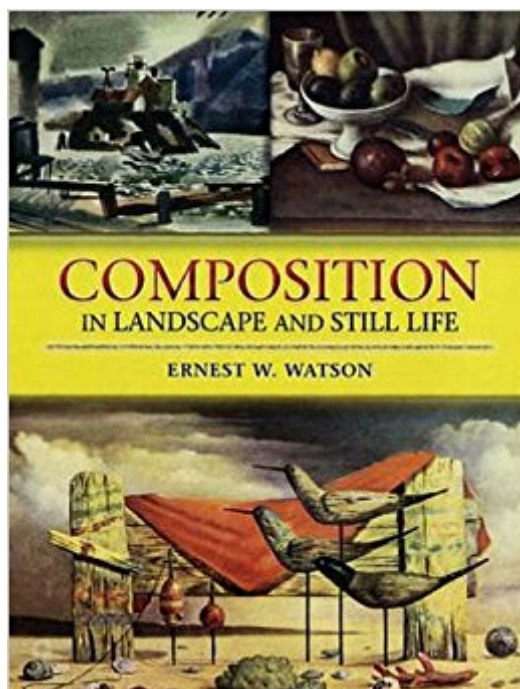


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Composition In Landscape And Still Life



Synopsis

Using the works of nearly one hundred master artists, this book reveals the vital importance of design theory in creating art. Watson stresses that while an artist's skill is crucial, a painting's true power lies in its theme and design. With particular emphasis on works by twentieth-century artists, this book analyzes the proper application of compositional principles in 135 paintings. Featuring informative text and easy-to-follow suggestions, this manual of design is intended for students of applied art as well as for students of art history. Magnificently illustrated with examples of paintings by Mondrian, Corot, Braque, Isenburger, Chardin, and many more, it demonstrates the fundamental aspects of balance and structure, among other elements. By analyzing the line, color, form, and pattern of each work—in effect, the foundation of its composition—readers will acquire an intimacy with the artist's style.

Book Information

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Photography > Painting > Still Life #84 in Books > Arts & Photography > Painting > Oil Painting

#178 in Books > Arts & Photography > History & Criticism > Themes > Landscapes & Seascapes

Customer Reviews

First of all, I love Watson's pencil drawings, which is why I bought the book, that and I need to work on my composition. The illustrations are mainly small black-and-white photos of paintings. While one may wish to see the pictures larger and in color, for the purposes of studying composition, the colorless versions are fine because it forces you to look at the values. The book was written in the fifties, and Watson quotes contemporary artists on composition. Some of the quotes are a bit pretentious, but still have something worth noting. When I have read further, I will report back on my observations. So far I have learned about how the human eye tends to move across the picture. We will see if I can find a practical use for this later in the book.

It is OK.

I am fond of old books on painting and drawing, and this reprint of Watson's title originally published in the fifties lived to my expectation. Composition and design are most important ingredients in painting, yet there's a very few books on those subjects around. This one should be on every artist's shelf.

Book returned. Old information. Description back and forth confusing.

This is a 208-page semi-classic on pictorial composition, as far as composition is concerned. Analyzing about 135 paintings, 8 of which are reproduced in color, the basic principles of design here can be applied to more modern applications if necessary. Originally created in 1959, no painting pictured is more modern than that. That's OK- the principles here are mostly timeless, as demonstrated by Marvel's great Stan Lee & John Buscema in *How to Draw Comics the Marvel Way*. In *Marvel Way*, Buscema actually illustrates more modern examples of the principles laid out by Watson, and that was enough for me to want to get this immediately. I'm so glad Dover gave this book a chance- its been out of print for years. One thing I can't currently do is compare this with other composition titles; it's just not a subject I've yet to heavily invest in. What I *can* say is that upon seeing this title's contents, I'm satisfied that it's at least not a waste of money- most people can certainly learn something here. It's a bit more wordy than I'd like, but Ernest Watson is an author worth reading. My favorite of his books is *The Art of Pencil Drawing*; it's definitely worth checking out. Few of his other titles survive today; I recommend people get them while they can.

The overview of all compositional matters are set thoughtly. One drawback is the pictures he is discussing in the text are sometimes not on the same page. Need to flip back and forth alot.

it's not that i'm dumb, or uneducated (PhD geology) it's just that i'm LEFT-BRAINED and "fine" artists are, as far as i can tell, unable to communicate in English or any other written language. i did a tour as a high-school teacher and i was told in no uncertain terms that as a communicator, it was MY job to do the communicating. it's NOT the READER's job! the author is required to present the material in some logical or otherwise meaningful sequence, so that the READER can come away with an enhanced knowledge or visualization of whatever the writer is describing, explaining, or

otherwise killing trees for what I got out of this was a basic idea of how the eye moves around when viewing a painting. and I didn't always agree with the described eye paths, since my eye followed different paths (actual as opposed to theoretical, I would say) in several cases. in addition, the (almost) abstract modern-art examples chosen for illustration are, in my opinion, pretty ugly; uninteresting; and excellent examples of the old aphorism that a sucker is born every minute.

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