

The Strand Magazine.

CONTENTS FOR DECEMBER, 1921.

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Frontspiece: "With a sudden curse the Corsican whipped out a knife and sprang at me. But I'd been expecting some such move, and I'd got a revolver handy."

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THE
STRAND
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December, 1921.

PAINTING
AS A
PASTIME

by
THE RT. HON.
**WINSTON
CHURCHILL**

WITH REPRODUCTIONS OF HIS PAINTINGS

I DO not submit these sketches to the public gaze because I am under any illusion about their merit. They are the productions of a week-end and holiday amateur who during the last few years has found a new pleasure, and who wishes to tell others of his luck.

To have reached the age of forty without ever handling a brush or fiddling with a pencil, to have regarded with mature eye the painting of pictures of any kind as a mystery, to have stood agape before the chalk of the pavement artist, and then suddenly to find oneself plunged in the middle



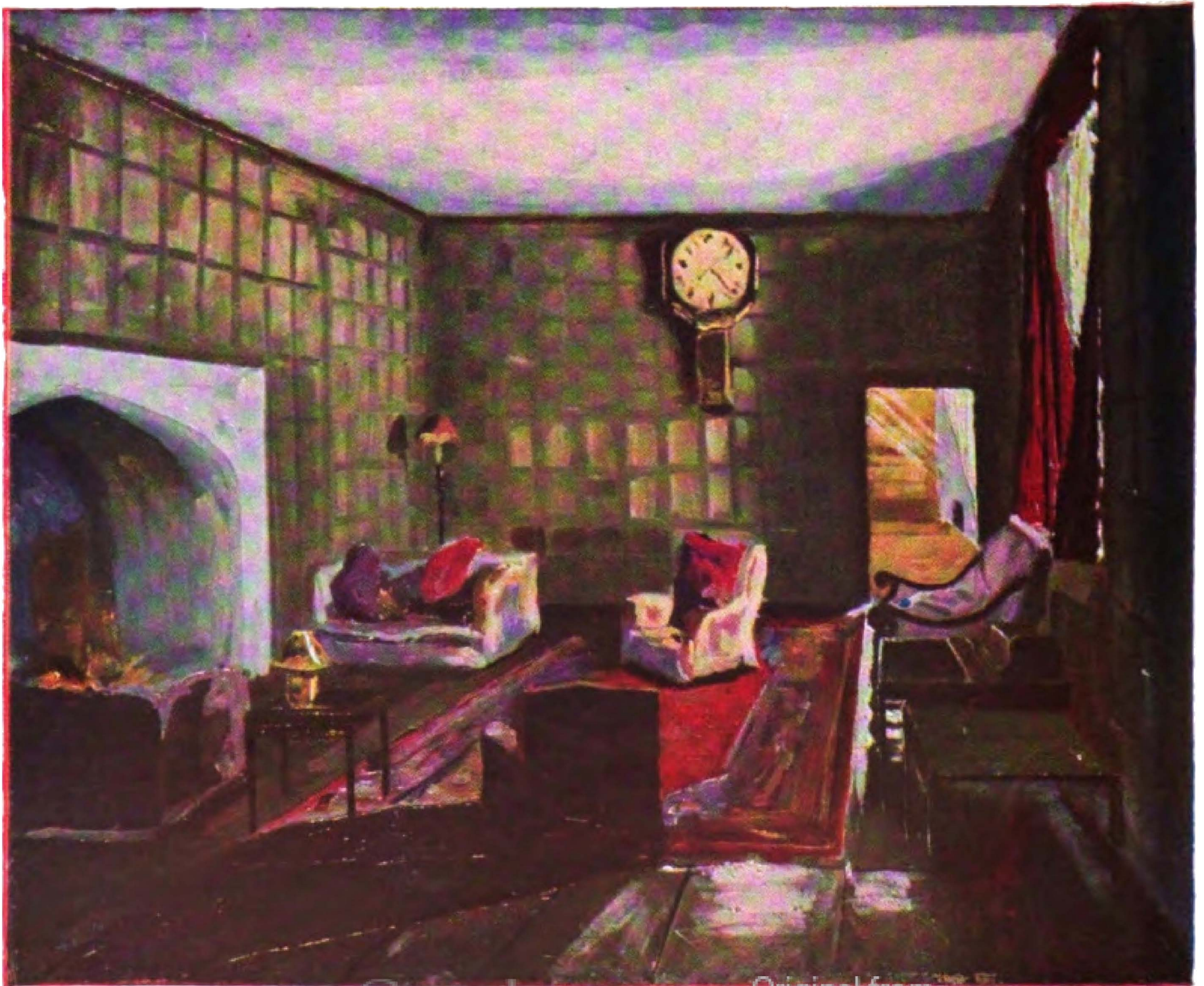
A villa at the Riviera.

of a new and intense form of interest and action with paints and palettes and canvases, and not to be discouraged by results, is an astonishing and enriching experience. I hope it may be shared by others. I should be glad if these lines, I should be proud if these sketches, induced others to try the experiment which I have tried, and if some at least were to find themselves dowered with an absorbing new amusement delightful to themselves, and at any rate not violently harmful to man or beast.

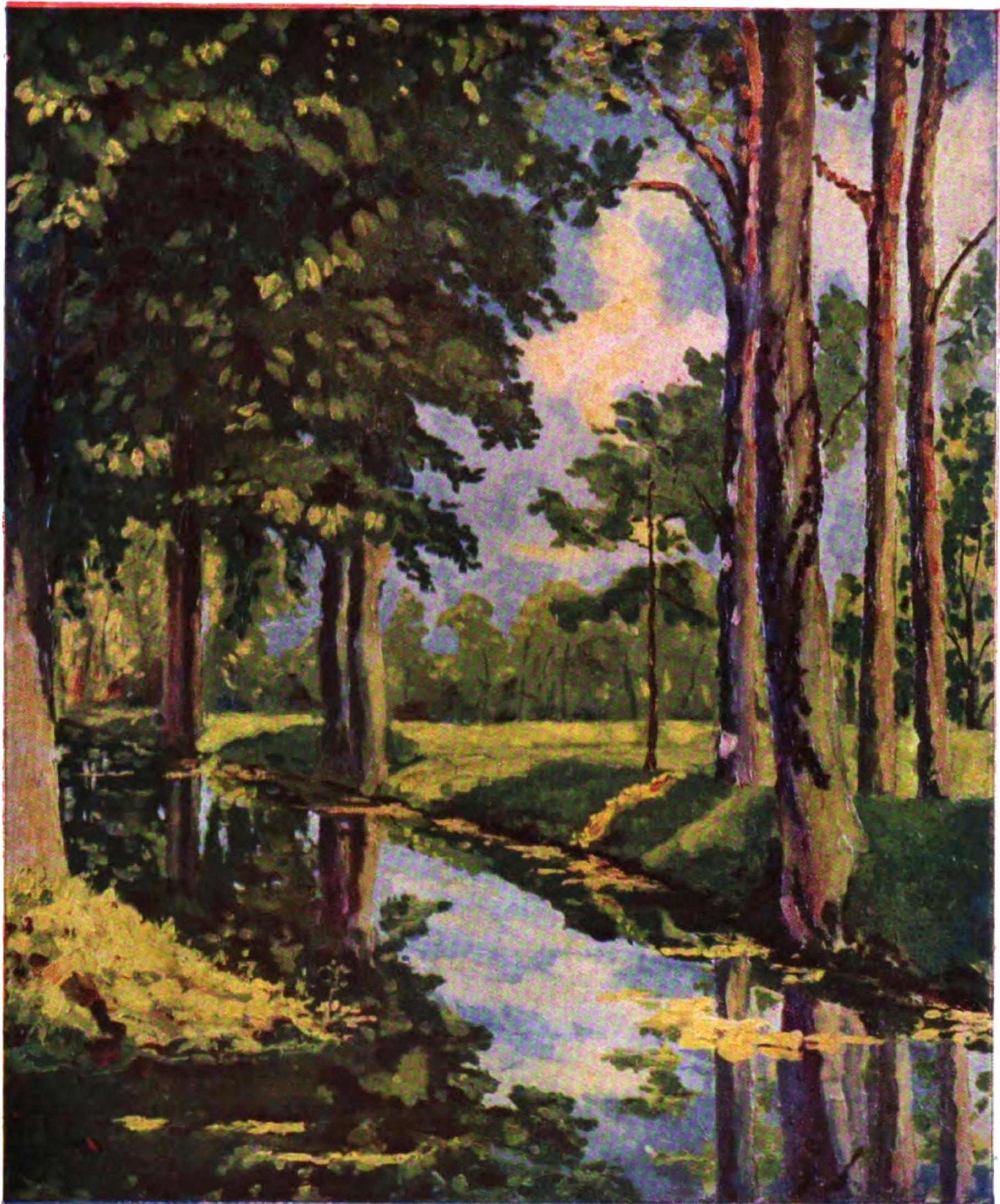


Newbuildings, Sussex. July, 1921.

I hope this is modest enough: because there is no subject on which I feel more humble or yet at the same time more natural. I do not presume to explain how to paint, but only how to get enjoyment. Do not turn the superior eye of critical passivity upon these efforts. Buy a paintbox and have a try. If you need something to occupy your leisure, to divert your mind from the daily round, to illuminate your holidays, do not be too ready to believe that you cannot find what you want here.



A room at Breccies, Norfolk. Whitsuntide, 1920.



The Moat, Breccles. August, 1921.

Even at the advanced age of forty! It would be a sad pity to shuffle or scramble along through one's playtime with golf and bridge, pottering, loitering, shifting from one heel to the other, wondering what on earth to do—as perhaps is the fate of some unhappy beings—when all the while, if you only knew, there is close at hand a wonderful new world of thought and craft, a sunlit garden gleaming with light and colour of

which you have the key in your waistcoat-pocket. Inexpensive independence, a mobile and perennial pleasure apparatus, new mental food and exercise, the old harmonics and symmetries in an entirely different language, an added interest to every common scene, an occupation for every idle hour, an unceasing voyage of entrancing discovery—these are high prizes. Make quite sure they are not yours. After all, if you try and fail

Painting as a Pastime

there is not much harm done. The nursery will grab what the studio has rejected. And then you can always go out and kill some animal, humiliate some rival on the links, or despoil some friend across the green table. You really will not be worse off in any way. In fact you will be better off. You will know "beyond a peradventure," to quote a phrase disagreeably reminiscent, that that is really what you were meant to do in your hours of relaxation.

But if, on the contrary, you are inclined—late in life though it be—to reconnoitre a foreign sphere of limitless extent, then be persuaded that the first quality that is needed is Audacity. There really is no time for the deliberate approach. Two years of drawing lessons, three years of copying woodcuts, five years of plaster casts—these are for the young. They have enough to bear. And this thorough grounding is for those who, hearing the call in the morning of their days, are able to make painting their paramount lifelong vocation. The truth and beauty of line and form which by the slightest touch or twist of the brush a real artist imparts

to every feature of his design must be founded on long, hard, persevering apprenticeship and a practice so habitual that it has become instinctive. We must not be too ambitious. We cannot aspire to masterpieces. We may content ourselves with a joy-ride in a paint-box. And for this Audacity is the only ticket.

I shall now relate my personal experience. When I left the Admiralty at the end of May, 1915, I still remained a member of the Cabinet and of the War Council. In this position I knew everything and could do nothing. The change from the intense executive activities of each day's work at the Admiralty to the narrowly-measured duties of a counsellor left me gasping. Like a sea-beast fished up from the depths, or a diver too suddenly hoisted, my veins threatened to burst from the fall in pressure. I had great anxiety and no means of relieving it; I had vehement convictions and small power to give effect to them. I had long hours of utterly unwonted leisure in which to contemplate the unfolding of



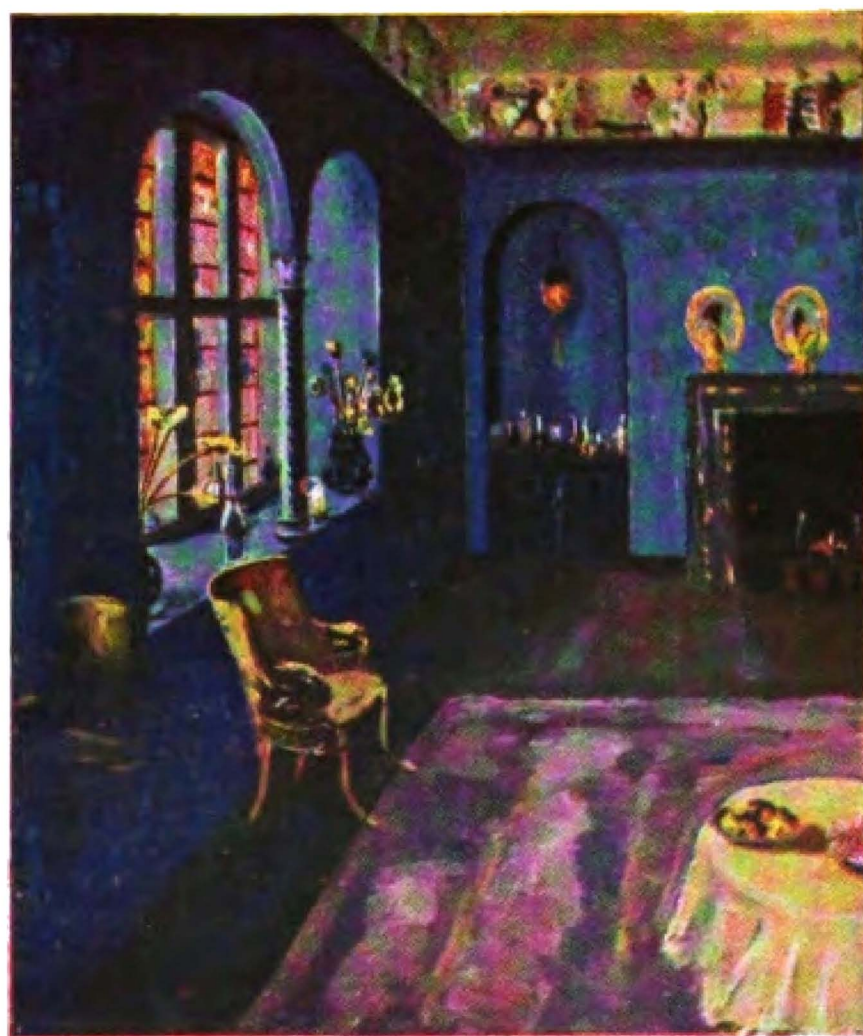
Racecourse, Nice, from under the railway bridge. January, 1921.



The harbour at St. Jean Cap Ferrat. January, 1921

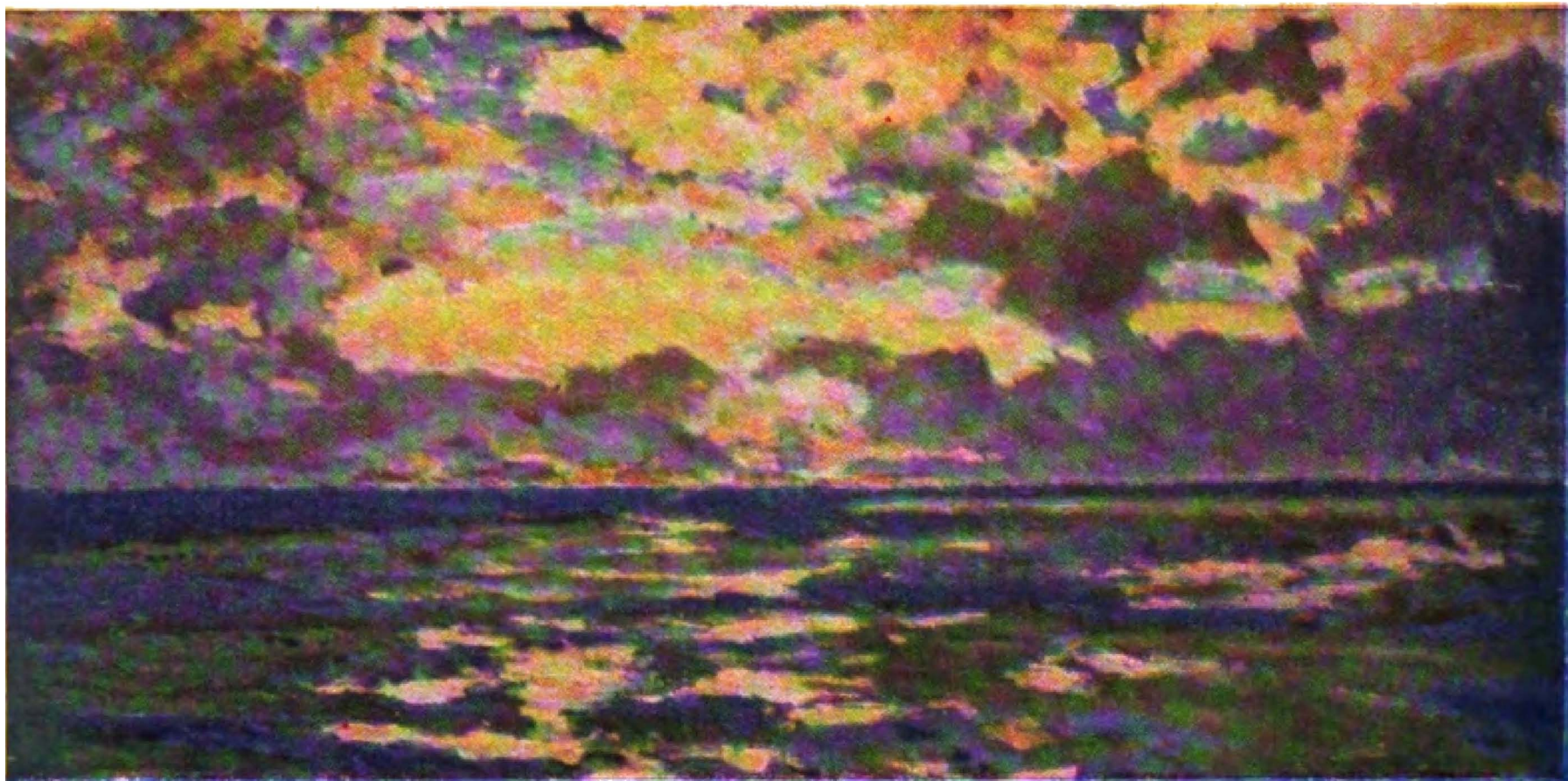
the war. And then it was that the Muse of Painting came to my rescue—out of charity and out of chivalry, because after all she had nothing to do with me—and said, "Are these toys any good to you? They amuse some people."

Having bought a paint-box, an easel, and a canvas, the next step was *to begin*. But what a step to take! The palette gleamed with beads of colour; fair and white rose the canvas; the empty brush hung poised, heavy with destiny, irresolute in the air. My hand seemed arrested by a silent



The Blue Room at Lympne.

veto. But after all the sky on this occasion was unquestionably blue, and a pale blue at that. There could be no doubt that blue paint mixed with white should be put on the top part of the canvas. One really does not need to have had an artist's training to see that. It is a starting-point open to all. So very gingerly I mixed a little blue paint on the palette with a very small brush, and then with infinite precaution made a mark about as big as a bean upon the affronted snow-white shield. It was a challenge, a



Daybreak at Cassis, near Marseilles September, 1920



The harbour at St Jean Cap Ferrat. January, 1921



Mimizan Plage, Landes. This is the earliest of these sketches, and was painted during an afternoon in the Spring of 1920

deliberate challenge; but so subdued, so halting, indeed so cataleptic, that it deserved no response. At that moment the loud approaching sound of a motor-car was heard in the drive. From this chariot there stepped swiftly and lightly none other than the gifted wife of Sir John Lavery. "Painting! But what are you hesitating about? Let me have a brush—the big one." Splash into

the turpentine, wallop into the blue and the white, frantic flourish on the palette—clean no longer—and then several large, fierce strokes and slashes of blue on the absolutely covering canvas. Anyone could see that it could not hit back. No evil fate avenged the jaunty violence. The canvas grinned in helplessness before me. The spell was broken. The sickly inhibitions rolled away.

I seized the largest brush and fell upon my victim with Berserk fury.

I have never felt any awe of a canvas since.

Everyone knows the feelings with which one stands shivering on a spring-board, and the shock when a friendly foe steals up behind and hurls you into the flood, and the ardent glow which thrills you as you emerge breathless from the plunge.

This beginning with Audacity, or being

which offers real power, if you only can find out how to use it. Moreover, it is easier to get a certain distance along the road by its means than by water-colour. First of all, you can correct mistakes much more easily. One sweep of the palette-knife "lifts" the blood and tears of a morning from the canvas and enables a fresh start to be made. Secondly, you can approach your problem from any direction. You need not build downwards awkwardly from white paper to



Long Gallery at Sutton Place, near Guildford.

thrown into the middle of it, is already a very great part of the art of painting.

But there is more in it than that.

La peinture à l'huile
Est bien difficile,
Mais c'est beaucoup plus beau
Que la peinture à l'eau.

I write no word in disparagement of water-colours. But there really is nothing like oils. You have a medium at your disposal

your darkest dark. You may strike where you please, beginning if you will with a moderate central arrangement of middle tones, and then hurling in the extremes when the psychological moment comes. Lastly, the pigment itself is such nice stuff to handle (if it does not retaliate). You can build it on layer after layer if you like. You can keep on experimenting. You can change your plan to meet the exigencies of time or weather. And always remember you can scrape it all away.

Just to paint is great fun. The colours are lovely to look at and delicious to squeeze out. Matching them, however crudely, with what you see is fascinating and absolutely absorbing. Try it if you have not done so—before you die. As one slowly begins to escape from the difficulties of choosing the right colours and laying them on in the right places and in the right way, wider considerations come into view. One begins to see, for instance, that painting a picture is like fighting a battle; and trying to paint a picture is, I suppose, like trying to fight a battle. It is, if anything, more exciting than fighting it successfully. But the principle is the same. It is the same kind of problem as unfolding a long, sustained, interlocked argument. It is a proposition which, whether of few or numberless parts, is commanded by a single unity of conception. And we think—though I cannot tell—that painting a great picture must require an intellect on the grand scale. There must be that all-embracing view which presents the beginning and the end, the whole and each part, as one instantaneous impression retentively and untiringly held in the mind. When we look at the larger Turners—canvases yards wide and tall—and observe that they are all done in one piece and represent one single second of time, and that every innumerable detail, however small, however distant, however subordinate, is set forth naturally and in its true proportion and relation, without effort, without failure, we must feel in presence of an intellectual manifestation the equal in quality and intensity of the finest achievements of warlike action, of forensic argument, or of scientific or philosophical adjudication.

IN all battles two things are usually required of the Commander-in-Chief: to make a good plan for his army and, secondly, to keep a strong reserve. Both these are also obligatory upon the painter. To make a plan, thorough reconnaissance of the country where the battle is to be fought is needed. Its fields, its mountains, its rivers, its bridges, its trees, its flowers, its atmosphere—all require and repay attentive observation from a special point of view. One is quite astonished to find how many things there are in the landscape, and in every object in it, one never noticed before. And this is a tremendous new pleasure and interest which invests every walk or drive with an added object. So many colours on the hillside, each different in shadow and in sunlight; such brilliant reflections in the pool, each a key lower than what they repeat; such lovely lights gilding or silvering surface or outline, all tinted exquisitely with pale colour, rose, orange, green, or violet. And I had lived for over forty years without ever

noticing any of them except in a general way, as one might look at a crowd and say, "What a lot of people!"

I THINK this heightened sense of observation of Nature is one of the chief delights that have come to me through trying to paint. No doubt many people who are lovers of art have acquired it in a high degree without actually practising. But I expect that nothing will make one observe more quickly or more thoroughly than having to face the difficulty of representing the thing observed. And mind you, if you do observe accurately and with refinement, and if you do record what you have seen with tolerable correspondence, the result follows on the canvas with startling obedience. Even if only four or five main features are seized and truly recorded, these by themselves will carry a lot of ill-success or half-success. Answer five big questions in the examination paper correctly and well, and though you may not win a prize, at any rate you won't be absolutely ploughed.

But in order to make his plan, the General must not only reconnoitre the battle-ground, he must also study the achievements of the great Captains of the past. He must bring the observations he has collected in the field into comparison with the treatment of similar incidents by famous chiefs. Then the galleries of Europe take on a new—and to me at least a severely practical—interest. "This, then, is how — painted a cataract. Exactly, and there is that same light I noticed last week in the waterfall at —." And so on. You see the difficulty that baffled you yesterday; and you see how easily it has been overcome by a great or even by a skilful painter. Not only is your observation of Nature sensibly improved and developed, but you look at the masterpieces of art with an analysing and a comprehending eye.

THE whole world is open with all its treasures. The simplest objects have their beauty. Every garden presents innumerable fascinating problems. Every land, every parish, has its own tale to tell. And there are many lands differing from each other in countless ways, and each presenting delicious variants of colour, light, form, and definition. Obviously, then, armed with a paint-box, one cannot be bored, one cannot be left at a loose end, one cannot "have several days on one's hands." Good gracious! what there is to admire and how little time there is to see it in! For the first time one begins to envy Methuselah. No doubt he made a very indifferent use of his opportunities.

But it is in the use and withholding of

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their reserves that the great commanders have generally excelled. After all, when once the last reserve has been thrown in, the commander's part is played. If that does not win the battle, he has nothing else to give. The event must be left to luck and to the fighting troops. But these last, in the absence of high direction, are apt to get into sad confusion, all mixed together in a nasty mess, without order or plan—and consequently without effect. Mere masses count no more. The largest brush, the brightest colours cannot even make an impression. The battlefield becomes a sea of mud mercifully veiled by the fog of war. It is evident there has been a serious defeat. Even though the General plunges in himself and emerges bespattered, as he sometimes does, he will not retrieve the day.

IN painting, the reserves consist in Proportion or Relation. And it is here that the art of the painter marches along the road which is traversed by all the greatest harmonies in thought. At one side of the palette there is white, at the other black; and neither is ever used "neat." Between these two rigid limits all the action must lie, all the power required must be generated. Black and white themselves placed in juxtaposition make no great impression; and yet they are the most that you can do in pure contrast. It is wonderful—after one has tried and failed often—to see how easily and surely the true artist is able to produce every effect of light and shade, of sunshine and shadow, of distance or nearness, simply by expressing justly the relations between the different planes and surfaces with which he is dealing. We think that this is founded upon a sense of proportion, trained no doubt by practice, but which in its essence is a frigid manifestation of mental power and size. We think that the same mind's eye that can justly survey and appraise and prescribe beforehand the values of a truly great picture in one all-embracing regard, in

one flash of simultaneous and homogeneous comprehension, would also with a certain acquaintance with the special technique be able to pronounce with sureness upon any other high activity of the human intellect. This was certainly true of the great Italians.

I HAVE written in this way to try to show how varied are the delights which may be gained by those who enter hopefully and thoughtfully upon the pathway of painting; how enriched they will be in their daily vision, how fortified in their independence, how happy in their leisure. Whether you feel that your soul is pleased by the conception or contemplation of harmonies, or that your mind is stimulated by the aspect of magnificent problems, or whether you are content to find it fun to try to observe and depict the jolly things you see, the vistas of possibility are limited only by the shortness of life. Every day you may make progress. Every step may be fruitful. Yet there will stretch out before you an ever-lengthening, ever-ascending, ever-improving path. You know you will never get to the end of the journey. But this, so far from discouraging, only adds to the joy and glory of the climb.

Try it, then, before it is too late and before you mock at me. Try it while there is time to overcome the preliminary difficulties. Learn enough of the language in your prime to open this new literature to your age. Plant a garden in which you can sit when digging days are done. It may be only a small garden, but you will see it grow. Year by year it will bloom and ripen. Year by year it will be better cultivated. The weeds will be cast out. The fruit-trees will be pruned and trained. The flowers will bloom in more beautiful combinations. There will be sunshine there even in the winter-time, and cool shade, and the play of shadow on the pathway in the shining days of June.

*A further article by Mr. Winston Churchill
will appear next month.*