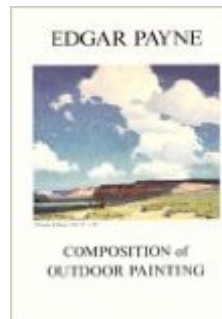


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# Composition Of Outdoor Painting



## Book Information

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## Customer Reviews

I had high hopes for this book, but it did not live up to my expectations. First, the positives... The breakdown on types of composition, along with thumbnail sketches, are VERY valuable. I also really liked Payne's suggestion that artist's study the compositions of others, as well as his own examples (i.e his thumbnails of other artists' work). If I remember correctly, Payne recommended that one should make thumbnails of others' work, which would certainly be very useful for most of us looking to improve our compositions. I don't think that Payne had listed every type of composition possible in landscape, though he listed most and he acknowledged he was not the final word on art. I would buy this book again, but just for the "meat" of the book. There was a lot of fluff to pad the book out, which is extremely unfortunate, because an artist of Payne's caliber certainly had more to offer us. As for the negatives. I felt Payne merely touched on subjects that he could have written on in greater depth, like color, repetition, rhythm, and value. It was a slow read for me, mostly because Payne was extremely redundant. This was especially true in the first chapter and much of the third chapter, where Payne did not so much address composition as the necessity of learning the principles of art, while fostering artistic originality, although he repeated it in about a hundred different ways! Also, the book contains MANY typos; I thought editing was part of the publishing process, but I guess not. The addendum, by Payne's daughter, is oddly disjointed. I didn't feel it was in keeping with Payne's writing on the subject of composition. She brought up her mother, Elsie Palmer Payne (an artist) quite a bit, which is understandable, but nevertheless, seemed out of place.

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