizontal lines in landscape, effect of, 49
Hunt, W., *Talks about Art*, 69
Hyslop, 20

" Impressionist," 31, 72
  School, the, 19
  Claude Monet, 20
Ingres, drawings and composition of, 44
Israels, 246
Italian painters—
  Carpaccio, 224
  Giorgione, 224
  Piero della Francesca, 223
  Piero di Cosimo, 224
  Salvator Rosa, 227
  Titian, 227
Ivory black, 214

Japanese art, 17, 220
  drawing, 45

" Kneaded " or " Putty rubber," 207
Kroyer, Danish artist, 51

Landscape indoors, a, 106
  brushes, 109
  colours, 110
  cuttle-fish bone, 118
  forcing back obtrusive parts, 116
  foreground and middle distance, 115
  glazing, 114, 116
  high lights, 110
  masses, 110
  scumbling, 114
  sky, 117
  values, 110
  varnishes, 48
Landscape posters, 122
  colours, 122
  lithography, 122
  materials, 123
Leaves of trees, the colours of, 193
Lepage, Bastien, 25, 79
Liebermann, Max, 52
Light red, 212
Lights, strong and dark, an accepted rule, 83
Lines in landscape drawing, 46
Lithography and landscape posters, 122
Local colour, 76

Ma Yüan, scroll by, 219
Malachite green, 213
Manet, exponent of " *premier coup*," 84
Maris, Jacob, 246
Mass system in decoration, 67
Masses or large planes, 50

Materials—
brushes, 211, 217
camp-stool, 214
canvases, 80, 102, 215
Claude Lorrain glass, 217
colours on the palette, 211-214
diminishing glass, 214
for drawings on white paper, 207
easel, 216
lightness of, 206
linseed oil and turpentine, 217
motive cutter, 214
painting umbrella, 215
palette, 216
palette knife, 210
panels, 209
paper, 207
portfolio, 207
readiness for work, 206
ruck-sack, 216
tent-screw, 215
Mauve, 30, 246
Mediæval art workers, methods of, 87
Medium, 94
for tempera painting, 146
Mesdag, 246
Michael Angelo, 88
Michallon, the master of Corot, 240
Mist, 161
Monet, exponent of "*premier coup*," 84
Motive cutter, the, 92, 214
Mountains—
colours, 164, 170
distant, 169
snow, 167
treatment of, 164

Napoleon's avenue, 192
Naturalistic School, the, 17, 18, 42

Oil painting, the invention of, 88
Old masters, colours of the, 205
Opaque colours, 76

Paint box and colours, 92
Painting umbrella, 215
Palette, 216
knife, the, 210
setting out the, 93
Panels, 209
Paper—
for rapid notes, 51
suitable, 50
for water-colour painting, 140
Paris schools and masters, 25
Paris's marble medium, 87, 123
Pastels—
difficulty of preserving drawings, 142
to pack, 142
Persian art, 17, 220
Pervading colour, 77, 97, 98, 101
Picknell, W. L., 26
Pictorial colour, the true, 40
Pink madder, 213
"*Plein air*" movement, the, 79
Portfolio, the, 207
Post-impressionists, 20
Poussin, Nicolas, 18, 227, 228
"*Premier coup*" process, the 80, 83
Monet and Manet, 84
Primary colours, 70, 71
"Primitives," 17

Proportion, the necessity for studying, 57
Prussian blue, 213
Pupils and masters of former times, 20
Putty india rubber, 50
Puvis de Chavannes, 84, 249

" Quality " of colour, 73

Radial system in decorating, 67
Rain clouds, 161
Raphael, 88
Raw umber, 213
Reflections in water, 176
  angles, 177
Renaissance, the, 63
Reynolds, Sir J., on composition, 54
" Rhythm," and " Line," 60
" Romantic " School, the, Salvator Rosa, 18
Rousseau, 25, 245
Royal Academy Schools, students at the, 22
Rubens, 234
" The Chateau de Steen," 63
Ruck-sack, the, 216
Ruskin, 22
  division of the sky, 154
  Modern Painters, 151
Ruysdael, 233

Salvator Rosa, 18
Sand—
  a mass of light, 99
  colours, 99
Sargent, J. S., 80
Schools of landscape painting, 17
Scraper, the, 210
Scumbling, 114
Sea, the, 184
  horizon, 186
Secondary colours, 72
Semi-transparent and transparent colours, 77
Setting sun, treatment of a, 75
Shadows, 199
Sharp lights, method of taking out in water-colour painting, 141
Silhouette, proportions of the, 63
Silhouettes of the features of a picture, 41, 49
Siccatif de Courtrai, 133–4
Sketch and study, difference between, 91
Sky, the, 97
  brushes, 99
  colours, 98
  glazing, 117, 137
  gradation, 152
  Ruskin, 151, 154
  surfaces, 162
  tones in decorative art, 152
Snow, 167
  colours, 170
  shadows on, 174
Solomon, S. J. on "Rhythm," 62
Spectrum, colours of the, 70
Speed, Harold, on "Rhythm," 60
Spiral system in decoration, 67
Spot system in decoration, 67
Squaring off the canvas, 107
Still life, 105
Stratus clouds, 161
Study, a, how it differs from a sketch, 105
Subject in nature, three ways of regarding a, 32

Tempera, 88
advantages over oil painting, 148
"Autumn in the Mountains," how the author painted it, 142–8
colours, 146
high lights, 146
medium, 146
protection of paintings, 148
Tent screw, usefulness of a, 215
Tertiary colours, 72
Theophilus the Monk, 87
Tinted paper for rapid notes, 51
Tone values, 35–40
Tons mous, et les tons vibrants, les, 35
Trees—
branches, 189
colours, 194
Corot, 191, 192
foliage, 190
gaps, 191
large simple lines, 192
leaves, 193
trunk, 187
Trunks of trees, the, 187
Turner, the drawing of, 45, 228, 239

Ultramarine, 213
Unity of effect, 25
Utamaro, Japanese artist, 74

Values, explanation of the term, 35
Van der Capelle, 234
Van Eyck, Hubert and Jan, 88, 223
Van der Goes, Hugo, 223
Van de Velde, 234
Vanishing points, 53
Varnishes, 118, 218
Velazquez, 91
Venetian painters, 91
Ver Meer, 234
Vermilion, 212
Vert Emeraude, 213
Vibert, 109

Water—
brooks and mountain torrents, 164
falls, 184
moving, 182
reflections in, 176
sea, 184
still, 175
waves, 185
Water-colour painters—
Cozens, 239
Girtin, 239
Water-colour painting, 91
brushes, 140
colours, 140
high lights, 139
method of taking out sharp lights, 141
wet and dry paper, 140
Watteau, 239
Watts, G. F., 117
advice on composition, 60
on the values of lines, 48
Waves, 185
Wax bound up with colours, 84
Whistler, 31
lecture "Ten o'clock," 56
pictures, 52
White chalk, 207
Wilson, Richard, 18, 228, 239

Yellow ochre, 212

The Mayflower Press, Plymouth. William Brendon & Son, Ltd.
1924