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? WHY THE WEATHER ?

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WINTER PAINTINGS

By Charles Fitzhugh Talman,
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There are painters who prefer to depict winter scenery in August in the comfort of a Fifth Avenue studio; but fortunately there are others whose painting of such scenes is all done outdoors in winter. The best known exponent of the latter school, on this side of the Atlantic, is Edward W. Redfield, who has frequently worked at his easel in zero weather.

Redfield is one of several American painters who have belied Ruskin's opinion that the correct drawing of a snowdrift is an almost impossible task; never, according to that critic, accomplished up to the time he wrote "Modern Painters." Redfield's snow is acceptable alike to the professional art critic and the meteorologist. The weather of recent weeks has afforded us good opportunities to observe his skill by comparing Nature's snowy outdoor scenes with the examples of his art found in so many galleries on our continent.

The secret of this artist's success in depicting snowscapes is that he realized, at an early stage of his career, that the aspect of snow changes rapidly on account of variations in lighting as well as in the consistency of the substance itself. He accordingly trained himself to paint with amazing rapidity. He completes a large canvas at a single sitting. Ask him how long it took him to paint it, and he replies: "Four hours -- or forty years."

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