

outline as in your judgment is particularly striking and characteristic, and so that it will cause your sketch to impart a clear idea of the form of the object. To do more prevents the possibility of a broad effective treatment of the subject when it is being finished up, as it crowds a drawing with little details that escape the eye in Nature, excepting on closer inspection of its features than requisite for the ends of representation, and which, therefore, are not usually such as it is desirable to depict. Nevertheless, on making regular studies from Nature, copy very faithfully whatever is at all peculiar about the outline appearance of an object, since those who do so obtain a knowledge of characteristics of appearance that prove highly useful, when designing anything similar to objects they have once imitated minutely.

Observation, likewise, should be directed towards the picturesque features of all that you may see when out on a sketching, or even ordinary ramble. For Nature is a storehouse, always open to the artist, of the richest and most varied materials suitable for his work; and to refuse to enter and avail yourself of her treasures, when the portal is invitingly left open with hospitable intent, is to manifest an indifference to art that promises badly for the chance of achieving success in its pursuit. In fact, the true artist never misses an opportunity of advancing himself in any available way; and richly is he repaid for his energy and determination, not merely by their consequences as regards his productions, but in his enjoyment of existence, which becomes marvellously increased by continuous converse with Nature throughout a life devoted to communion with her, for the purposes of portraying her truly matchless charms.

9. Modifications of proceeding, deviating from the foregoing routine, are admissible; but the adoption of them is not to be recommended to the student until he understands perspective, has had considerable practice in sketching, and can work perfectly according to rule. They are likewise such as will suggest themselves to the mind, after a while; and although there can be no objection to the judicious employment of them, yet that may lead, if not guarded against, to the gradual formation of a habit of drawing in a careless, *tricky* manner—a habit that is certain to place a student, at the best, but on a level with the mass of slovenly artists whose ambition is limited merely to obtaining a livelihood by the practice of art, and never rises to the desire of achieving success for the pleasure of so doing.

The principal modification practised is that of endeavouring to represent more, than according to rule, can be properly represented in one drawing or sketch. On attempting it, the effect may be rendered not glaringly opposed to Nature, by causing the lines denoting a series of actually parallel lines to converge towards a common V.P., or by proceeding as consistently as possible with the principles of perspective; while the practice of it has its fitness when strict imitation of a scene is not requisite, and a certain license in making one object appear to be either more or less prominent than it actually appears is desirable.

10. The amount of finish that should be put into a sketch next claims attention, and depends upon the circumstance whether the sketch is to imitate form alone, or form and effect combined.

If the sketch is to represent form only, then but so much finish should be employed as will suffice to bring out the form into its true proportions, relative bearing, and character; or to make the small appear small, the large to appear large, the round to seem round, etc.

If the sketch is to represent forms and effect, then (after the forms have been carefully depicted) on the parts of your sketch, corresponding with those parts of your subject where you see an *absence* of strong distinct light, work in a very slight shading tone of color, or pencil, and as rapidly as possible, that the effect before your eye may not change sufficiently to create confusion of purpose in your proceedings. In succession, according as you see darker and darker masses of shading, or local color, about your subject, imitate them quickly to the best of your ability, so as gradually to work up darker and darker masses of shading on your sketch, judiciously reserving, however, some portions of the middle distance, and especially of the foreground of your drawing, for working upon, in specific imitation of the surface of objects.

But more cannot be said here on this subject, than that to produce Nature semblances the rules and principles of effect, given in Section IV. of this work, should be observed; whilst the pencil or brush should be frequently and carefully employed in depicting the surfaces of objects, until the imitation of them, in every respect, becomes as perfect as the skill of the artist student can render it.