

THE ARTIST'S ASSISTANT. 33

D, extend your compasses, and turn the arch  $g g$ ; and with the same extent, placing one foot in C, describe the arch  $h h$ ; join the intersections with a perpendicular from  $i$  to  $k$ ; next, place one foot of the compasses in  $i$ , sweep the arch  $L L$ , and without altering them, set one foot in  $k$ , and describe the arch  $M M$ .

8. *Another method for an oval. See fig. IX.*

Draw a given line  $A D$ , and with the compasses extended, placing one foot in  $B$ , with the other turn the circle  $e e$ ; then, without altering your compasses, on the line  $A D$  in the supposed point  $C$  sweep the circle  $f f$ , and through the points  $g g$ , where the two circles intersect, draw the perpendicular  $h i$ ; then fix your compasses with one foot in  $h$ , and extend them so as to describe the arch  $k k$  to the lower extremities of the circles; then, with the same extent, with one foot in  $i$ , sweep the arch  $l l$ , to join the upper extremities.

By these examples it will appear, that an oval of any form or size may be constructed at pleasure, only taking care always to fix the compasses equidistant from the given line  $A D$  in the perpendicular  $h i$ .

PRACTICAL EXAMPLES in PERSPECTIVE.

1. *To draw a square pavement in perspective. See fig. X. and XI.*

Suppose your piece of pavement to consist of sixty-four pieces of marble, each a foot square. Your first