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RUDIMENTARY AND PRACTICAL TREATISE

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ON

PERSPECTIVE FOR BEGINNERS;

SIMPLIFIED

FOR THE USE OF JUVENILE STUDENTS AND AMATEURS
IN ARCHITECTURE, PAINTING, ETC.;

ALSO

ADAPTED FOR SCHOOLS AND PRIVATE INSTRUCTORS.

Fourth Edition,

REVISED AND ENLARGED.

БИБЛИОТЕКА
МОСКОВСКОЙ ДУХОВНОЙ
АКАДЕМІИ.

BY GEORGE PYNE, ARTIST.

EIGHTY-SIX ILLUSTRATIONS.

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INTRODUCTION.

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IN the course of twenty years' extensive practice as a teacher of drawing, the Author has frequently had considerable difficulty in making his juvenile pupils comprehend the necessity for and the value of a knowledge of Perspective. Many works have appeared, proposing to enable the student and the amateur to instruct themselves in this indispensable branch of the Art of Painting; but the Author has never yet met with one that has appeared to him well calculated to accomplish so desirable an end. To furnish amateurs, and especially young ladies, with the means to acquire, by themselves, a knowledge of Perspective, sufficient to enable them to make agreeable sketches from nature, without sacrificing too much of the time that must be required for other occupations, has been the object of the Author. In the little work he now puts before the public, his principal endeavour has been to avoid every possible difficulty—every superfluous line. It is addressed to those who require a simple and comprehensive knowledge of Perspective, to enable them to avoid committing any of

those gross errors, so constantly to be observed in the works of those entirely ignorant of it. He strongly advises all desirous of drawing from nature to make themselves masters of the modes here given for drawing various forms, so as to be able to apply them mentally in sketching from nature. It is universally admitted, that sketches made by those who draw by their eye, having at the same time a thorough knowledge of Perspective, produce more agreeable paintings than those who draw entirely by rule. To demonstrate to the juvenile student the value of a knowledge of Perspective, let him examine the cut at the end of this Introduction, as also that at the end of the First Part. The first is a correct representation of a double cross in perspective, drawn, as it would appear, when quite new and perfect; the latter (which is drawn over the same outline) is intended to represent a similar cross in an ancient and dilapidated state. The student will perceive that the perspective drawing looks formal and uninteresting, while the other has an agreeable and picturesque appearance, though perfectly correct. The art of painting is to represent objects in nature as they appear to the eye; but if any lines, either from time or accident, have lost their perpendicular or horizontal direction, great care should be taken in the representation of them, that they are so drawn as not to appear like faulty Perspective, but as the result of time or some other cause. It is the absence of formality that constitutes picturesque form.

The Second Part, which is entirely new, and written

for this Third Edition, carries the student still further, and opens to view all the requisite acquirements for a perfect knowledge of the art of Perspective. This edition will be found to comprehend all the principles, with simple representations, to enable the learner by ordinary application to execute perspective drawings with facility.

