# THE TEACHER of LANDSCAPE PAINTING

BY D. M. CAMPANA

A practical book teaching the best method for pain=
ting, drawing and sketching landscapes and scenes
contains instructions and many details

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## BY

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# PREFACE

THE purpose of this small book is to help art students in learning right-hand facts on the painting of landscape.

Having had long experience in this kind of art, I feel confident I can suggest certain rules and give advice that will help them in avoiding mistakes and eliminate many difficulties so common with beginners in all lines of work. A book of this kind contains many instructive suggestions, leads you toward the proper method of producing such and such effect and is actually as compact and good as a book costing several times as much. While an art book cannot make an artist, it can, no doubt, educate students in planning their compositions, teach them to differentiate between this method of accomplishing an effect or the opposite method. It gives a certain amount of art training which would require many months of practice to attain. Art has fundamental rules and those are to be found in a book of this kind, and having students well started under the proper direction, they will learn continually by their experience, by observation of their own, and even by the mistakes they are apt to make during their efforts at producing their paintings. If you only learn from this book how to attain a certain good effect, or how

to varnish correctly your picture, or how to prevent cracking of colors, etc., your small initial expense for the purchase of this book will be well repaid. Not only students need instruction books, but artists as well read large number of essays, lectures, books on art, etc. New ideas, new point of views on matter of technique, new individual opinions on old and modern art, bring on the market interesting books well read by artists already well established in the art world and those new books prove educative and helpful to them. This small book also contains individual ideas, but more than anything else it contains practical suggestions for young artists, given in a simple way, easily followed. A good list of other books given to special branches of art will be found elsewhere in these pages.

D. M. CAMPANA.

# THE TEACHER OF LANDSCAPE PAINTING

## Colors and Materials

THERE are three systems by which artists paint their work—oil, water color and pastels. Other systems, such as tempera, fresco, etc., are today used mostly for commercial purposes and have few followers among our leading artists. Some students feel a natural attraction for oil colors, others for water colors, and others for pastels, and I will attempt to explain what is useful in proper colors and the proper system in order to attain good results in those three methods of paintings. I will begin by giving few peculiarities about oil colors not very well known among artists.

White lead in oil color, is liable to blacken your painting especially when used in connection with Vermilion and Cadmium, Emerald or the Chrome colors. The cause being, that these last colors contain sulphur and the combination will produce sulphide of lead, a hidden but sure power that will blacken your picture. It is safer to use Zink white,

or Flake white. The more experienced the artist, the more limited his palette. Zorn, a very strong artist, is said to use only four colors: Black, White, Vermilion, and Yellow Ochre, and his pictures are considered very good. Oil of linseed is the medium for oil painting and care should be taken to use the oil in pure state, not the commercial oil mixed with litharge, as though litharge helps the oil in drying quicker, it is made of red lead, and lead affects the colors as mentioned above. Any other oil is apt to discolor the lead contained in the color. As for varnishing a picture, it is necessary to have the color thoroughly dry. Some artists say three months some say six months or more, but in my opinion over two weeks are necessary for pictures with a thin coating of colors, six weeks for a picture covered with a second coating of colors and, three months is a necessary time for heavy colored pictures to dry so that the varnish may not cause cracking of the picture. The cracking is caused because oil and varnish dry at different rates of speed. Rubens varnished his picture with a very thick linseed oil, made thick by sun exposure. It required a month or more to dry but the result was astonishing as we may see from the brilliancy of his picture. A master says, "as an artist is dependent upon the past, by what has been done up to this time by many generations, and by limited number of materials, it is evident that he must strive to see and study all of the past art that he can find, and to feed his

mind constantly upon it." Old masters such as Raphael, Velasques, Titian, Tiepolo, etc., were sent as apprentices, below ten years of age and studied their art as we study any other trade. They had to grind colors, cover the canvas, clear the studio, copy their teachers work, and finally help in sketching the teachers work. I wish to say also that in drying your paintings, proper results will be attained by drying it in the open air rather than drying it by artificial heat. Artificial heat is one of the causes for the cracking of the colors, the oil requiring considerable time for the evaporation, and a forced drying will make it shrink and eventually crack.

Water colors, of course, has no handicap in this respect, because those colors dry within a few minutes. Pastel colors have no drying problem at all, as they are in powder form like chalk. A liquid is sprayed over them when the picture is finished and this liquid drys at once.

If painting is entirely new to you and if you do not have the necessary materials needed in your art work, it will be advisable for you to purchase a variety of colors, brushes, etc., of which I give a list in this chapter. It is understood that you intend to paint landscapes and that the list found here would not be quite complete if you would wish to paint figure or portrait pictures or other subjects.

Many concerns sell oil painting outfits, water color outfits, pastel outfits, etc., such outfits containing

more or less colors but not all together the shades
you possibly require for your pictures.  For instance,
an outfit may contain twelve colors, another fifteen,
another twenty-four, etc., this latter of course being
preferable for the larger number of shades it con-
tains.  It would be better, in your case, if you could
purchase individual colors, and other articles as you
may need and make up your own outfits.  It may
cost a little more, but you would not have unneces-
sary things of no special use to you, and what you
buy would always be useful in the different paint-

ings you may undertake at later time. Outfits as you purchase, already made up, must of course contain colors for general work, as they are purchased by students painting almost any subject, but for landscape work, a special selection should be made as also special shades should be had for field pictures, marine, or snow pictures, etc. Different selection of brushes is also advisable in connection with painting of different nature and size of your work and the following list will, no doubt, help students in purchasing the proper articles and in this way facilitate their undertakings.

There are endless shades of colors in every one of the three systems of paintings of which I have given the best and mostly used shades. Pastel, for instance, can be found in such gradation that in the blue alone, fifty shades is a modest estimate figure of what is manufactured, and so it is with yellows, greens, reds, etc. These shades are only a mixture of the original Dark Blue with different proportions of White until the blue is nearly white in tone. Oil colors are also very numerous, perhaps to satisfy many pecular style of works followed by such a large number of artists, nearly all of them having some idiosyncrasy of their own. Water colors have a large palette, but a limited number of shades are generally used, and these are clear, distinctive, fundamental shades, easily intermixed. Therefore, the lists shown here contains as good a selection as any student or artist could need in pro-

ducing landscape work of all kinds. There are now the different other kinds of materials needed to make up the outfit and such can be made up as follows:

For Oil Painting:

## Oil Colors
### (Best Quality)

| | |
|---|---|
| Zinc White | Lt. Chrome Yellow |
| Ivory Black | Yellow Ochre |
| Van Dyke Brown | Dk. Chrome Green |
| Emerald Green | Lt. Chrome Green |
| Raw Sienna | Naples Yellow |
| Burnt Sienna | Alizarin Crimson |
| Vermilion | Raw Umber |
| Cobalt Blue | Carmine |
| Prussian Blue | Cassel Earth |
| Dk. Chrome Yellow | Terra Verte |

One box either wood or japanned-tin, large enough to contain all colors, brushes and oils.

Wooden palette size of box.

Two Bristle Brushes of each size, No. 2-8-12-18.

Oil Cup (double).

Bottle boiled linseed oil.   (Best quality).

Bottle good Turpentine.

Palette Knife.   One Bottle Dryer.

One piece of Rag.   One Bottle Varnish (Soehne).

Canvas either mounted on stretchers or on card board.

1 Resting Stick.

1 Canvas Stool.

1 Wooden Easel.

As to cost of those outfits shown in this chapter, there is in art, different quality of materials as in any other craft. We figure out that the best quality **Oil Painting** outfit complete, as listed here would be about $17.00, while a more modest quality one may come down to $12.00, and by eliminating box and easel, about $7.50. Ready made outfits can be bought also for $5.00 or so, but materials are reduced in number. Perhaps a student willing to paint for pleasure can find these cheap outfits sufficient.

## Water Colors
### (Best Quality)

| | |
|---|---|
| Hooker's Green No. 1 | Emerald Green |
| Hooker's Green No. 2 | Van Dyke Brown |
| Vermilion | Yellow Ochre |
| Indian Yellow | Carmine |
| Prussian Blue | Alizarin Crimson |
| Cobalt Blue | Light Cadmium |
| Dk. Cadmium Yellow | Paynes Gray |
| Burnt Sienna | Ivory Black |
| Raw Sienna | Burnt Umber |

For Water Color Painting:

1 Red Sable Brush No. 1
1 Red Sable Brush No. 4
1 Red Sable Brush No. 10
1 Camel Hair Wash Brush ¾ inch.
1 Water Receptacle
1 Piece of Rag
Water Color paper either in sheet or block.

**Water Color outfits** as shown complete, best quality tubes, would cost about $15.00, and by using the colors in ½ pans the cost of the outfit may come down to about $10.00. For economy sake, red sable brushes could be substituted with camel hair, saving about $1.00. By using medium quality goods, an outfit could be cut down to 5 or 6 dollars, and instead of buying a Block of Paper you could purchase one sheet, saving considerably.

For Pastel Painting:

Wooden Box japanned to contain colors and stomps (12 smallest paper stomps)
6 Medium size Stomps.
Piece of Rag.
Bottle of fixatif.
Pastel paper or pastel Board.
1 Atomizer
Wood Easel

## Pastels

### (Best Quality)

| | |
|---|---|
| Black | Pale Yellow |
| White | Lemon Yellow |
| Dk. Brown | Orange Yellow |
| Middle Brown | Dk. Chrome Green |
| Lt. Brown | Med. Chrome Green |
| Dk. Vermilion | Lt. Chrome Green |
| Med. Vermilion | Carmine Lake |
| Dk. Blue | Crimson Lake |
| Middle Blue | Cobalt Blue |
| Light Blue | Emerald Green |

**Pastel outfit,** best quality, as shown in our list complete may cost about $10.00, and by changing to medium quality goods, it costs around $6.00

The above materials, (for the different methods of painting) are necessary articles with every artist. Any person taking up art seriously could not very well discard any of them, as they are all useful, but students with limited means could reduce their number as for instance, fewer brushes, buy colors without japanned box, no easel, no stick. It would only be a matter of compulsory economy, but to do proper work like in any line of business, student should have sufficient tools to meet difficulties as they arise.

In regard to paper or board for pastel work, please notice that the surface is the same both on paper or on the board. Their surface is slightly rough, the rougness being produced by a coating of delicate hard powder applied over the paper. There are also papers made with a rough texture that will hold the pastels when rubbed on over it.

Catalog showing large variety of Colors, Brushes, etc., will be sent free by writing this author.

Having described the principle articles needed for your painting, there is now nothing else to do but to dispose them in your box, and begin to draw your subject with pencil or charcoal, lightly and correctly, before general tints are applied.

Do not stand in the sunshine to paint your picture unless you and your picture are protected with a field umbrella, as your sight is bound to be affected by the strong ray of sun illuminating the canvas, and your vision of the landscape will be untrue. Keep your canvas in a slant position, as in this way it will receive better light from the sky. In water color this slanting position of your picture is necessary to allow the colors to come down and blend in with other shades.

# BEGINNING THE PAINTING

IN THIS book I will not deal with the elementary stages preparatory to the painting, such as how to draw, how to dispose your colors on the palette, how to hold your brushes, etc., as students are supposed to know something about those primary stages and they are now attempting to learn specially landscape painting out-of-door. My previous books "The Teacher of Water Color Painting," "The Teacher of Pastel Painting," and "The Teacher of Oil Painting," describe very closely every point about getting ready and to those books I would refer students entirely strangers in the art of painting. Remember before all, that out-of-door copying is many folds more difficult than in-door work. You have there not only to contend with drawing, but the change of light, with variety of colors, with atmosphere, with composition, and your eyes are bound to be bewildered by this number of problems presenting themselves to your mind all at once. You see before you a chain of mountains, distant villages, forests, rivers, animals, clouds, etc., and your first thought should be to study which and how many of those subjects could be used in the composition of your pictures. Surely, you could not embrace so vast a field, and you could not undertake so tremendous task of reproducing the whole scene in front of you, first for your lack of art education

and second because nearly in every reproduction of this kind, a part of the landscape must be sacrificed to produce good composition, and unnecessary things are eliminated to the benefit of others. It is then of the utmost importance that you study out part of the scene as you see and make up a scene of your own, combining far away line, broken by trees or subject in the foreground, a curve of the road, the water, etc. I just mentioned those individual subjects, just as a matter of explaining things as clear to you as possible. I wish also to say that I am speaking to you as teacher to student, as if you were an accomplished artist you could paint landscape in its fullness as you see and do an excellent job, but as a student, you must begin in a smaller way and learn by degree and steady work. By doing simple things in the begining you will not become confused with many difficulties and will gradually accustom your eyes to distinguish and to compose more important works. In chapter **On Composition,** page 36, we will dwell at length on various points pertaining to your first task, that of planning your picture, and having read such a chapter you follow those advices as much as you can. I presume that your present effort is to copy a field landscape on a clear, sunny day. I presume also there are trees, meadows, sky and mountains. You will no doubt understand how difficult it is for me to guess what a landscape you are going to copy and I must of con-

sequence attain myself to a subject very often ob-
served in almost every country. First of all paint
your sky, void of clouds as being more easy to
describe. Note that such a sky is generally darker
on the foreground, or so to say "above your head"
than in the far distance toward the horizon. Cobalt
Blue and White mixed, will give you a fair general
shade for a clear blue sky perhaps mixed with a
trifle of Vermilion to warm it up as it is generally
on warm, sunny days. The farther down you go with
your color toward the horizon, the more White you
add to the Cobalt Blue so as to make a gradation
of shade giving you the impression of receeding
sky, often a trifle of Emerald Green is added to the
White and Cobalt Blue, instead of Vermilion, pro-
ducing a more hazy color effect.

Have plenty of color in your brush and use as
large a brush as you have. A sky is large and must
be treated with large strokes and plenty of paint.
Remember the promising art student feeling disa-
pointed because his pictures did not appear good
enough to him. A friend artist happened to see
him work, and hearing of his feelings, asked him
to let him show how to improve his picture. He
sat down and proceeded to empty all his color tubes
on his pallette and told him not to leave his picture
until all those colors were used up. So he did, with
his great surprise at the result. Previously his
painting lacked the body, they lacked surety of

stroke and that blendness of tone which only a full brush can accomplish. By touching over previously applied, still fresh colors, you will brush slightly over one another and soften up the edges. Accustom yourself to use a good deal of colors and especially for your sky as the illusion of the sky vastness is better expressed in broadness in the application of the colors. It is very possible that after other parts of your picture are sketched down, you may still have to go over the sky again to harmonize or alter its strength to comply with other things, but this cannot be decided until later on. Begin now to apply the color of the mountains which starts at the lower end of your sky. You will notice that the color of such a subject is rather grayish, or neutral in tone, such being the effect of object seen through great stratas of humidity and light reflection. Apply the color of the mountain by using Cobalt Blue, a trifle of Vermilion and White so as to make a dark purplish shade. Add to it a trifle of Raw Sienna to make it more subdue. You must judge by yourself, how much of the blue you need, also how dark this mass of color should be. Sometime mountains are dark and at some other time they are medium-light and gray. Note also that those mountains have lights and shadows, also spots of varied colors caused by forests, rocks, towns, etc., all those spots must be shown by the addition of a trifle of Dark Green for forests, trifle of White and

Raw Umber for rocks and similar color for villages. Coming down farther you find greenish spaces of trees and folliages and those should also be reproduced in a low tone perhaps darker than the mountains, but more on the neutral green and heavier. Apply this color using dark Chrome Green mixed with a trifle of Crimson Lake to take away the brilliancy of the Green and in the meantime to have a certain connection with the color of the mountains which is also neutral and purplish. Apply the trees in a course way without details. Sketch down the meadow in light Green toned down to keep it far in the background. Sketch all trees, water, roads, etc., until you come to the foreground where all colors should be clear and bright. I say that these colors should be clear and bright, so as to express the general rule, as there should be a difference between colors in the distance and color in the near ground, this variety giving the impression of perspective. For instance, it is only necessary to have more strength, more detail, and more masterful strokes in the foreground rather than brighter colors, and your receding effect will be easily accomplished. It is a general rule with a majority of artists to sketch down those incidental subjects composing the landscape, such as trees, rocks, roads, grass, etc., in a darker tone than their natural color, and work them out later on, by applying lighter and more correct shades in the finishing of the

picture. It is also a common method to use extra warm shades for the first sketching as this warmth will help the successive colors to be applied at the finish. You have now finished your first application of color and you can set your pictures aside, in a dry, airy place for at least twelve days or more. In fact, much longer drying would be more appropriate as mentioned in other chapter of this book. Colors must be perfectly dried out before you begin to work on it again, to avoid darkening of the colors. When you will be able to work further on this picture, take care that the weather and the light be the same as when you started it. Remember also that the light of the day is continually changing and three or four hours, in the full noon is about as long as steady effect as you can have for your landscape. In the earlier or later hours, changes of colors and light are continous. You must therefore begin and finish your picture under the same atmospheric condition as when you started. In this second sitting, you may leave untouched the sky above, unless you find it is too light or too dark for your picture. The first sky coating now dry, may be sufficient for your picture. Presuming that your picture is dry, begin to apply more color with the intention of bringing it farther toward its finish. This second application of color should be very accurate and as close to the natural general effect as you intend to do, because while in the

first sitting your colors might have been sketched down rather carelessly and considerable darker than they should be, toward the end of the painting more accurate shades, more details and more harmony between the tones must be your aim. Now is when your knowledge of drawing becomes useful, in representing those trees, those mountains, those rocks, etc., with easy roundness of form, with sure quick touch of your brush, light of form and true to nature.

I gave this description for oil colors, but the same general line of coloring can be followed with Water Color and Pastels. Apply your sky at first, your mountains, hills and further down to the lowest part of the painting which is called foreground. Of course in Water Color Painting, there is no need in waiting days for the drying of colors, as you can keep up your work up to the end. This apply also to Pastel Colors which allows continous work to the end of the picture. In Water Colors, I must again warn students to avoid covering spaces which should be in strong high light. The white paper represents your lighter tones. Keep it clear of any color and you can wash over the delicate tones toward the finishing of your picture. Remember that White should not be used in Water Color Painting, and though you may be compelled to transgress the rule in time you should learn to follow the best method and discard White from your palette.

# COLORING

HERE are artists who think the best colorists are those gifted with perfect physical eyes, that is, those eyes that are, by nature, furnished with a perfect construction of the nervous system of their eyes. Such artists think that any attempt by otherwise imperfect eyes to see nature colors as it actually is, is all vain attempt giving no results. For me I believe that if a student should train his inferior color sense by copying a large number of pictures with varied beautiful color effects, he would be bound to acquire considerable knowledge and improve his coloring considerably. I still remember impressions of my student life when I painted such and such a subject with a certain color and still see now such an object with that color which I was taught to use many years ago. There are, of course, color blind artists, whom try as they may, cannot produce any harmonious color effect, but such cases belongs to the variety produced by nature and called imperfect, much as a person having no hearing for music. In general, I feel certain, students can learn coloring by early and proper training, or simply by looking and copying many good pictures in good colors. Their brains are bound to hold those impressions much as a student learning arithmetic, mathematics, etc. It should be remembered that

harmony in coloring does not mean bright colors,
but harmonious colors. Raffaeli paints Paris scene
mostly in black, white, and blue, and green, make
from those colors a combination producing harmon-
ious painting, quick sales of his work and medals.
Artists classify varied shades as "warm colors" and
"cold colors." For instance, warm colors are red,
orange, purple, carmine, vermilion, and orange yel-
low; cold colors are light yellow, greens, blues, mauve,
black. Perhaps this classification may be arrived at
because reds, yellows, etc., are representatives of
sunlight and heat, while blue, black, green, etc., bet-
ter represent dawn and night, and are named cold
because this term is the opposite of warm. Cold
colors are restful, warm colors are stimulating and
often irritating. You rest better in a room painted
with subdue gray tones, than in the open sunshine,
or in a room painted in yellow or red. Even a bull
jumps at a red flag and fowls will become enraged
by the sight of red clothes. Old masters such as
Rysdael, Hobbema, Salvator Rosa. etc., painted land-
scapes in brown, gray, blue and many subdue colors,
producing a chiaro-oscuro effect caring more for re-
lief effect, than the brilliancy of color, and only
about 100 years ago artists began to use brighter
coloring and attempt to depict true out of door
scenes, with a perspective produced by different
tones and shades. Sorolla y Baptista (Spanish),

Michetti (Italian), Harrison (American) with strong gift for coloring, give us strong example of this modern movement which will no doubt be only a step to more progress by generations to come.

As previously mentioned, old masters used to paint their pictures with Bitume, brown, green, black, blue, and white, finishing up their work with little attempt at coloring. When the painting was thoroughly dry, they applied over those dark colors a small variety of clearer shades, terra rossa, orange, etc., producing a well balanced effect, but void of brilliancy and vibration. The sky lacked the brilliant blue, trees were of a blackish green, the first application of brown color, being still dominant over the second coating of brighter shades.

I would suggest to students the starting of their pictures in a general coating of warm tones, warmer than nature, and to cover such effect in finishing their work with cooler shades. Small spaces or strocks of the former warm tones showing through the second application will improve your effect considerably.

Avoid the use of Black and Brown on landscape painting not only on account of its bad influence in atmospheric harmony, but also because it will alter other colors used in connection with it. Paintings by old masters are often showing this bad effect, by becoming dark and flat. Corot knew how to brighten the effect of his landscapes simply by paint-

ing his women or children with occasional touch of crimson or red, or orange. Otherwise his trees, roads, rocks, etc., were more in grayish tone. Have no harsh lines, but blend as much as possible the edge of the different masses, to prevent undue stiffness.

Harrison says: "Our ability to counterfeit nature in a picture depends upon a palette made up of a certain number of dead pigments whose scale of light and shades is ludicrously inadequate when compared with nature. Being Limited on the material side, the best we can do is to translate the infinite.

Value scale of nature into our sadly limited scale of pigments, and endeavor by most careful balance to adjust our means to our end."

Nature, however beautiful, is not art. Art is nature in its beauty interpreted through human temperament. Having looked at it and analysed the different subjects of nature, students begin to use as many of those elements as their sense of beauty tells them to be appropriate for their work. It is now up to them, to their art education to produce something sane and beautiful by combination of nature and inspiration, truth and beauty. Art is not things as their are, but thing as they should impress our eyes, not the actual nature but the visual one.

It is a scientific fact that trees are green, and yet it is likely to be gray, blue, purple, amber, etc., according to the influence of light, such as full light of day, at the sunset, or at night. Water, rocks, fields, etc., have a definite natural color, but the appearance of those colors change according to the light of the day. When a student goes outdoor to study his new picture, his mind is possessed by a number of ideas regarding scientfic facts, of lines, composition, etc., and sees the landscape not exactly as it is, but as he was taught in former stage that it should be. This is a great handicap from which he must forcibly extricate himself.

Study the combination of colors and form from nature, sky, water, field, etc., and apply them in a way that such a variety of shade etc., may produce a harmonious ensemble, a picture of beauty, void of physical errors, and full of loving appreciation by the public.

## Color Harmony

Harmony of colors comes within the scope of atmosphere and value. Certain colors placed near certan others will give a pleasing effect, while a bad selection of shades will produce a contrast hurting your very eyes and very feeling. To acquire a sense of harmonious coloring is one of the most difficult attainments and good colorists are very few indeed. I have seen large numbers of landscapes, sunny scenes of men, animals, water, landscapes, etc.,

where, while the effect of the light was perfect as shown on men, etc., the color of the sky was too cold or dull to harmonize well with the general effect. While the general combination of shades may be good, one subject only, for instance a dress, a parasol, a house, etc., with a purplish tone, or a pink shade of a peculiar kind, would actually kill the sunny effect of the whole picture. The effect could not be sunny if it included such a cold shade. The same could be said of a subdue effect, as for instance a dawn, a twilight effect where every color must be neutral and subdue. If you should have a clear yellow, or a scarlet spot somewhere in the picture, this spot would upset the whole effect. A snow scene with its gray combination of shades would be upset by the introduction of a bright clear yellow, or such a shade as Emerald Green, Crimson Lake or Carmine, etc. In most cases those colors would stand out to the detriment of the general effect of the painting. Nature of course, with its space, natural light and perspective can better withstand contrast of color of all kinds, but the reproduction of such contrasts on canvas always gives harsh results. To be a good colorist, and be able to paint harmonious color effect, is nearly a natural gift. A person can learn colors considerably by application, practice and long study, but spontaneous colorism is born in the artist. I would like to state that in my opinion, Water Colors offer an easier task in producing harmony of colors

in a picture than oil painting and a reason for this I believe is the transparency of water colors and the carelessness of its handling. In looking at a number of paintings hanging in an art gallery, you will notice that while many of them are painted in bright colors, others are entirely of the subdue type. The Angelus by Millet, represents a landscape subject at the time of the day when the sun has already disappeared and the light of the day is slowly disappearing. The general color is in gray, brown and black effect, and the two figures in the center are also in the same general dull color. If they were dressed in bright Blue or other clear colors, they would spoil the whole effect. This picture is very harmonizing in color and well balanced. Nocturne, by Whistler, seems to be nearly monochrome. The far away light along the Thames are barely visible but truly balanced the effect of the gray picture. If they were bright, the whole harmony of color would have been spoiled. Take on the other side the Assumption, by Titian, you will see here a magnificent combination of red, blue, brown, yellow, green, and almost any clear color. There is no grayish space to mar the display of shades and every part of the picture harmonizes well with all other parts. Tiepolo, the master and the greatest decorator of all, has exquisite combination of colors, great sweeps of grays, blended into blue, flying red draperies blending into brown and black, vast spaces

of warm gray sky surrounding majestic composition of architectures and figures.

Those artists are the guide and teachers of generations past and to come. With them, coloring was natural and they felt that the intermixing of a color with another could produce soft shades, and they knew how to speak to our eyes by their manipulating of harmonious effects. To give here a list of colors that would harmonize with one another would be out of place as given rules in art would prevent experimenting, and limit the ambition of students, whom are apt to follow suggestions and avoid tedious hours of study. Good combination of colors as we can see every day, are "Red, Brown, Black," "Orange, Red and Brown," "Gray, Blue, Black," "White and Blue," "Crimson Violet, Purple and Orange," "Canary Yellow and Black," "Vermilion, Violet," "Purple and Gray," etc., those effects are nearly all strikingly strong but harmonious. Middle shades are made up by intermixing, but as it is impossible to give close proportions of colors to be mixed in order to attain a given shade, we will allow students to try out and make their own combination, which are limitless in numbers and effects. We have mentioned harmony of colors as seen in landscape, but, as a matter of course the same method applies to figure, still life, animal life, etc. In painting a portrait of a beautiful lady, the artist is bound to keep a certain scale of colors that will make a pleasing combination. Too strong a color in her clothing might hurt

the effect of her complexion. The background also should conform with the clothes and flesh coloring. Take for instance, a lady dressed in a beautiful white, embroidered cloth, the whole of the picture would look well in gray tones, with a gray background. On the contrary, a portrait of a young lady dressed in clear orange clothes, the background would harmonize well in a brown shade or also in a deep red tone color. A touch of Cobalt Blue sky and a clear green bonnet, would make a striking effect but harmonious. All these examples are to lead the students towards a method of painting with a good harmonious coloring well recognised by artists, critics and connoisseurs.

# PERSPECTIVE

EVERY student knows what the word perspective means, viz.: the science of drawing natural subjects with such proportions of lines that they will appear correctly receding into the far space. A building, if long enough, would have its top and lower lines converging so as to approach and come together at a far distance. A railroad, if straight, begins with a broad space and by receeding into a far distance becomes narrow and smaller. To reproduce those effects and many others, students should study Perspective. It requires a special study, found in textbooks given specially to this kind of work, which is not very easily mastered. A thoroughly educated artist studies perspective just as a doctor studies anatomy; both are fundamental to their training and are necessary. We mentioned a thoroughly educated artist, as in art academies of reputation, student must graduate in perspective as well as in history, architecture, composition, drawing, anatomy, and many other sciences. In less important institutions, pupils are allowed to follow their whim, and either draw or paint with the result that these students are not at all conversant with perspective so necessary to correct reproduction of nature. Their education is limited and unless they are geniuses

by nature, their works will be always very limited in quality. I wish to say by this, that a special study of perspective, from a text book on this subject, will give students more confidence and strength in their work. It is a difficult study by itself but extremely useful..

In a few words the science of perspective, teaches how to reduce scientifically the proportion of a subject according to distance, so that such subject may not look distorted when observed in connection with other parts in the picture. Buildings, bridges, roads, constructions, etc., must be painted within corrected perspective lines, so that they may stand properly erect and not leaning sideway or toppling over. Of course mountains, trees, water, etc., need but little knowledge of perspective, but so to keep their shape and proportion within their proper place, a certain knowledge of perspective is always useful. While we speak of perspective as to line and proportion I wish to mention perspective of color, or gradation of color according to distance. This subject being already mentioned in the chapter on atmosphere.

A near-by color looks stronger and brighter than farway colors, such effect being caused by the amount of humidity in the air and by reflection of light between your eyes and the object itself. Yel-

lows, being strikingly clear, red and orange are mostly used for near distance, Purples, Violets, Blues, Grays, better represent distant subjects.

## Atmosphere and Value

If your landscape has good atmosphere it is good. This word, in the artist's vocabulary, signifies softness, perspective, harmony, it signifies that everything is in its own place, that the picture is balanced, satisfying, and that your eyes can see around the different objects contained therein. If your foreground is to strong, if the trees are to bright, the harmony is impaired and your eye being attracted by those strong colors, the atmosphere appears to be faulty. We all know that atmosphere means more properly, air, sky, firmament, a thing that allows you to look through, indefinite, immense in its deepness, and surrounding every object over-water, softening the distance, and details. The artists use this word very often in judging landscape paintings where atmosphere has so strong an influence, and he will say "this painting has a good atmosphere," it represents the proper time of the day, be it sunlight or moonlight, and there is no bad contrast to break the harmonious effect. **Value** is another word often used by artists, but this word represents more the proportion, so to say, of colors or spaces to one another. The word "Value" can be used in judging

a number of flat tints, where the word atmosphere could not be used. A spot of black among several light shades, would spoil the value, it would disarrange, unbalance the effect and therefore your value would be bad. Also in spacing a design, where one side would be very elaborate and large and the other side light and flimsy, the value would be bad. Atmosphere on the other side, softens your distnaces, connects the different subjects, makes your mountains gray and your shading bluish and soft, producing the harmony for which artists always strive. In looking at a landscape you will notice that the farther the distance the lighter will be the color, and you will notice that those far away colors become more and more gray perhaps bluish. This is caused by the greater and greater volume of atmosphere and humidity between you and those distant points. It is difficult to say which color, if any, would be more appropriate to represent atmosphere, but of all other colors I believe Blue would be the one, as the sky appears blue and objects at a large distance changes slightly toward a blue shading. The painting of a sky with a good transparent atmosphere is not an easy matter. The blue is hazy and soft, sometimes even a trifle purplish, fading away in a distance with a trifle greenish cast. The student is bound to paint it pure blue, and solid, and such a sky will not have the correct atmosphere. It is advisable for students to sketch continually from nature, but in a broad experimental style. For

instance, paint down only masses of colors, without detail, trees, roads, mountains, sky, water, etc., in different plain masses, so as to learn at first how to produce good value and good atmosphere. Those masses of colors are the principle support of a painting and details will later bring forward the balance of your work.

## Composition

The great object of composition is always to secure unity, that is, to make out of many things one whole. The best method by which this can be done, is by determining that one feature shall be more important than all the rest, and that the others shall group with it in subordinate position.

Composition means, literaly and simply, putting several things together so as to make one thing out of them, the nature and beauty of which they all have a share in producing. Thus a musician composes an air by putting notes together in certain relation, a pcet composes a poem by putting thought words, in pleasant order, and a painter paints a picture by putting thought form of nature and colors in a pleasant composition. In all these cases an intended unity must be the result of composition. It is a selection of form and color producing discipline and contentment. Every line and color is so arranged as to give advantage to the rest. None are inessential, just as in a song no note is inessential as one prepares for the next note and every-

one has a value in the composition of the song. It is of course impossible to give rules which would enable you to compose your picture as if this would be the case, most pictures by students of those rules would paint pictures very much alike.

Though no one invent by rule, there are some simple laws of arrangements which is well for you to know, because, though they will not enable you to produce good pictures, they will often assist you to set what beauty may be in your work in a more telling way than you could have done otherwise.

Composition depends from the force of individual mind, also from observation of a good variety of pictures as shown in art galleries, studied carefully and from such observations a certain education and training can be absorbed by the student. Like coloring, as mentioned in a different chapter, observation of good pictures and possibly copying them, will impress your memory on those fundamental principles giving those paintings their beauty and reputation, and such observation are bound to educate your taste and bring you good returns.

Harrison says: "Any motive that is worth painting must have a central point of interest. Concentrate on that at sacrifice of other things. Don't try to say two things in one canvas."

Don't divide your picture into spaces of equal size and proportions. Don't put the horizon line right in the center of the picture. Have it either lower

or higher. If you have a large mass of trees, mountains, heavy clouds, etc., dispose them in a manner that they may balance up the picture, and not all of them in one side of the painting. Have no two paralell lines. Don't crowd your subject, allow them space to breathe. Don't include in your canvas any unnecessary thing that may belittle the general sense of beauty and grace. Keep your eyes in other artists work and possibly visit good exhibits and gallerys observing their way of disposing, dividing and arranging, and draw your conclusions. One of the most important things is to visualize your subject so that you shall be able to group your values in large and simple masses. Do not go after small things or little details, as human eyes cannot possibly see details at distance, but observe and compose your subject in large masses and leave detail to imagination.

### Drawing

In landscape painting, drawing occupies a place of importance such as color and composition and in order to reproduce nature in its true shape, such as mountains, trees, rocks, etc., a good knowledge of drawing is essential to good workmanship. It should be studied before attempting to paint out-of-door landscapes, copying subjects of all kinds, figure, still life, etc., as only in this way a more close view of things can be had and better understanding of

their form.  When good knowledge of drawing is
attained, your attempt of out-door can concentrate
on such important points as coloring, value, atmos-
phere, etc.  When students will be able to draw well
form nature, they will have no difficulty in drawing
correctly a tree, a stream, etc.  Furthermore, by
studying drawing at first, you will alleviate a good
deal of the difficulty that would issue from the study
of colors and drawing in the same time.  It is an old
proverb that, Drawing is the foundation of art in

all lines, and that color is of secondary value. Though such a statement may be a little overdrawn, I, myself am convinced that drawing takes a very important place even in landscape painting, and no doubt, takes first place in figure painting.

As I have mentioned on another chapter of this book, old landscape masters, painted nearly in black and white (so to say) and washed over their pictures a limited number of colors. They knew how to draw well, and produced well admired work.

## Sky

A painted sky is far better and more transparent, when handled with little brush work, and little tampering. This point refers mostly to water color painting. A sky is naturally transparent and beautifully blended, and such should be your aim in attempting to reproduce it. You will also find that as a rule of perspective, the fore-ground and the far-way ground of the sky varies in strength and brilliancy of color. It may have a darker color at the horizon or the darker color may be in the foreground, but a difference there is and should be shown in your painting so as to produce the perspective effect. Another mean of producing perspective effects is an interuption or breaking up of the sky space, which can be done with clouds, sweeping backward or forward, but giving a suggestion of varied distances.

Small clouds are apt to produce this effect, as they act more like steps, reduced in size or in color. Light and Humidity in the atmosphere are the direct cause for variations in the coloring of a sky and humidity can be so heavy as to produce a misty or grayish looking distance. In a dry country, such as Mexico, Italy or Spain, the sky is generally of more even color, because humidity is very scarce. Such lack of humidity keeps clouds from forming and the sky is therefore solid and blue. As I have mentioned before, simplicity in my opinion, is a strong help in producing a good sky effect, and I do believe in painting the whole sky when the color is still fresh. You can then blend in and model the different shades, easily and correctly. In order to work properly in water color painting, you must have an exact conception of your effect, and have all your colors in quantity, disolved in small saucers, so that when you start to apply your colors you may be able to continue until the whole sky is completed. Start always from the upper part and have your picture in a leaning position, and the color will run down and leave no pools. To make a good water color sky is rather difficult, and an artist often uses a badger blender, or a large dry camel hair brush, to spread or blend colors or remove pools and spots. This work is feverish and must go quick. In oil, on the contrary, you can work more at your ease, (unless you use a drying medium in connection with

your art colors) and you can easily work over fresh colors for the whole day and change and mix your shades very easily.

However, I would not advise to work again over the same colors the following day, because the colors have already begun to dry and it is now better to let them dry thoroughly before you touch them again. Pastel painting can be handled in almost any manner because such colors never dry or change, but as a rule, I would always try to finish the sky while your first inspiration holds out. As for the colors used in painting a sky, it is necessary to consider the general effect of the other portion of the landscape, be it folliage, water or any other sub-ject. For instance, if the landscape contains a great deal of trees, meadows, or green in general, my sky would be more in the Prussian Blue and White, so to say, while if the landscape would contain a great amount of white buildings, roads, rivers, etc., illuminated by sunlight, my sky would be more in Cobalt Blue and white. The definition of the colors as I gave should not be taken as a final, but only to explain the influence one part of the landscape would have on the other. The painting of a blue sky with a transparent, deep looking atmosphere, is very difficult and after considering the influence of the sub-ordinate parts of the landscape, as mentioned before, I believe, a good sunny clear sky is attained by using Cobalt Blue, Flake White, and a very trifle of good

Vermilion. I have used Carmine instead of Vermilion, but find Vermilion more transparent, and of course very, very little of this color is used, just enough to warm up, or give a little transparency to the blue tone. Such a sky would be a good, sunny, plain, blue sky, reduced toward the horizant with more white and a trifle more of Vermilion to increase the warmth of the atmosphere. Close proportions of colors cannot be given, as a little color makes a considerable change in the mixture, but of course a good deal of white is needed, little Cobalt Blue and a very little speck of Vermilion. Many artists apply these colors with a flat square bristle brush, called "Bright" and apply the colors allowing the individual stroke to show. This stroke effect is pleasing and gives a certain lightness and transparency to the sky. Of course the canvas should be covered quickly and smoothly at first and further brush work applied afterward, while the colors are still fresh. Clouds could be left in plain canvas, to be filled in after the general sky ground is finished. If the sky color is in blue, your clouds should have considerable blue in their shadings, so as to harmonize. Those shadings, could be in gray varied strength, and such colors could be made by adding a trifle of Bone Brown to the Flake White and Cobalt Blue. The silvery edge of the clouds, or the high lights should be painted in Flake White, mixed with a trifle of Cadmium Yellow, or Deep Chrome

Yellow. This last mixture gives a warm sunny effect
to the sky as those clouds, so painted, will appear
illuminated by the sunshine. For a dark day effect,
or a cloudy, stormy day, such would have to be
painted more in subdue, grayish tones, for instance,
Flake or Zinc White mixed with Cobalt Blue, Raw
Sienna and Ivory Black, making good gray tones,
altered by the addition of more or less of those
given colors. Perhaps a trifle of Vermilion will give
warmth to occasional parts. It is very necessary
to harmonize these different shades in a way that
warm colors are used for the sky, the other parts
of the landscape should be painted in warm tones
also. As for Water Color Painting, a good color
for a blue sky would be Cobalt Blue mixed with
a very trifle of Carmine. I do not advise the
use of Vermilion with the Cobalt Blue, as these
two colors are liable to separate, but Carmine
will be a good substitute. A good blue sky effect
is also made by mixing Cobalt Blue with a trifle
of Emerald Green, this giving a somewhat hazy
appearance to the effect such as you notice in the
evening near the time of the sunset. The Emerald
Green can be added in larger and larger proportions,
with the farther receding of the perspective. The
greenish color is very effective and appropriate in
a marine or water scene, where there is much humid-
ity in the air. In every case or with any effect
produced in water color painting, the artists should

prepare the different shades in small saucers, ready at hand, and have an abundant supply of all, so that when they begin at the top, they can come down quickly, change the shades without loss of time and with perfect blending. It is always safe to moisten the paper with water, before you undertake a broad sky or back ground. You can use a sponge, very clean, and pass it over the whole paper once or twice, and when your paper is all covered you apply the colors. If the color does not appear to be as smooth as you wish, you can take a large, dry camel hair brush with straight-cut end and go over your colors, brushing very ligtly here and there until your colors are perfect. It very often happens that your first coating of water color dries out lighter than you expected and you may then have to repeat it, either by using the same tint as used before or by adding a trifle of more water to the same tint. Remember that the sponge which you have applied in the beginning has taken away from the paper a good deal of its absorbing quality and your color has not ad-hered enough to make the dark coating wanted. In this chapter I have given only one single effect for sky painting while actually every sky you paint has some kind of variation from the other. But, though the method may be the same as described here when you paint any sky effect, I will give else-where a more varied description of the colors used

according to the varied effects, and before I over-look it, I wish to advise students in water colors to work as simply as possible and do away with many clouds or incidents, requiring much work or tam-pering. Too much tampering or overwork makes a water color painting solid, while its beauty should be transparency. I have known several very good artists adding a trifle of white to their sky colors for the purpose of making a more flat effect, while other artists depend entirely on their skill in apply-ing tints quickly and without hesitation. This of course is the most difficult and the best.

# WATER

WATER, even when not perfectly pure, acts like a looking glass and reflects the surrounding views. When clear and pure, such water not only reflects the sky and landscape, but it becomes a deep, transparent body, with fishes, weeds, branches, etc. In order to reproduce such a transparent deepness, and paint a water that will not look like a wooden plank, it is necessary to connect those subjects reflected in the water and the general color of the water itself, in a smooth manner, blending in the colors so that no sharp line may appear too prominent and hard. The still water of a pond or of a lake, reflects the sky, the hills, the trees surrounding it, reflections being specially clear in the middle of the day, when the sunlight is central and strong. Reflections are also good after sundown, but not so good when the sun shines at an angle, as for instance, in the early part of the morning or few hours after the noon period, when the water has a more shiny and flat appearance. This change is caused, in my opinion, by the sunrays striking the water sideways. The light deflects from the water producing a glaring or plain effect, but at early morning, at noon, and at evening a still water is always more transparent and the work will be more difficult and elaborate for the artist. In a rough water of course, the waves

or ripples will break up the different images, the general color will be more even, and the blending in of shades no as difficult as in a smooth surface. In oil colors the blending is considerably easier than in water color, as in this later all shades should be blended in without showing the joining of tints. Students should keep in mind that the reflections in the water are always darker in colors than the object causing the reflection. So if a house on the water bank is white, the reflection in the water is a light gray. If the trees are of a clear light green shade, the reflections will be an olive tone, a boat painted in Vermilion Red, will cast a reflection in a much darker tone. The sky is also reflected in a much darker shade. It is also to be remembered that perspective must be shown in the painting of water just as it is shown in landscape pictures over land. Either the water is darker on the horizon and light in the foreground or otherwise and such a variety of color must be shown. Waves and ripples are more prominent and larger in the fore-ground than in the far-away view of the picture, and reflections follow the same principle. In painting water, I always advise students to start from the horizon and come gradually down to the foreground, considering high lights, reflections, waves, etc. In oil colors such care is not particularly necessary, but in water color, every high light is to be kept out white and clean, and considering the number of high lights gener-

ally found on the water, this work becomes difficult. Light reflections for instance, should be kept plain white, or if possible covered at once with the proper tints so that the edges will flow and join smoothly with the color of the water. When the sky is cloudy, the reflections in the water become more elaborate and difficult, and it is always better to have the varied shades ready at hand and two or three brushes so that everything will proceed with speed and correctness. The rough water of the ocean, full of movement and waves is difficult for the fact that in their motion you must show a close connection of the different waves as they work toward or away from you just like a chain, linking one link with the other, one coming high, to allow the next one to take its place, moving toward the same direction, up and down to come up again, full of life and color. What is difficult in this case is the reproduction of such an easy motion, which must be natural and not a solid and stiff effect, a wave that crash under its own weight, transparent, water like. Waves should be smaller and lighter as they recede toward the background and strong in color toward the foreground. In water color painting, high lights should be carefully kept clean, especially on the white sprays at the top of the waves. As for the color to be used, it seems that a considerable size list of effects could be mentioned, as the color varies according to the light and atmosphere. Gener-

ally the local color is a cold gray, a mixture of a Raw Sienna with a touch of Emerald Green and White. Another strong clear green effect often seen, is made by mixing Cobalt Blue and light Chrome Green, having reflections of the Cobalt tint of the sky. On a dark Gray sky, the shading of the waves is often of a blackish Blue very rich and clear. A Prussian Blue blended down with white and a trifle of black would be good, but the most important point, is the drawing, the shape, the connection of the waves, the uninterrupted chain that holds without unduly interruption. Remember that those waves must always appear in horizontal lines, so to say, as if you show them following one another in a curved line, the surface of the water will appear broken and out of place. Water is horizontal and all waves when not in the foreground must give a certain impression of horizontal movement. In a stream, the water is broken up by rocks, weeds, trees, etc., but even in this case the effect should be always nearly flat and horizontal this being the natural position of water.

# TREES AND FOLIAGE

TREES and foliage represent a very important part in the painting of landscapes, as very seldom a country landscape is painted without plants of some kind. It may be a tree, or it may be bushes, or perhaps a flower path, or a meadow, but the green touch is there, hence the necessity to study this subject in its full form and coloring. Above all, remember that a tree trunk, though not very difficult, is very easily reproduced clumsily and with a bad movement. The small branches are easily painted too stiff and too loaded with leaves and taken in general, the paintings of trees requires considerable practice. I advise students to draw a good many trees, with pencil, and copy them accurately, following their movements, their curves, point of junction to the branches, etc. In fact you should make it your rule to study all individual parts with pencil until you feel that you can paint it well even from memory.

A birch tree, a pine tree, an oak tree, a willow tree, etc., all have an entirely different anatomy, not only the bark is varied but their movement is also individual. Above the main trunk, thick branches come up and from these, other and other branches, but if you observe you will find that those branches attach themselves and spread out in their own par-

TREE TRUNKS AND BRANCHES

ticular style. Another mistake easily incurred, too, is the overloading in leaves. In order to paint trees with their natural airy effect, you should not paint solid masses of foliage that will cover the movements of the stems entirely. Be rather light and allow the supporting branch to show through here and there, allowing also occasional spaces for the sky. In this way your trees will look well and natural. In painting trees from nature you will easily notice that cluster of leaves spread out also in different ways. Oak leaves, for instance, make up rather flat clusters and leaves hang on in a flat position, so to say, branches spreading outward. Pine trees on the contrary have oblong clusters of leaves and move upward, weeping willows have hanging down leaves and branches, etc. These three instances illustrate clearly the importance of studying correctly the different nature of the trees, and you will gradually notice that nearly every one of them have some peculiarity of their own. Remember that trees can be made not only natural but that they offer strong decorative possibilities, this point for me being very important, as a painting of any nature, set up on bad line of composition, looks incongruous, unbalanced, unsatisfactory. Trees come here to your help, simply by giving you opportunity of arranging the correct kind of tree according to your present need. Place it where it fills a wanting spot, where there is need of a certain

color strength, etc. A number of chestnut trees or oak trees well disposed, with an occasional tall, dark pine tree coming up behind them, make a decorative group. A meadow surrounded by low, round bushes with a dark ground of tall trees light and dark, in shade, pleases your eyes, is true and decorative. In painting those trees it is very advisable to use brush strokes to comply with the motion of those leaves and clusters. To mention again the three species mentioned before, I would use small and perpendicular strokes when I paint pine trees, I would use horizontal strokes when I paint oak trees and would use large perpendicular strokes when I paint weeping willow trees. The stroke-work counts very much, indeed, and makes the character of the tree more easily described and understood, though it should not be carried out with the idea of giving too much detail and try to show a small stroke for every leaf. Notice that in tree foliage, the center part of the cluster should show more solidity and the outer part of the cluster a more soft and interrupted color, to convey impression of air and transparency. Allow small branches to show through here and there and touches of the sky within the foliage will brighten the effect. Stroke-work will also help very nicely in painting meadows, using generally small upward touches. As for the colors used on tree painting, this point would be difficult to describe, because not only different trees have

different colors, but their colors vary also with the season of the year. A dark green tree in the spring of the year will be yellow, or red toward the end of autumn, and the change comes gradually. In **water color painting** a very useful color for trees and foliage is the mixing of Indian Yellow with a trifle of Prussian Blue, more or less of this latter according to the subject to be painted. This mixture is good and sunny, and when used in combination with Raw Sienna as a shadow, it makes a very good combination. In oil painting I advise the use of Chrome Green, light or dark (according to effects), for such a foliage as found on flowers, on bushes, weeds, etc. Such work, in landscaping, is more easily handled than trees, their construction being small and easily described. The colors on those small plants are, as a rule, of a dark green shade, and I would suggest the dark Hooker's Green for water color, altered with Indian Yellow. A very useful green color for touches and in connection with other greens, is Emerald Green or Veronese Green, these two shades being rather similar and very bright. Those shades apply both to water color and oil color paintings. Of course, you know that blue and yellow mixed produce green. Prussian Blue, Permanent Blue, Cobalt Blue are very often used in foliage and tree paintings mixed with Light Cadmium Yellow, Dark Cadmium Yellow, Naples Yellow, Indian Yellow, etc. They make good mixtures in combination between themselves. For Green shadings, I use Raw Sienna

or Bone Brown, but, of course, it all depends on the light of the day and on the color of the tree. On a sunny day, shading on green life is rather warm and purplish, some of these shadings coming close to be a purple color itself, and the combination of color is good. On natural light, the shame shadings are colder, and Raw Sienna and Bone Brown mixed with Green will give better results. In water color painting, occasional small spots left in plain white paper, suggesting bright high lights, will improve the effect and give life to the foliage. Do not overlook the fact that the distance affects and alters the brilliancy of all subjects, trees included. A tree bright in color, when in the foreground, will be more gray and subdue when painted in the faraway ground; this, as we mentioned before, being the effect of atmosphere, the humidity in the air, etc., laying between your eyes and those trees.

(For colors of varied trees see page 80.)

# HOUSES AND BUILDINGS

N THE painting of landscapes, students will find some difficulty in giving the correct perspective line to houses and buildings of all kinds. The study of perspective, at least in its primary form, is strongly advised and when the first theory is understood it will be easier to copy houses and paint them so that they may not look out of joint. If you stand in the middle of a straight road and look straight ahead of you, you will easily notice that the sides of the road seem to converge toward one another and join. In other words, the road is becoming narrower the farther it goes, this having the effect of perspective. If you would paint such a road as broad at the end as it is at your feet, the effect would be of a road standing straight up in the air. Any building on your landscape will have a straight line on that side facing you squarely, and will have the sides, slanting downward at top and upward at bottom, like the road of which I spoke above. The corner of that building nearer to you, will be taller than the opposite **farthest** corner. The difference between roads perspective and building perspective is that, these latter converge top downward, and bottom upward, while roads converge from right and left. This special perspective movement of the building applies only when those buildings are at

about the same level as where you are standing. If they are higher or lower, the convergence would be downward or upward, accordingly, and to explain correctly these incidental perspective movements, would take considerable time and space. As I have mentioned elsewhere in this book, landscape students should buy a small perspective textbook and acquire at least a light idea of the theory of perspective. Paint buildings in a simple fashion, that is, with as few strokes as possible. The general cornice of the house comes at first and windows, doors, etc., can be applied afterwards. If you notice details such as cornices, cracks, uncovered bricks, etc., those will come after you have a general local color of the building. The same applies to the color of the roof, small details in the slates, tiling, etc., coming toward the finishing touches. Do not be too finicky, apply those details in their proper place, but rather broadly. A little touch or two is sufficient to give the proper character to the cornice, the tiles and the roof can be suggested with the two or three lines, provided those lines are in a correct direction. As for doors, windows, porches, etc., those also are painted after the local color of the house is applied. The building may be white or in color, and students will use their own judgment in finding the proper shades. Bricks are generally painted with Burnt Sienna perhaps mixed with a trifle of Dark Chrome Yellow; red tiles in

the houseroof are painted with the same colors. On a sunny day, if the buildings are white, their shady sides are in a purplish blue tone, while the white part of the building, illuminated by the sun, is a trifle yellowish, leaning toward orange. Plain white would not harmonize with the purple in the shaded walls. The farther the houses are from the foreground, the more faded should be their colors, as this gradation of strength will help the perspective of the landscape. Wooden shacks, barns and similar structures, are painted in Bone Brown, white, and a trifle of Burnt Sienna to warm up the tint. Those wooden houses must also be painted with a simple method and few strokes, keeping an eye on their correct perspective. To paint large buildings with elaborate architecture is not advisable for young students, unless their knowledge of perspective is well advanced.

## ROCKS AND ROADS

N PAINTING rocks from nature, it should be remembered that especially large rocks are better reproduced by a very simple brush work. Those rocks have a well pronounced light on one side and just as strong a shadow in the opposite side. After having found the proper color, apply those rocks in two different shades, one light and one dark, as simple as you can. Have the edges sharp, because this gives a better impression of cut stone, and apply few long strokes here and there of a very

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dark color long way and sharp. Nearly all rocks have some cracks or unevenness, and these long strokes will give them the proper appearance. Of course, there may be moss hanging on them, or bushes, or soil, and all those incidents must be copied, but if you proceed to do all in a very simple manner and little detail, you will have the best results.

The color of rocks varies from dark gray color to muddy reddish tone. In such states as the southern states, the general color of rock is of the clay kind or a Raw Sienna shade, warmed up with a trifle of Chrome Orange. For the light side I would add a trifle of Naples Yellow to those two colors. As for very dark touches Van Dyke Brown would about complete the palette. For gray rocks, more generally found in the eastern states, I would use Ivory Black, a trifle of Crimson Lake and a good deal of White according to light and shadows. A very small quantity of Burnt Sienna or Chrome Green may be added if necessary. Apply color in long flat strokes and work your brush so that every stroke shows up and counts, as rocks are not painted alone, but make part of the landscape you are painting. You must, of course, subordinate the colors of the rock to the general tone of the landscape so that, for instance, if the rocks are surrounded by many green trees, or green meadows, these rocks will acquire a greenish cast.

On the contrary, if they are surrounded by water or by a yellow clay, the rocks should be painted to conform slightly with a such a shade. This co-ordination of color is necessary in order to make a harmonious color effect. As for the roads, especially rough country roads, which colors are of the clayish tones, Raw Sienna, with a trifle of Burnt Sienna mixed with a good deal of white, will make the proper tone. In painting roads, just like in painting rocks, the strokes of the brush (how you place it, its direction, its size, etc.), helps considerably, and you should, for instance, when you wish to paint wheel marks, come down in a long continuous stroke. While on the contrary you should use small curved strokes to represent stones, small rocks, etc. This stroke work is mentioned separately in this book and is very important. On roads having a dark color, a trifle of Vandyke Brown mixed with white and perhaps warmed up with a trifle of Burnt Sienna, will bring the correct shade. Of course, students, as mentioned above, should use their judgment when mixing colors, and use more of one or of the other, adding other new colors until the proper tint is produced.

## HILLS AND MOUNTAINS

HILLS and mountains make a good background to almost all kinds of landscapes. The gray tones of the distant mountains, often broken up by a snow patch or white clouds, harmonize well with greens, blues and natural colors of the sky and country scene below. It impresses you as if such mountains was a necessary accessory to the whole, as if you could not produce a good effect without them. Note for instance, a commercial artist, or a decorator, painting quantities of landscapes from memory. You will see that invariably he will have mountains in all his works, unless the work might be an ocean scene or a group of buildings. In painting a landscape it is always better to paint at first the sky and coming down lower and lower from the top, add the mountains and from them down to the other objects, until you reach the low part of the painting, called the foreground. By doing this, you can blend in the mountain to the sky and to the ground below them without showing hard lines or poor handlings. It is better to have this background done in the beginning because your trees, buildings, or whatever you have to paint, can be now more easily handled and completed to cover the already painted sky. If you would paint the trees at first and afterward the sky and mountain it would be a

tedious work to apply the sky between the tree branches, between the cluster of leaves and the small leaves themselves. In general, mountains are in a gray green or even purplish tones, this later color being more often seen at sunset time. They should have as little detail as possible, because a far away object cannot properly be seen in detail and will therefore be painted in few colors and simple treatment. The upper part of the mountains are generally painted in a lighter tone than the base, this being not only proper because the upper part is more strongly illuminated by the light, but also because a darker base gives more solidity to such a large volume of ground. Furthermore, the lower part of a mountain is more covered with vegetation, while the upper part is often covered with snow, is more rocky and of lighter ground. Hills, of course, are lower and more covered with trees, pines, bushes, even smooth grass and pasture, and coming in front of the mountains, give a good perspective effect. If the hills are green the mountains are gray, and the color of the sky will be intermixed with the summit, so as to harmonize the two. In the evening, as the sunlight illuminates those high peaks, the lower parts should be darker to produce the proper contrast. Notice also that those illuminated peakes are of a soft pink tone, a reverberation of the sun, setting in a strong dark red glow. Do not paint the mountains too

solid, as they generally are broken up by valleys or deep crevices, wash-outs, or protruding rocks, and such incidents will produce at large distance a variety of shadings, not detailed but noticeable. A building in those far mountains could not be seen, but such a building could easily be suggested in the near-by hills where more detail, more trees, fields and roads could be shown and understood. The top of those mountains are very often covered with heavy clouds caused by humidity. Sometimes, when the landscape contains little of interest, a number of clouds are painted on to break the monotony and to make the picture more interesting. Sometimes a number of flying birds are also used for the same purpose. In painting mountains and hills, do not forget the principle of light and shade, so that you will apply the shades always on the opposite side of the light. In other words, the light is toward the sun and the shades on the opposite side. (See page 82.)

## Figures in Landscape Painting

In landscape pictures it is often convenient to include one or more figures for the purpose of making the painting more interesting or to add a touch of strong color to a dull effect. Those figures are generally small in size, as large figures would make the landscape subordinate and used more like a background. For instance, on large portrait work

where the figure dominates, the suggestive land-scape appears secondary to the main subject. But on the contrary, when one or more small figures are found in the field or up the road, such figures will not only increase the interest of the observer, but the artist will have the opportunity to brighten up the whole effect with few touches of strong colors. Small figures do not require too much detail, but their movement must clearly show the meaning of their action, walking, carrying, talking to one an-other, driving animals, etc. It is necessary to paint those figures of a size harmonizing with subjects nearby. Suppose you would paint a man walking on a path and have some trees at a similar distance about as high as that man himself, or suppose the door of a house near him would look half of his size, or his horse as big as an elephant. These incon-gruities must be avoided. Everything must com-pare favorably, so as to form correct size of natural subjects shown in the picture.

## Animal Life in Landscapes

Of the many animals we have, few are popular with the landscape painters, these being cows, sheep, horse, chickens, cat and dogs. In many a case, animals are only painted to give interest to the landscape; secondary, to the landscape itself. THE ARTIST who wishes to enlighten his work, to

make it more interesting, will paint several small cows walking slowly toward the pond or resting under the shady tree. If the cows are prominent and large in size, they will form the main subject of the picture, which may be called, an animal picture, but if they are small and subordinate, they will only better the landscape without attracting too much attention. A good color for Brown Cows is a mixture of Van Dyke Brown and Burnt Sienna, more or less of one or the other according to the special effect wanted. White cows are painted in White and shaded with white and a trifle of Black and Terre Verte.

Light Brown Cows are painted in Dark Chrome Yellow subdue with a trifle of Raw Sienna, and Black Cows are painted with Ivory Black mixed with a trifle of Burnt Sienna. Animals are not very easy subjects for students, because the drawing of the legs, hoofs, the form of the head, etc., and even the body, requires considerable drawing skill. My advice to students is, practice from nature, and sketch down in pencil a good number of animals until you learn from memory the diffierent peculiarity of their bodies. You will find how easy it is to paint a cow with clumsy legs, too long or too thick, looking more like a newly-born veal rather

than a grown-up cow. Horses are still more diffi-cult, their legs being more slender and their body round and smooth. (See page 84.)

## Snow Scene and Effect

We all know that snow is white and students in their inexperience are bound to think of a snow scene as a great mass of white and reproduce it ac-cordingly. To an experienced artist, on the con-trary, such scene varies in colors about as much as the light of day, which, as we mentioned above, changes every two hours.

If you have seen paintings representing snow scene, you will remember that the general color is sometimes gray, sometimes blue, sometimes violet and not seldom greenish in tone. On a clear, sunny day, the snow, illuminated by the sun rays, takes a shade leaning toward delicate straw tone, and on those parts not illuminated, the color is clear violet. This contrast is very strong and harmonious. On a gray, cloudy day, snow appears of a cold white, leaning toward green, with shadow in cold, dark gray. In the evening toward sundown the general effect of the snow is bluish and with warm, gray shading. To paint a snow scene, the best method is to cover the canvas with a neutral tone, regard-less of the color of the snow, and on second appli-cation, the white, or nearly white shades, applied

over the first one. This method applies to oil colors and pastel, but for water color painting the shading alone should be painted on and the lighter parts left plain white. Later on a toning up of this white part can be applied with a large brush. All white parts in water color painting must be kept clean white until the end of the picture, and a general shade, if necessary, painted over. For pastel, we suggest the same method as in oil painting, applying your colors rather dark and lightening them on successive coatings by using lighter colors. Snow seen in the night, illuminated by a spray of light coming from a window or door, is a very effective scene. If the light is red, a stream of red will illuminate the snow, and other parts of the landscape will appear a violet blue. If the light is yellow this stream of light reflected on the snow will be rather yellow. Swedish and Norwegian artists, having a long winter season, understand and paint snow pictures very well and artistically. On a snow scene the sky is generally gray and heavy, and the snow will show up white in contrast against the gray above. You will never see a snow scene painted with big, heavy, stormy clouds, as such a combination if seen in nature is something unusual, but the gray, receding sky is more natural and effective. Of course, any other sky effect, such as a bright sunlight, or a red and yellow sunset effect, combine well with snow, and in this instance, like in all others, no rule

can be set up for the student to follow. Nature is there to be copied and not to be dictated. You are now reproducing natural effects and must use your judgment in using those bright or subdue colors according to this special effects.

## Marine Effect.

On page 47 I have given considerable space to the painting of water scenes and its different peculiarity. STILL water, with its transparency, offers many beautiful effects, but also many color difficulties. Ocean scenes, with the movement of waves, offers drawing difficulties besides those of transparency. Waves must look easy going, and not solid wooden blocks, and long practice is required beside much observation. It is said that an artist requires two years' ocean study before he can paint a fair reproduction. I mentioned drawing difficulties, as, like in the painting of other subjects, a tree trunk for instance, where you must show it in a round form, the ocean waves has a relief, a rounding form, not so easily reproduced. Still water has no relief and is considered flat. Waves are formed in a **chain-like** function, and while one part goes up the next part goes down, but always with a certain connection with other waves and movement. One wave, in the center of a marine, would be absurd, as such wave must be

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formed by many other waves close to it. The closer the water comes to the foreground, the larger the chain and the clearer the colors. There is here more movement, more relief, and consequently more drawing difficulties. In applying colors, work your brush so that its stroke follows the movement of waves, from top to bottom. Apply dark color at first, be it green or gray or blue and lighter shade with successive sittings and do not attempt to do the white foam until toward the finishing of your picture. These white or light finishing touches are not as difficult as the drawing of those waves with a form that will look easy running and connected with other parts of the water. Of course, the color of marine scenes varies with the changes of weather and atmosphere. The sky has a strong influence on the color of the water. The sun has another, the climate or weather another, sometimes producing dark blue effect, dark green effects, gray effect, etc., even red or yellow at the time of sunset. In painting marines from nature, avoid placing the horizon in the center of the picture. Have it either below or above. Your sky will look better if the horizon is low, as large sky gives a sense of greatness to your picture, but if the main subject to be shown is the water effect, then by all means have

smaller space for the sky and allow large sweep of water.

### Night Effect

If there is any effect that requires a good deal of schooling and imagination, that effect is a **night scene.** If you try to paint a night scene during the night, with artificial light, you will be disappointed when you see your work in the daylight. The best way for an artist to paint such a picture is by observation and by making several sketches from which the picture can be built up by memory. I have seen good pictures of this kind, none of which could give striking resemblance of the night light, but a pleasing combination of subdue tones, that were soft and artistic. The difficulty lies in the fact that while daylight pictures are seen by clear light of the day in which they were painted, the night scene is like a piece of night brought out and seen under improper atmosphere and light. For this it becomes difficult. Perhaps a fair picture of this kind can be made by using a certain object in the center of pictures illuminated by the moon or lamp, etc., and have all parts of the picture in a quite, unprentesious ground. For instance, a road with a house from where a certain light comes through a window, a building, illuminated by the moon, a person carrying light, etc. If such sub-

jects are in the center of the picture and surrounding parts are kept of low, gray, blackish tones, this surrounding ground will close out the daylight, so to say, from the center of the picture and produce a satisfying night scene. If your painting will show many objects spread as far as the frame, the work will very likely be a failure. You must allow a neutral ground between your central subject and the light of the day by which you see the picture, and such a neutral ground is the low, grayish, black tone from the frame toward the center. On moon scene pictures you will observe that the moon is in the center or well near the center of the canvas, for the simple reason as mentioned above, that the ground around the moon helps in producing that certain effect of light. The contrast brings out the brilliancy of the moon where your eye will concentrate unconsciously when looking at the picture. On a marine or water scene you will generally notice the strong light reflection at about the center coming down toward the lower part of the picture and disappear in the dark gray or between dark waves. Many of the moonlight pictures, as I saw, were carried out in cold gray tones leaning toward the green shade, dark all around near the frame and allowing the moonlight to strike at some spot near the center. Many others were in more **Bluish Gray**, often even **Purplish.** Fritz Thalow had several good moonlight scenes, also night scenes with artificial light coming from houses, etc.

Fournier painted a beautiful moonlight marines effect treated in cold gray, and in my opinion a small sized picture would not convey the impression of good moonlight effect for the reason that it would not be closed in by enough gray tone.

## TREES  (See page 55.)

### Oil Painting

For Dark Green Trees use Dark Chrome Green. For Light Green Trees use Light Chrome Green.

You can also mix Prussian Blue mixed with Lemon Yellow or Light Cadmium Yellow, in varied proportion, to make any shade desired.

Fall SEASON FOLIAGE use Burnt Sienna with Chrome Orange Vermilion with Burnt Sienna, Burnt Sienna alone.

### Water Color Painting

For Dark Green Trees use Hooker's Green Dark. For Light Green Trees use Hooker's Green Light.

You can also mix Prussian Green with Indian Yellow, in varied proportions, using more or less Yellow to make light or dark shades of Green.

Fall SEASON FOLIGE use Burnt Sienna mixed with Dark Cadmium Yellow or Vermilion with a trifle of Burnt Sienna. Indian Red, also Venetian

Red, are also useful colors, Pastel colors are generally numbered and such numbers are changed by different factories for their own convenience.

## WATER   (See page 51.)

### Oil Painting

It is difficult to give a standing list of colors for water effects, as such color changes with the light of day and with the atmosphere.  But these are few suggestions:

If the sky is blue, the water generally reflects such a blue color, only a trifle darker than the sky, for instance, use Cobalt Blue, White and a very little of Ivory Black.  For a cloudy day use White Raw Sienna and a trifle of Emerald Green.  For Ocean Water the large waves require also sprays of White, and in the dark shadings a trifle of bone brown added to above given colors. Of course, more or less of the Raw Sienna and occasional touches of Hooker's Green Dark are left with the judgment of student, who will use according to effect desired.

### Water Color Painting

For clear Blue Sky use Cobalt Blue well diluted with water, with a trifle of Emerald Green added to it and perhaps a trifle of Paynes Gray.  For Gray

Sky atmosphere use Emerald Green with Payne's Gray in considerable quantity. In water color painting, the more or less quantity of water you add to your colors will change them entirely. Other color effects are given in the chapter on WATERS.

## MOUNTAINS AND HILLS (See page 69.)

### Oil Painting

Hills are apt to have more Vegetation and of consequence more colors than mountains. The colors given for mountains can be changed for Hills simply by adding more Green, Red and Brown to the colors given for the painting of mountains. Mountains at a distance appear gray, in the evening blue or purple; in the morning, lighted by the first rays of the sun, they appear red. Use Black, White and Raw Sienna for the Gray tint; use White, Blue and a trifle of Carmine and Yellow for the sunset; Bluish colors and White, touch of Dark Cadmium and trifle of Vermilion for sunrise effect.

### Water Color Painting

For gray effect use a trifle of Payne's Gray and Raw Sienna well diluted. For purplish effect use Cobalt Blue, trifle of Vermilion, toned down with a

trifle of Raw Sienna. For sunrise effect a clear wash of Vermilion and Dark Cadmium Yellow. Either in water color or oil color effects, these given colors can be varied by changing the proportions of the different colors mentioned.

## ROCKS AND ROADS (See page 65.)

### Oil Painting

For reddish rocks of roads use Burnt Sienna or Van Dyke Brown mixed together or with a trifle of White. Add Ivory Black for cracks and heavy shadings. For grayish rocks and roads use Payne's Gray, White and perhaps a trifle of Burnt Sienna added to the two previous colors; other effects mentioned on chapter Rocks and Roads.

## HOUSES AND BUILDINGS (See page 61.)

### Oil Painting

There are many colors used for houses and buildings, but we will divide them in two classes, White and Brick Buildings. Such built of varied stones, or wooden, etc., can be reproduced by adding more or less white to Gray shade. For Brick Buildings use Burnt Sienna and White. For White Buildings

use a good deal of White with a little touch of Dark Cadmium Yellow.

## Water Color Painting

Use Burnt Sienna well diluted with a trifle of Vermilion. For White Buildings your pictures White paper will be a good local color.

## ANIMALS   (See page 72.)

### Oil Painting

Dark Brown Cows—Van Dyke Brown, Burnt Sienna.

Black Cows—Ivory Black, trifle of Crimson Lake, trifle of White.

Light Brown Cows—Raw Sienna, Dark Cadmium, White.

White Cows—White, toned down with trifle of Paynes Gray.

Sheep of Different Colors—Same shades as Cows.

Horses of Different Colors—Same colors as Cows.

Fowls of all Colors—Black, Gray (Paynes), Raw Sienna, White, Vermilion for combs, Raw Sienna for legs.

### Water Color

Same names of colors used in oil painting, with exception of White, not used in Water Color Painting.

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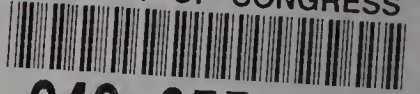
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