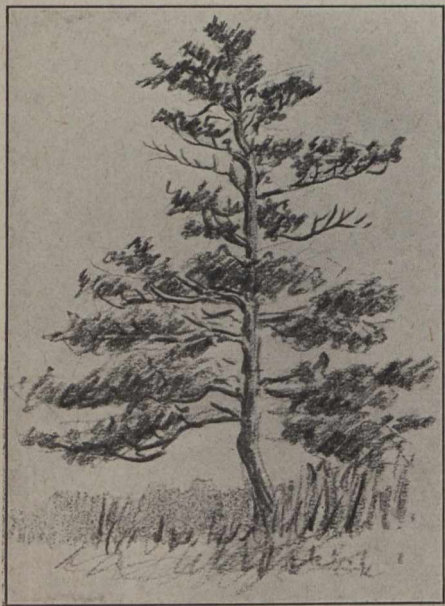


verandas, archways, barn doors, store fronts, ruins, panoramic views, street scenes.

Very little difficulty should be experienced in making sketches of this nature if the horizon line and vanishing points are first determined and marked on the paper. In fact very little can be done unless this is attended to at the very beginning.

3. BARNYARD DETAILS.—Wagons, carts, wheel-barrows, farm implements, sap kettles, wood piles, fences, gates, watering troughs, pumps, wind mills.

Drawings of this nature should be very carefully constructed. It may often be necessary to make several sketches from different view-points to show the construction of an article. Details like these are often very useful in making landscape compositions.



4. STREET DETAILS. Letter boxes, lamp posts, stone walls, water fountains, monuments, hydrants, street cars, automobiles.

These often present interesting perspective problems.

5. WATERSCAPE DETAILS.—Rocks, bridges, docks, boats, row-boats, canoes, sail boats, tugs, light-houses, reflections.

6. RAILROAD SCENES.—Trains, stations, trucks, signals, switches.

7. SKIES.—Sunsets, cloud effects, moonlights.

Sketches of this nature are better worked up in colour. Enough of the ground or of the objects below the sky line should

be put in to show the relation in value between the sky and ground and to give added interest and emphasis to the sketch. Moonlight studies should be carefully observed and if possible outlined in pencil. They may then be worked up in colour the next morning. Colour work should never be attempted in artificial light.

After the preliminary training in drawing details from Nature the student should be ready to try his hand at out-door composition. A knowledge of the principles of composition will be essential for work of this kind. Landscape composition is the arrangement of the material presented by Nature. The aim is to make an interesting pattern of