

WATER COLORS

HARRIET BAILY AND JANE GARDNER

THE OLDEST HOUSE, SANTA FE *by* HARRIET BAILY

In the "Oldest House," Santa Fe I worked for solidity and simplicity of structure which characterize all Indian adobe building. Weight and bulk may be felt in the heavy buttresses supporting the wall of San Miguel at the right. I think the composition is interesting in its line movement which pulls one into the picture by the road and also by the line of the terrace, is stopped by the buttresses and telegraph pole, then swings up to the trees and hills in the background. The moving planes in the hills give form and distance and help to create a sense of air and space. The simple masses give serenity to the painting and a certain largeness of aspect. The color of the adobe contrasts nicely with the warm greens and siennas of earth and foliage. I tried to get the effect of a cloud strewn sky, on a very gray day such a sky as one sees so often in Santa Fe.



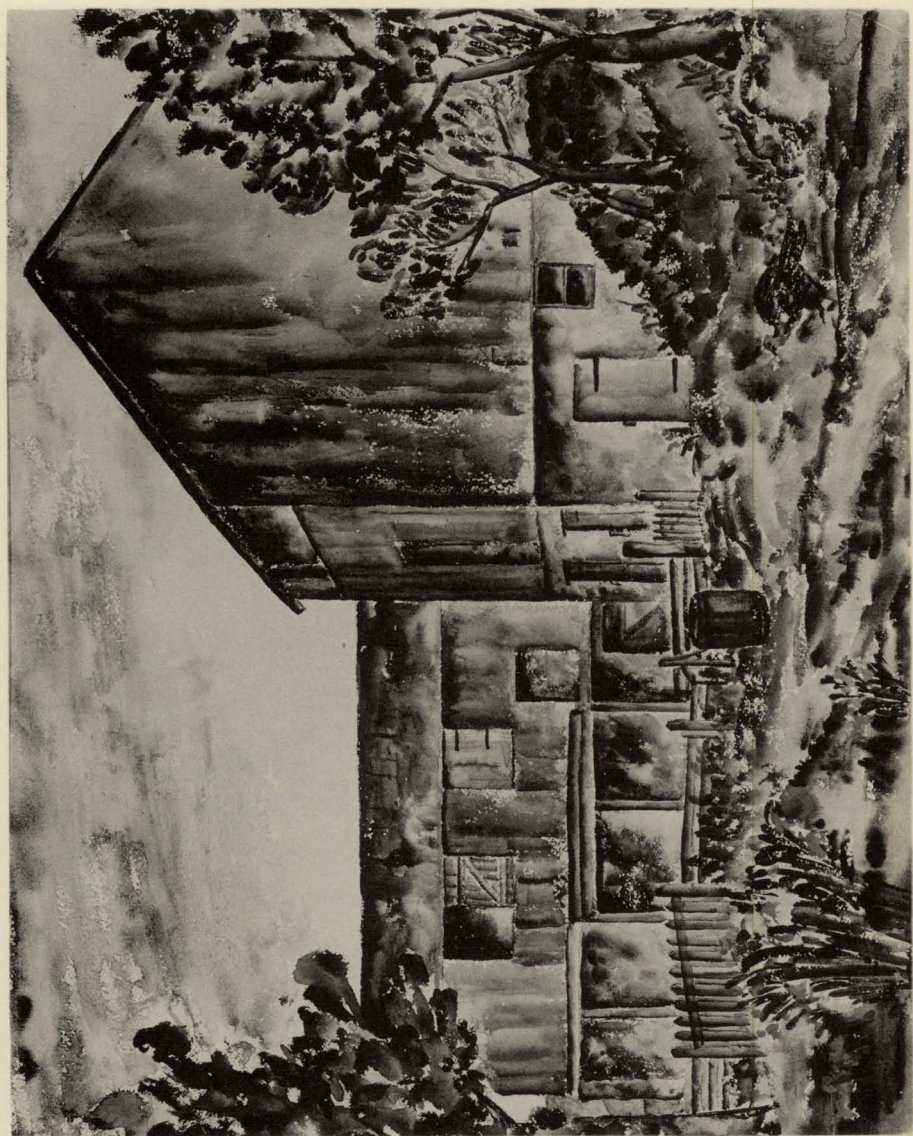


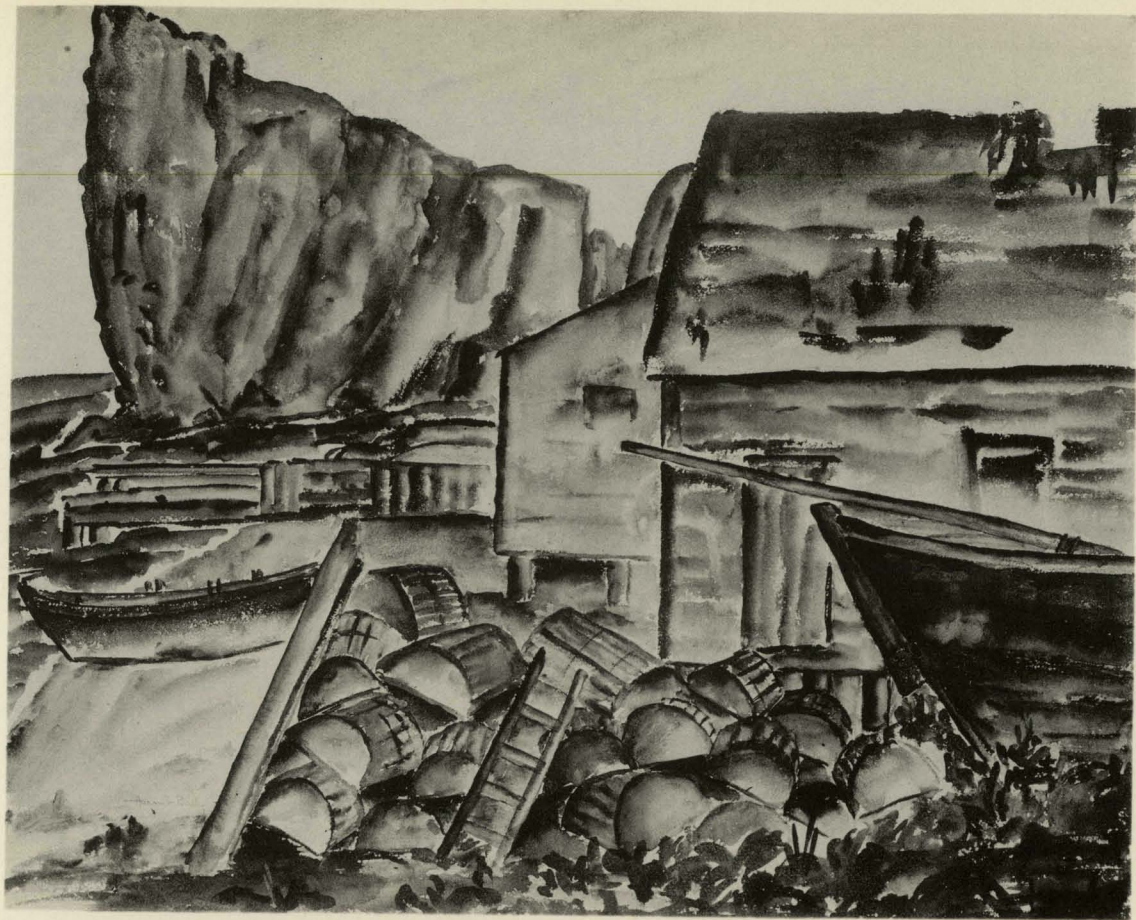
CARMEL MISSION *by* HARRIET BAILY

I painted this water color from the top of the garden wall so that one looks down into the garden. Color is dominant in "Carmel Mission." The old towers are green with age, the left one being especially nice in form and color. The freshness of the green foliage contrasts effectively with the compactness of the building and its warmth of hue. The white paper, functioning as paint, enhances the water color giving it a sparkle. The foliage has variety of both color and shape. I liked the tree near the centre and tried to catch its especially appealing line. The flowers add gaiety. It might have been better if the sky had been stronger in value, it is perhaps a little weak for the rest of the composition. This is one of those times when I was too much guided by the natural aspect rather than by the need of the composition itself.

ELLIOT'S BARN, NEWARK *by* HARRIET BAILY

This red barn shows perhaps the best use of the water color medium of my four pictures. It has a nice juicy quality, is fresh and colorful. There is convincing treatment of the barn itself, that is, the planks seem what they are; the stone is solid, and the ground, trees and flowers contrast happily with it. The composition is not so interesting as that of the other three paintings represented. It is more tame, less exciting. The turkey and hen would add more to the painting if they contrasted more effectively in value with the ground. They are easily painted with minimum strokes but are lost in the ground because of lack of value changes. The foliage of the tree at the right is sensitively handled so that one feels the mass of light flecked leaves and the roundness of the tree. I think the silhouette of the picture is interesting. The sky could have been more exciting.





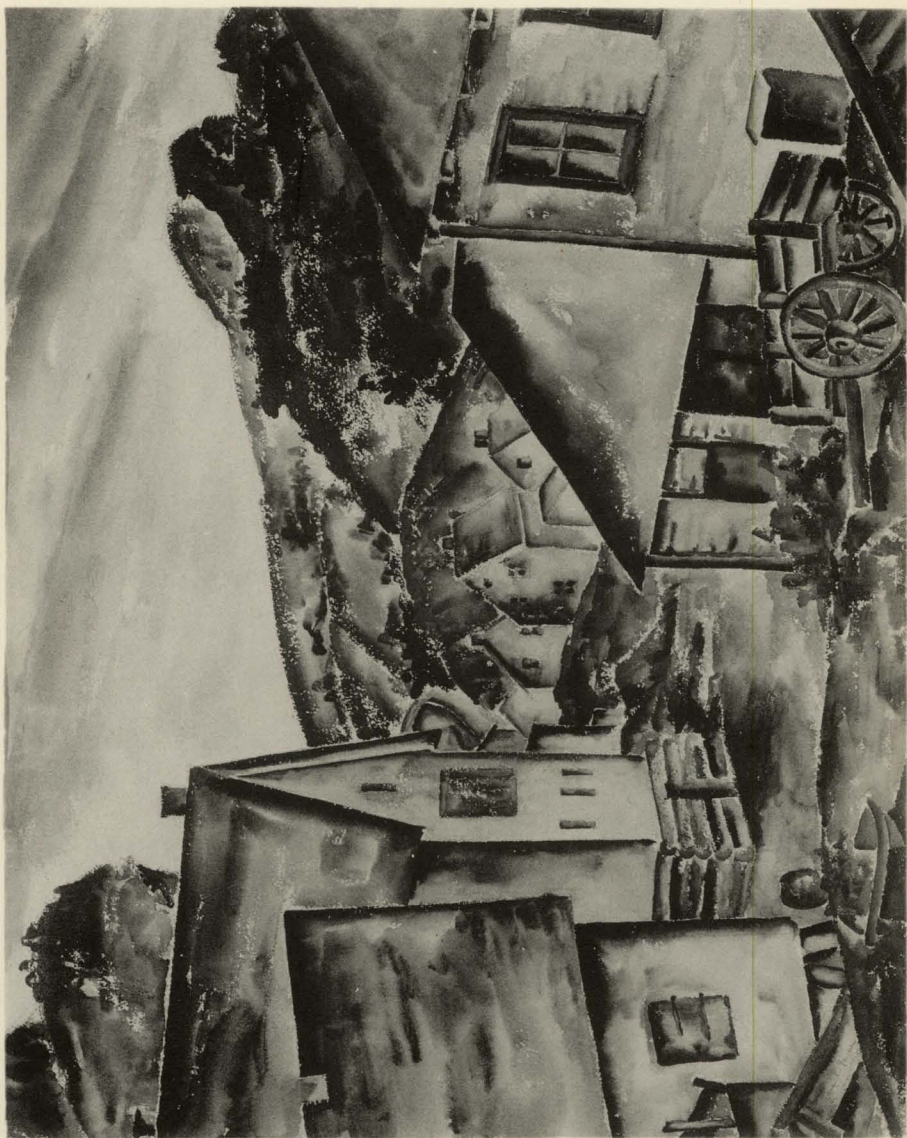
PERCÉ ROCK *by* HARRIET BAILY

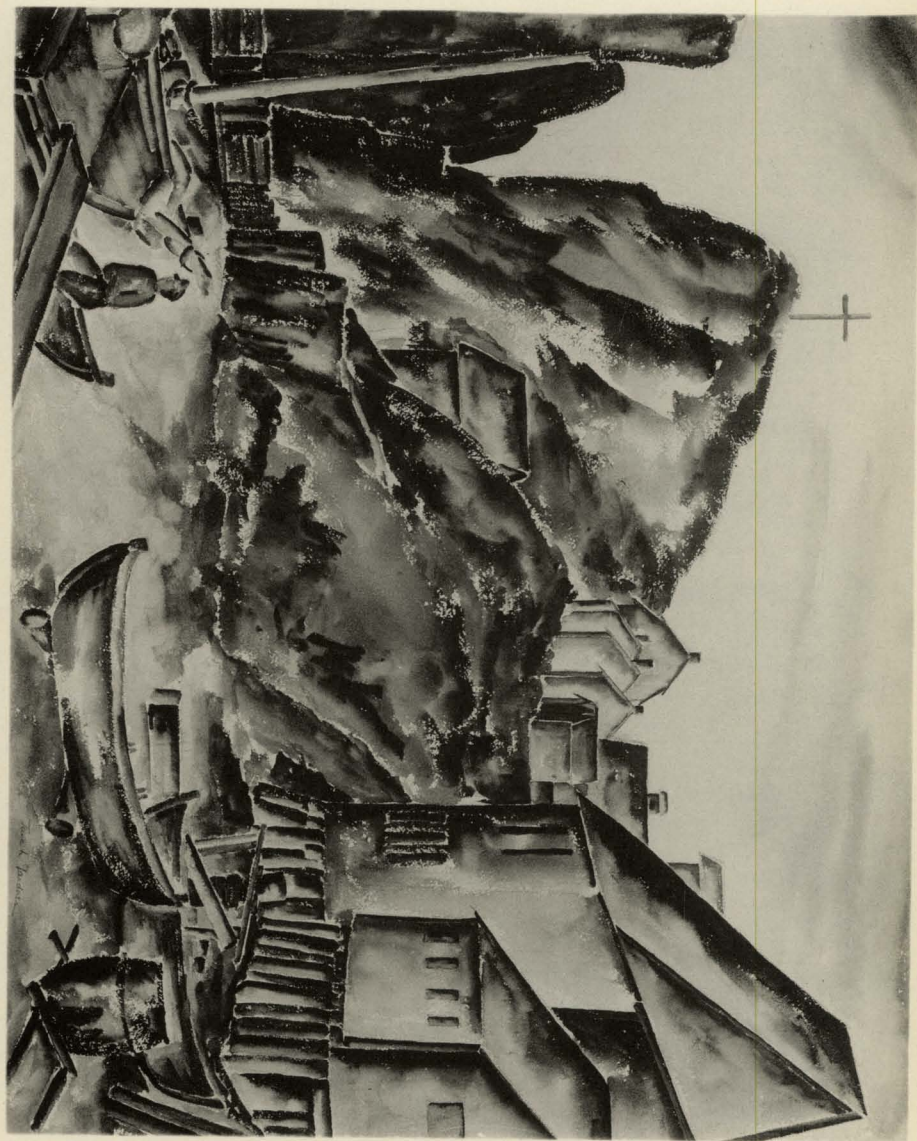
Percé Rock, rising directly from the sea dominates this painting as it does the town of Percé itself. It is the warm vibrant color of the rock that is important in this particular picture but its effect is lost in the black and white reproduction. As I contemplated the rock in actuality I was impressed not only by its fine color but by its compelling structure as well. In this painting, however, I have not quite achieved the noble architecture of the rock.

The very old weather worn fish house with its lost chimney, and the carelessly piled lobster pots give the casual almost unkept air so often seen in places along the Gaspé coast. The light sand sloping down to the deep blue water makes a nice contrast in values. The coarse sea grass and weeds add color and help give stability and form to the foreground of the painting.

SUNDAY *by* JANE GARDNER

In this picture I tried to portray a mood, the solitary, quiet calm and non-activity of a Sunday morning on the Gaspé, in contrast to the busyness of the weekday routine of hauling, cleaning and drying the fish. The fish houses being large make the homes seem relatively small as they nestle under the hills where they are protected from the strong winds. I wanted the cliffs to have the feeling of strength, structure and an eternal quality as opposed to the transitory quality of the frame buildings. I like the roundness and solidity of the hills in contrast to the angularity of the roof lines. The color, it seems to me, has an earthy weather-beaten tone, which seemed appropriate to that country.



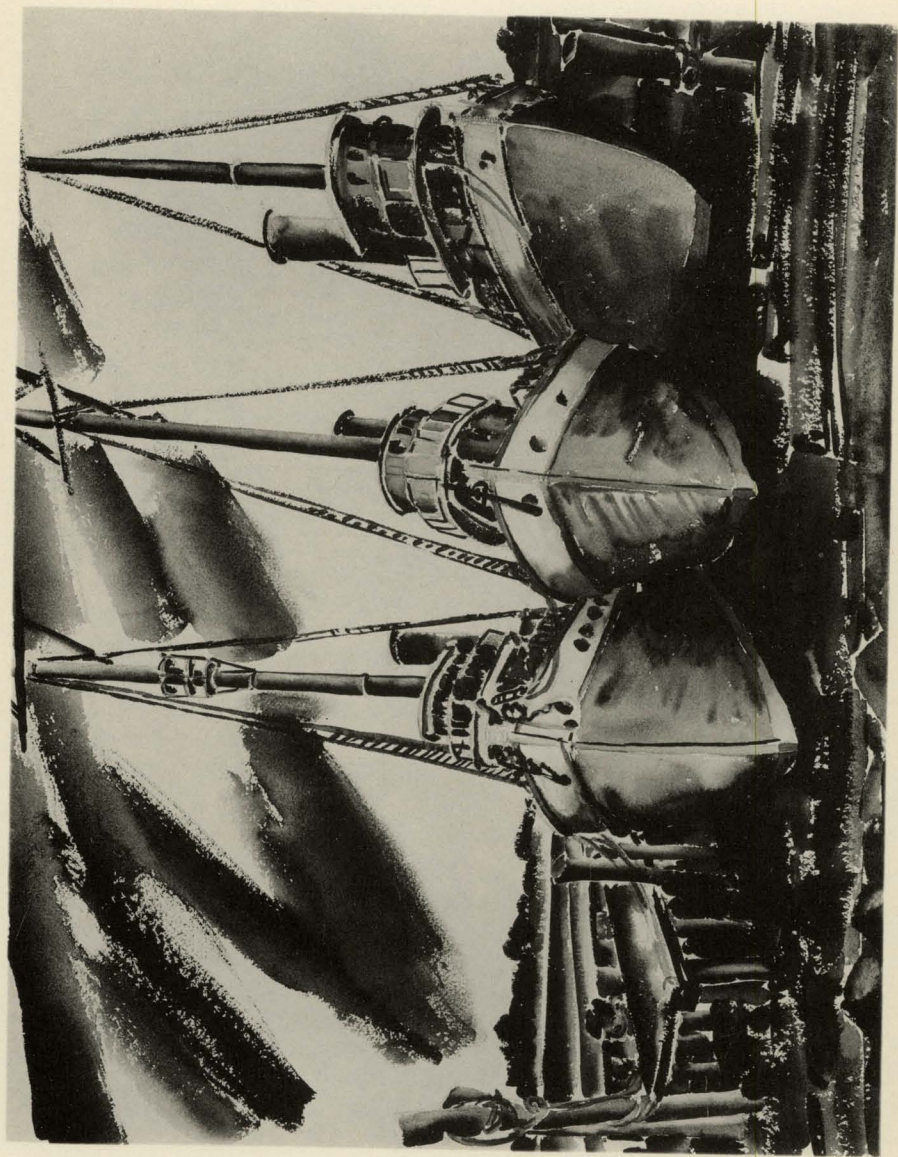


BAIRD'S BEACH *by* JANE GARDNER

In this beach scene dominated by the cross on the cliff I was fascinated by the line direction which built the composition, the way one's eye moves from plank to end of dock, to mast, to rock, over to cliff and cross, down through the row of small houses to the larger fish houses on piles, to the boats, and back to the man resting on the edge of a boat. I was interested in the silhouette that the land and roof top made against the sky. I tried to make the sky appear vast and faraway in contrast to the near buildings and the rugged cliff which moves up from the flat beach.

THREE AT EASE *by* JANE GARDNER

It was the movement of the three empty bonifish boats, rolling like cockle shells, that first attracted my attention and made me want to paint them. They were deserted temporarily and tied to docks and to each other. It gave one a lonesome and eerie feel to watch them rock and to hear the water as it sucked in and out around the piles. I tried to get the contrast of the stability of the land and the docks to the swish and come and go of the water and the rolling boats. I painted the sky strong in color, dark in value and forceful in line to pull through the opposing movement of the boats and to give one an upward surge as the masts reach into the sky.





DELAWARE FARMYARD *by* JANE GARDNER

The picturesque quality of this old stone Delaware building in its farmyard setting was very intriguing. I enjoyed the feeling of intimacy and careless ease found in the scattered woodpile and the various tools dropped where they had last been used. The turkeys poking around looking for stray scraps add a needed touch of human interest. The freshly painted tree seemed to me to give a flexible quality, and to soften the rigidity of the buildings and telephone poles. I feel that the eye is carried back by the planes of the ground, the recession of the small buildings and the telephone poles, and is kept within the framework of the composition by the distant trees and the arching sky. It was fun to try to achieve the rough textural quality of the stone, the smoothness of timber and the softness of grass and foliage.