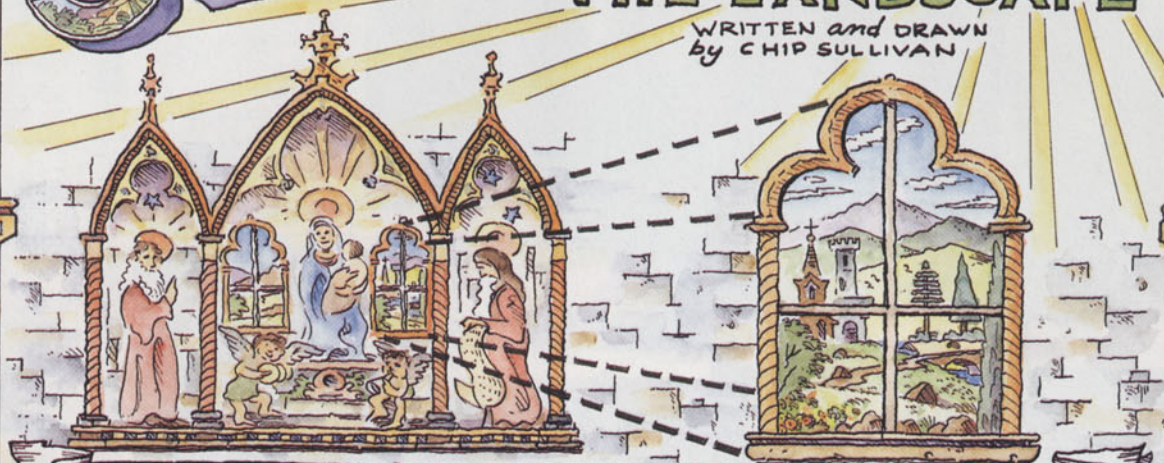


WESTERN CIVILIZATION SLOWLY OVER CENTURIES LEARNED TO APPRECIATE AND **SEE** THE **PICTURESQUE** QUALITIES OF THE LANDSCAPE. IN THE SEARCH FOR NEW MODES OF **OBSERVATION**, **OPTICAL DEVICES** WERE DEVELOPED TO BREAK OUT OF CONVENTIONAL METHODS OF **SEEING**.

SEEING

THE LANDSCAPE

WRITTEN and DRAWN
by CHIP SULLIVAN



FROM THE 11th cen. ROUGHLY THROUGH THE 13th cen, **LANDSCAPE VIEWS** WERE GENERALLY USED ONLY AS BACKDROPS OR SETTINGS FOR RELIGIOUS THEMES.



IN THE 14th cen **LEONARDO** LEFT THE **STUDIO** TO STUDY THE BOTANICAL ELEMENTS OF THE LANDSCAPE IN ORDER TO **VISUALIZE** NATURAL PROCESSES.



THIS HEIGHTENED **AWARENESS** OF NATURE WAS **INTEGRATED** INTO THE **LANDSCAPES** IN HIS PAINTINGS.

DA VINCI USED A MIRROR TO HELP HIM EVALUATE AND BETTER SEE HIS WORK.

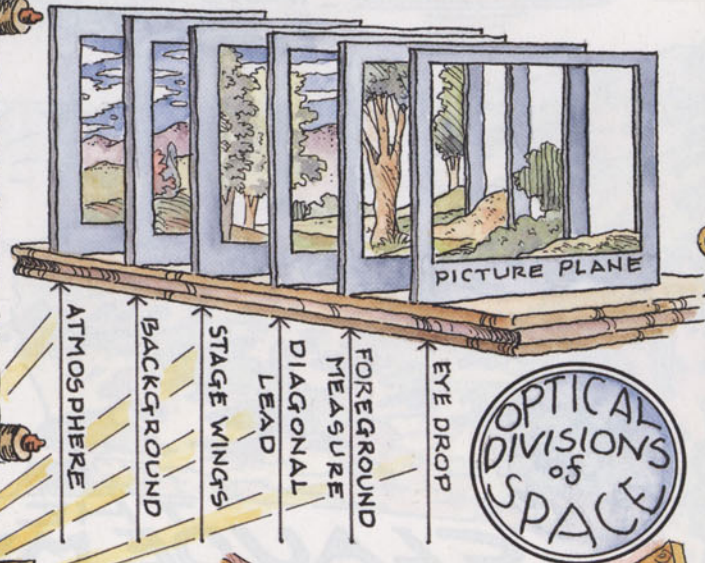


HE WROTE, "When you paint you should have a flat MIRROR and often look at your work as REFLECTED in it, when you see it reversed..... you will be better able to judge of its faults...."



IN THE 17th cen CLAUDE LORRAIN & HIS COHORTS FILLED THEIR FIELD SKETCHBOOKS WITH HUNDREDS OF DRAWINGS THAT BECAME THE INSPIRATION FOR LARGE OIL PAINTINGS.

MEANWHILE POUSSIN DEVELOPED A STRUCTURE TO CONDUCT THE EYE SMOOTHLY & RHYTHMICALLY THROUGH THE PICTORIAL SPACE OF HIS LANDSCAPE PAINTINGS. ALTERNATING LIGHT & DARK MASSES OF VEGETATION ENHANCED A SYSTEM OF RETREATING PLANES, HELPING THE VIEWER TO SEE THE LANDSCAPE WITH A NEW SENSE OF DEPTH. WITH THESE OPTICAL ILLUSIONS, PASTORAL LANDSCAPES NOW BECOME A GENRE ALL THEIR OWN.



CLAUDE LORRAIN'S PAINTINGS CAPTURED THE GOLDEN LIGHT OF ITALY. HE WAS ADMIRABLE AS A VISUAL POET WHOSE TRANSCENDENTAL VISION EMBRACED THE VIEWER.



IN THE 18th cen THESE ITALIAN LANDSCAPES MADE THEIR WAY BACK TO ENGLAND AND WERE A HIT WITH THE PUBLIC. LADIES & GENTLEMEN BEGAN TO SEEK OUT SCENERY THAT EMBODIED THESE IDEALIZED VIEWS.

18th cen.

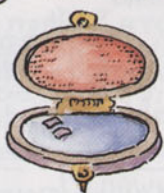
POETS, PAINTERS & TOURISTS TOOK TO THE COUNTRY TO SEEK OUT VIEWS THAT WOULD AWE & INSPIRE. TO AID IN THIS SEARCH THEY EMPLOYED NEW OPTICAL DEVICES.

The CLAUDE LENS

A VARIETY OF DIFFERENT FILTERS, USED SINGLY OR IN COMBINATION, WAS USED TO VIEW THE LANDSCAPE IN VARIOUS COLORS.

THUS, THE SAYING "Looking thru rose-colored glasses."

TO RE-CREATE THE GOLDEN ATMOSPHERE OF CLAUDE'S PAINTINGS, A PLANO-CONVEX LENS WOULD BE BACKED WITH GOLD. THE MIRROR WOULD THEN BE PLACED IN A VELVET-LINED CARRYING CASE.



THE CLAUDE MIRROR

REVERSES & REFLECTS A MINIATURIZED IMAGE THAT CAN BE HELD IN THE HAND. THIS CAPTURED VIEW ENVELOPS A WIDE PROSPECT, REDUCING SHADOWS, BRINGING PERIPHERAL VISION INTO FOCUS. THIS HEIGHTENED VISUAL AWARENESS ALSO ENCOURAGES CONTEMPLATION & METAPHYSICAL THOUGHT.

ODDLY ENOUGH, CLAUDE LORRAIN NEVER USED A CLAUDE MIRROR. IT WAS INVENTED LONG AFTER HIS DEATH!



"ALL GARDENING IS LANDSCAPE PAINTING"
Alexander Pope
1734

MMVI