

medium at hand and for the purpose of providing a store of valuable material and information for future use. Out-door compositions are purely creative. They provide suggestions and subjects for pictures which may be "worked up" later in the studio or school room.

The best time for the student to begin the study of out-door effects is on a bright sunny day when there are well-defined shadows. Later the more sombre effects of a grey day or twilight may be attempted.

The student who works out of doors should never be at a loss for a subject. He will find beauty and interest at every hand. A slight change in position or a change in the character or position of the light will suggest new possibilities and never-ending subjects. Following is a list of subjects which may suggest some of the things to look for.



The list is by no means exhaustive and is intended merely to open up the possibilities of out-door work. Only *one* subject should be selected for each sketch.

1. TREES.—Trees with and without foliage, groups of trees, branches, tree trunks, tree stumps, logs.

In sketching trees the student should aim to note the characteristic shape, the masses of light and shade, the tone relations and the general effect rather than details..

2. ARCHITECTURAL DETAILS.—Houses, factory buildings, small buildings, parts of buildings, shops, woodsheds, drive sheds, hen coops, dog kennels, pigeon and bird houses, log huts, tents, towers, chimneys, spires, belfreys, gables, roofs, dormer windows, windows, porches,