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GEOMETRICAL AND PERSPECTIVE  
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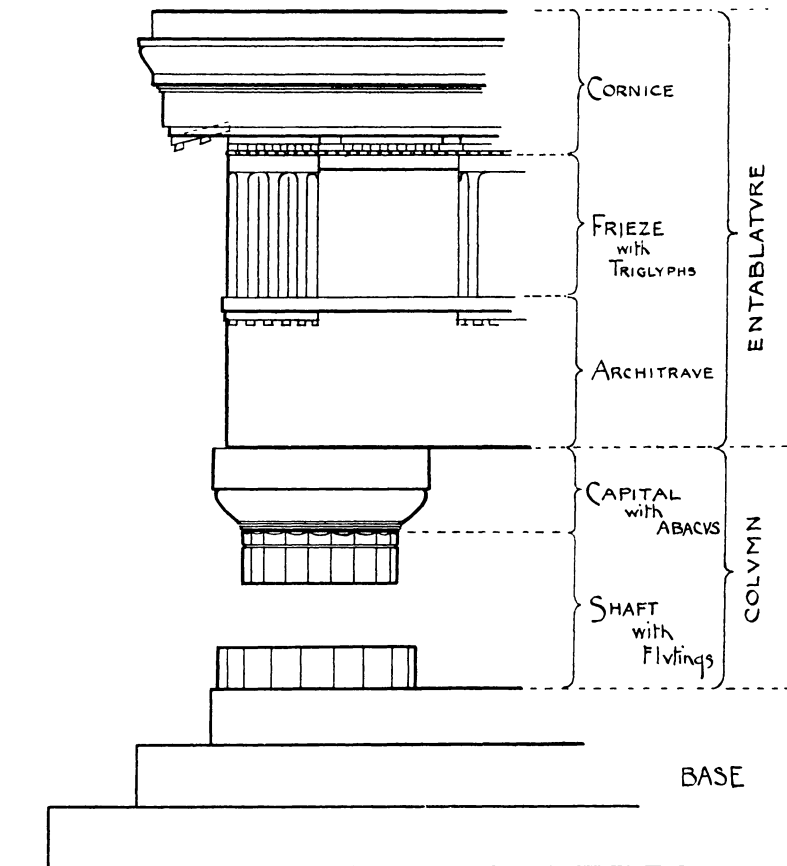
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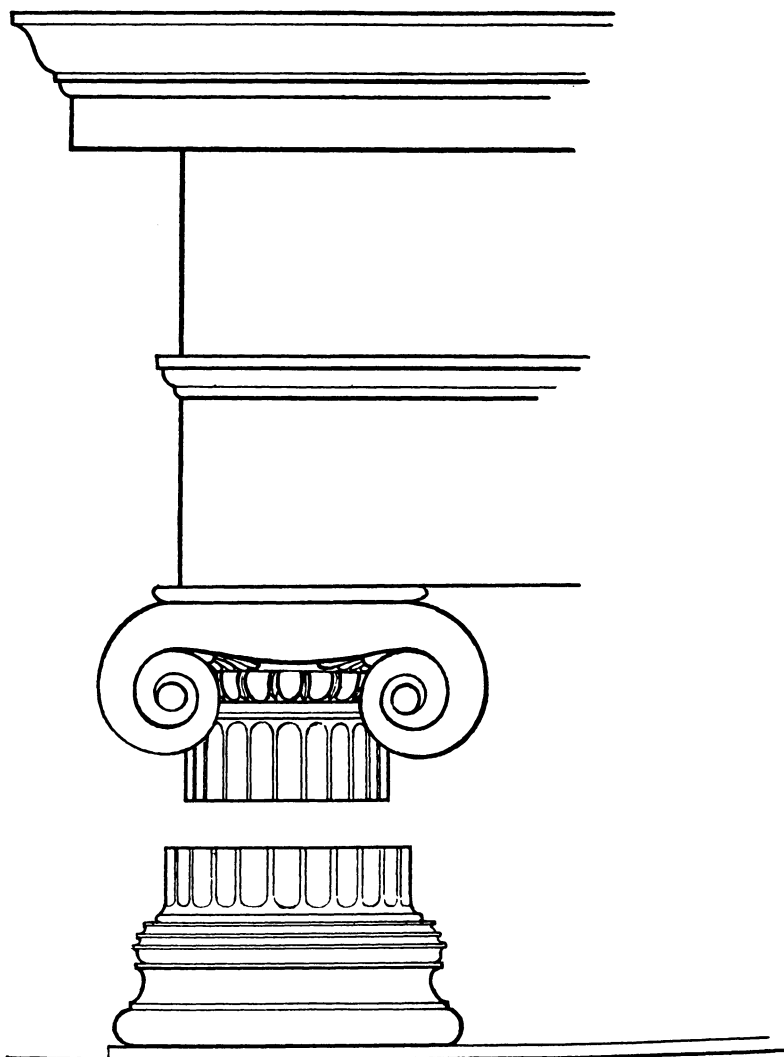
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# MODEL DRAWING GEOMETRICAL AND PERSPECTIVE

WITH ARCHITECTURAL EXAMPLES

BY

C. OCTAVIUS WRIGHT

Art Master's Certificate (Board of Education)

AND

W. ARTHUR RUDD, M.A.

Late Scholar of St John's College, Cambridge

(Assistant Masters at Abingdon School)

*ILLUSTRATED BY OVER 300 DIAGRAMS*

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at the University Press  
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## PREFACE

**L**ONG experience in the teaching of Model Drawing has convinced the authors that the use of the ordinary apparatus of the art—the cube, the sphere and other formal geometrical models—fails in most cases to arouse the interest of the student or to inspire him with the imagination which is essential to the development of artistic talent.

An experiment was made in the employment of architectural forms with the customary models, and the success which has attended this experiment has encouraged the authors to a systematic treatment of the subject, and to its presentation through this volume to a larger public.

Although in the present treatment of the subject there will be found an undercurrent of suggestion of the historical development of architecture, the work is not intended to be an architectural text-book. If it is found to be of value in presenting in an interesting form the theory of correct drawing, and in acting as an incentive to original work, the object of its production will have been attained.

Apart from its use of architectural forms the book contains several new features. No measuring points are employed. Useful perspective tests are introduced which with a little practice can be applied with facility, and should be of great benefit to the student in his more advanced work. The authors believe that the perspective treatment of the circle is quite new, and they have found that pupils can use the method with ease and advantage. Comparisons of representations on changing picture planes are given, and their relative advantages are discussed. Frequent opportunities are afforded for sketching from memory. Free use is indicated of tracing-paper in observation work, and of clay in modelling.

C. O. W.

W. A. R.

*June 1916.*

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‘To distinguish between correctness of drawing and that part which respects the imagination, we may say the one approaches to the mechanical, and the other to the poetical. To encourage a solid and vigorous course of study, it may not be amiss to suggest, that perhaps a confidence in the mechanic produces a boldness in the poetic.’

Sir JOSHUA REYNOLDS  
(13th Discourse).