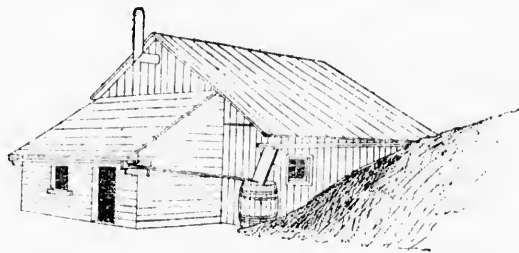


a general thing, however, there should be a variety of lines, both as to length and direction, and none of them should be unduly conspicuous unless for the purpose of leading the eye from one part of a picture to another. Long unbroken lines should be avoided. They may be broken by other objects overlying them, the lines of which run in an opposite or nearly opposite direction. When the lines of a drawing are arranged so as to balance one another, that, is the effect produced by one line or set of lines running in a certain direction is counteracted by a line or set of lines equal in quantity running in an opposite direction, the result is repose, as distinguished from excitement.

As a rule, in a group one object should be more conspicuous than the others, and the others made accessories to it. In this way the interest is centred in this object and the result is more satisfactory than when three or four objects are equally con-



space available here, yet a few remarks bearing upon it may be made, which will serve to enable the student to select his objects with regard to their pleasing forms, and also to treat them in such a way as to make them appear on paper to the best advantage.

It may be stated in the first place that an old object is more picturesque than a new one of the same kind, be it a rock, tree, fence, house, animal or man. Nature if allowed to operate upon an object will make it picturesque even if its form is not pleasing, though an object whose form is pleasing will become picturesque sooner, and in a given time will become more picturesque than one whose form is not pleasing. Nature's work is to break up long straight lines and broad masses of color, to round off sharp corners, and generally to undo the work of man and thus bring it into harmony with her own productions. There is no such thing



FIG. 37.

spicuous and it is impossible to decide which one gives the picture its character.

To sum up the hints given, we have appropriateness, suggestiveness, balance of lines, and concentration of interest, and these will be sufficient for the purposes of this book.

It has perhaps been noticed by many of the students into whose hands this book may have come, that drawings of objects made in accordance with the principles explained in the foregoing pages, no matter how correct they may be as to outline, are not perfectly satisfactory, inasmuch as they are stiff and inelegant and are not what may be called pictures of the objects they represent. They possess little or none of the quality of picturesqueness which should be embodied in all pictures.

Just what constitutes picturesqueness in an object or a group of objects could not be properly explained in the small

as lack of harmony in Nature, and all her forces seem to be brought to bear upon outside objects to make them equally harmonious as to form and color. Broadly stated, Nature's work is a process of decay, and it will be instructive to look more closely into the matter and see how this work of decay makes an object, such as a building, picturesque.

One of the parts of a building to yield first to the work of decay is the ridge of the roof. It will probably after a number of years commence to sink in the middle if it is unsupported there, and, the rafters remaining rigid, the walls are forced out of perpendicular. It may be that one of the ends of the building will give way first and allow the ridge to sink in that part, forcing the walls farther apart and forming a triangular opening at each side of the end wall. This forcible separation of the walls at the corners will be likely to make irregular gaps and cracks in the walls if they are made of brick or stone, and if they are of wood,