

vanishing point. This is well exemplified again in a railway track. Its rails gradually meet and become lost in the distance, fig. 14. Perspective is so easily understood if we just remember *that everything in nature becomes smaller as it becomes farther removed from us*, and that all lines converge to a point or points on a level with our eye.

Now we have dealt pretty well with first—the horizon line, the vanishing points, the station point, etc., now as to their relation to a picture. In planing a picture, we must always realize that while we can see all over a country-side, we cannot possibly include it all in one canvas, hence occurs the terms picture plain as related to our extreme range of vision. We will say for example, that the circle, fig. 15, represents our possible vision without moving our head. Then the square within the circle, fig. 16, is all that we can possibly include in our composition. We cannot go outside the circle without changing our vision, so we must

find our vanishing point in parallel perspective within this square. Our next consideration is our station point. Now you know that you cannot see your feet and the horizon at the same time, so this point must be outside the picture plain. Fig. 17 will give you an idea of what is meant. The long lines represent the range of your vision, the lower of which touches the ground away in advance of the feet of the figure or observer. The horizontal line, the level of your eye, and which at its extremity, represents the horizon, the ground gradually slopes from the feet of the spectator to this level and there are found all vanishing points.

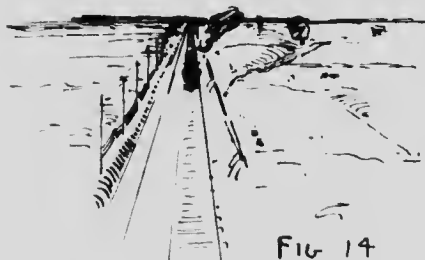


FIG. 14



FIG. 13

This paper is not intended as a scientific treatise on perspective, but simply an explanatory note to impress upon you the great necessity for the study of its principles, and secondly to help you to more readily understand the rules as laid down in the text book that is furnished you with this course. Remember