

# HOLIDAY SKETCHING

## THE ART OF ILLUSTRATING



**DURING** the hot summer months, when studio work seems out of the question, the artist turns naturally to out-of-door sketching and study. In the case of a student freed from the routine of daily classes involving necessary grind at the drudgery of one's chosen profession, it proves a more effective as

well as a more congenial recreation to change the character of work undertaken, rather than to lay aside pencil and brush altogether, for the time being. The majority of our art students spend the summer months in the country, among the mountains, in pleasant rural districts, or by the river or seashore, and sketching will usually form their principal occupation and enjoyment. Now, broadly speaking, sketching may be considered as of two kinds. The first is done more or less perfunctorily, whether for study or amusement; the second is undertaken with a definite object, to gain material which shall prove useful in that branch of art to which the present or future aim may be directed.

**T**HE ambition of very many students turns nowadays toward illustration work, and truly in their case a summer holiday cannot be better employed than in trying their apprentice hand at work which possibly may for the present be beyond their scope to undertake successfully, but which will prove an excellent training if taken up in the right spirit and with the truest aims. The tendency of school study, excellent and indispensable as it is, tends somewhat to train the average pupil in conventional methods, and requires to be supplemented by work which shall develop originality, and give scope to the imagination. Each individual student should endeavor to see and interpret nature independently.

**A** FIELD of work that contains many possibilities, is the illustration of children's books. But to achieve true success in this line demands the exercise of the highest and best qualities of an artistic temperament. In the first place, in order to appeal to a youthful audience it is necessary to possess a direct simplicity in dealing with one's subject. Children and child-like, not childish, natures come nearest to a true understanding of the mysteries of creation. A further quality desirable is an imagination which is able to invest all living things with an individuality and a meaning of their own in the great order of things. Very dear to the hearts of lads and lassies are those stories which have for personages in their drama birds, flowers and insects, with a background of sunshine or storm, forest, dell or glade. The pictures illustrating such a tale ought all to be made out of doors where the incidents might have actually happened, and where indeed, as the pencil travels over the paper and the living things come and go in the sunshine, it needs but very little imagination to weave endless fancies and quaint conceits, winning readily from Nature herself the material in poetry, prose and picture for a dozen books for little folks.

**A** GAIN, there lies a fruitful mass of material for illustration in the multitude of fairy tales and folk-lore which are the heritage of every nation, and which, existing as they do under various forms in almost all known countries, may be regarded as sufficiently universal in character to find their legitimate setting amid the scenes in any land. Although fewer in number than those of the old world, local tales and traditions, such as that of Rip Van Winkle, do exist even in America. Whatever may be said of the matter-of-factness and the materialism of the age, the fact remains that romance and idealism, whether in art or literature, does not fail to find an appreciative audience. The form in which a book or article is gotten up contributes more than the average amateur supposes, to the result of success or otherwise. Rules cannot be given, and even general hints will not prove of much avail unless the artist personally have the requisite decorative instinct, but every detail of arrangement is worth careful consideration and thought, it being no less a part of the artist's business to study the due relation of letter-press and illustrations, than to make the drawings adequate interpretations of the text. The methods of reproduction for illustrative purposes are, of course, numerous. When colored drawings are attempted it should be remembered that each added tint increases the expense of producing the plates. Some of the most effective and most popular illustrations in recent years have been made in outline with the pen, either in brown or black, and colored in flat washes, only a very few tones being used, but these few being employed to the utmost advantage.