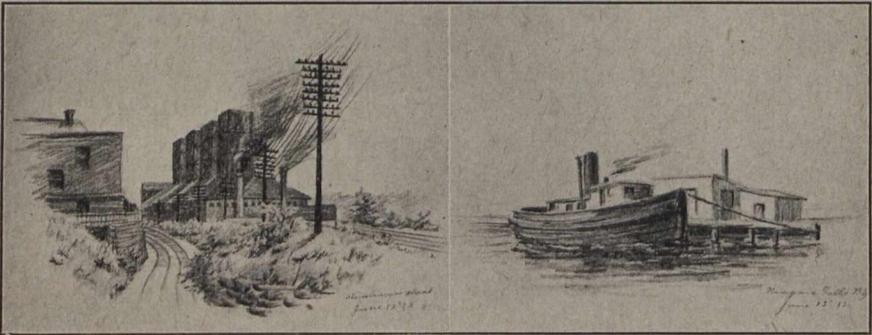


Out-door Sketching

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THERE is, perhaps, no branch of our Art work more interesting and instructive than out-door sketching. It opens to both the teacher and the pupil a field of ever-changing interest and untold possibility. As an introduction to landscape painting—the only wholly creative art—preliminary out-door sketching is absolutely necessary.

Very few materials are required for a beginning. In fact the pupil is advised to limit the number to as few as possible. At first a 3B pencil and a small loose leaf pencil sketch book are sufficient for almost any exercise. Some of Nature's effects are very transient and have to be noted immediately. There may be no time to unpack an elaborate



kit before starting to work; and yet there are some who would not think of noting an effect unless provided with the regulation camp stool, easel, and sunshade. When the student becomes proficient in handling the pencil, crayon or pastel and, later, water-colours might be substituted.

The student should be able to adapt himself to a new condition at a moment's notice. Every interesting effect should be noted. If the sketch book is not handy a piece of wrapping paper or the back of an envelope will serve the purpose. It is said that Reynolds carried home on his thumb nail the sketch for his first oil painting.

Out-door sketches may, for the sake of convenience, be divided into two classes, sketches of details and sketches of compositions. Detail sketches are made for the purpose of gaining facility in the use of the