

REALGYMNASIUM

ZÜRICH

III. KLASSE

Lehrplan des Zeichensunterrichts  
an  
Realgymnasium in Zürich.<sup>1)</sup>

I. Klasse: Zeichnen ständiger Naturformen, einfaches Flachzeichnen verschiedener Motive, namentlich geschlossener Still- und Landschaften nach Vorbildungen des Lehrers an der Handtafel. 2 Stunden pro Woche.

Anatomisch-klassischer Unterricht.

II. Klasse: Körperliches Zeichnen nach dem Modellstuhl, nach orientierten Skizzenbüchern, nach architektonischen Einzelformen und nach natürlichen Gegenständen. Fortsetzung des Zeichens nach dem Flachschnitt. 2 Stunden pro Woche.

Anatomisch-klassischer Unterricht.

III. Klasse: Zeichnen nach dem orientierten Apparatbild in Umriss, Umrissen, dann nach dem orientierten plastischen Modell und nach ständiger plastischer Darstellung mit Angabe der Betrachtungsrichtungen. Fortsetzung des Zeichens nach dem Flachschnitt, namentlich historische Lehrsätze und polytechnische Darstellungen. 2 Stunden pro Woche.

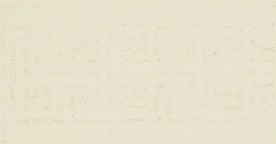
Zum II. und III. Klasse, zum Theil Übergangs- und Einzelunterricht.

<sup>1)</sup> Das Realgymnasium in Zürich ist ein neues Realgymnasium mit 4 Lehrklassen, welche den I. Klassen der städtischen Mittelschulen entsprechen.

Darstellung des Unterrichtsganges

in

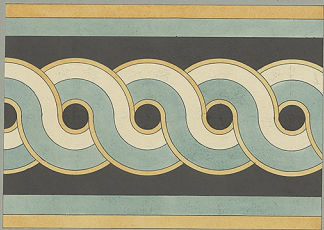
Klasse III.



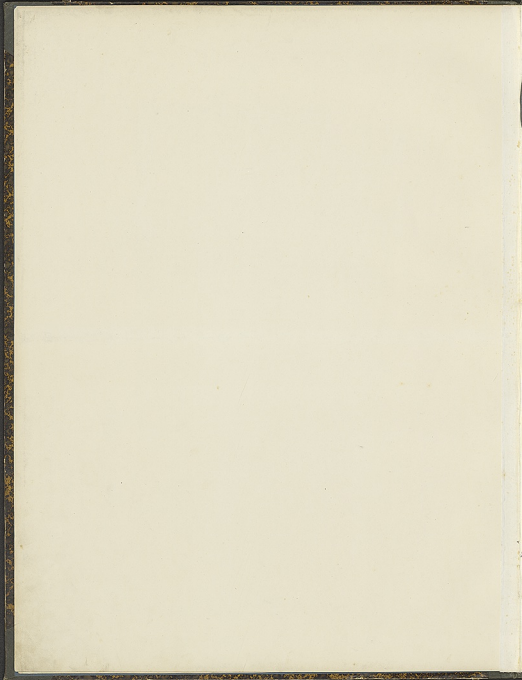


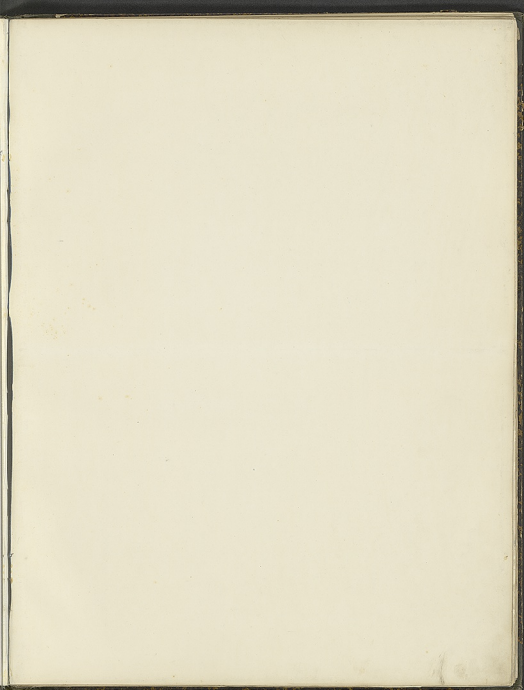


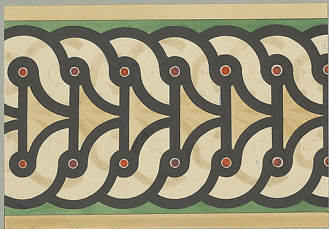
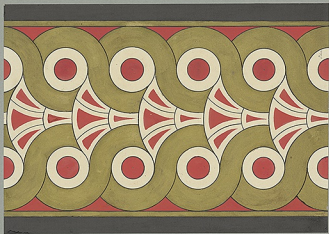
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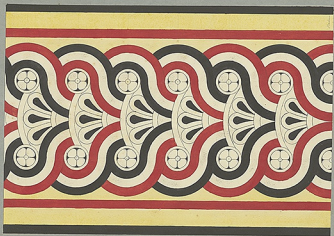


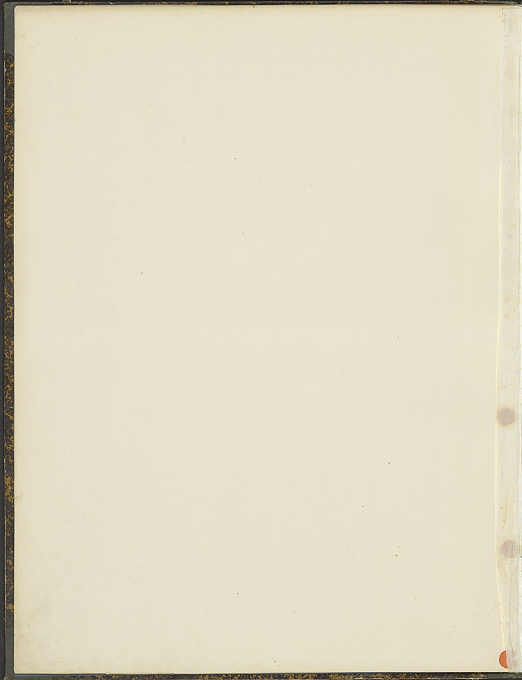
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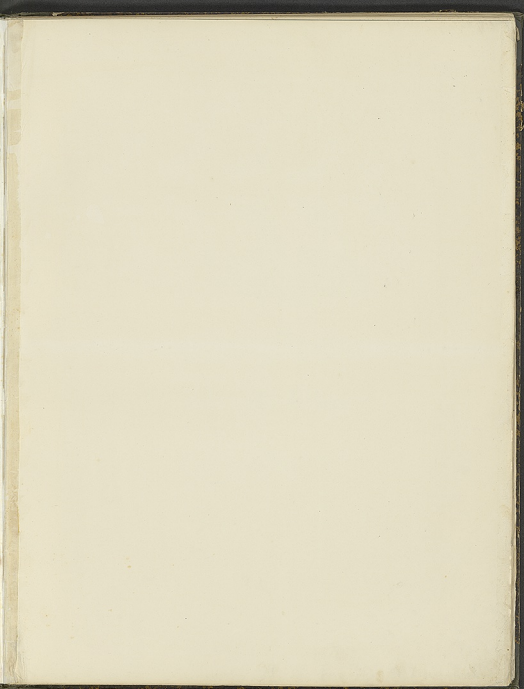




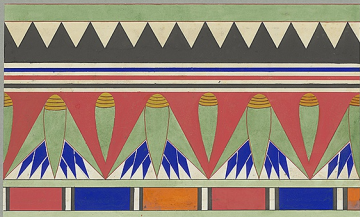












Polychromie  
Zürich

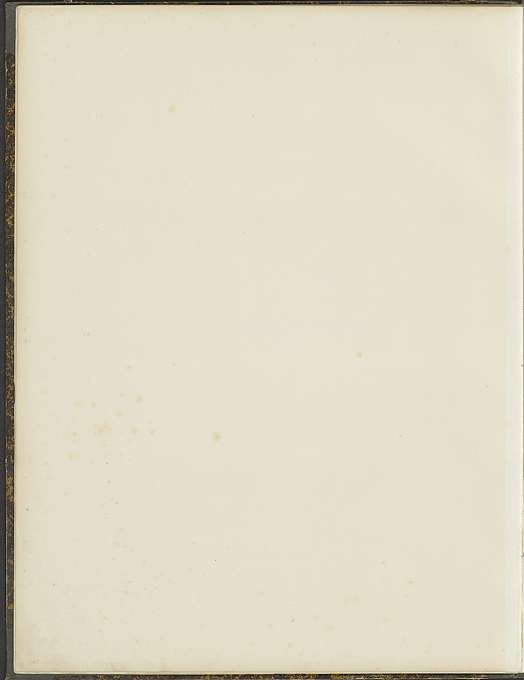


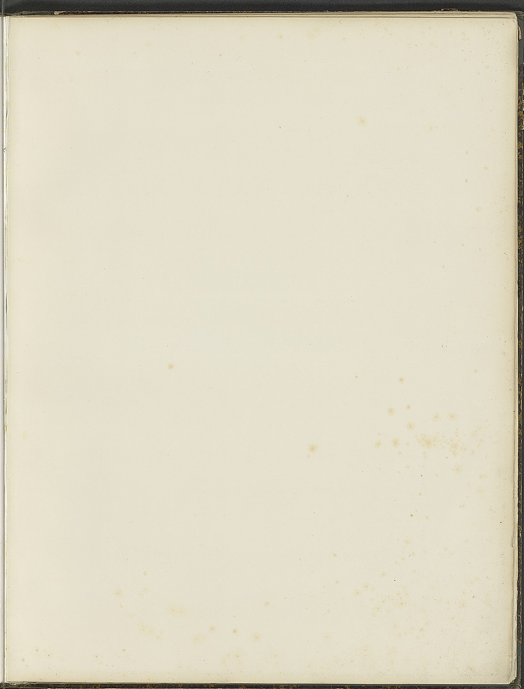


Designstudien  
Zürich



Designstudien  
Zürich







*And now, looking at the "Pineapples"  
in their place, here.*

# 1. 100.

Indyana  
2014



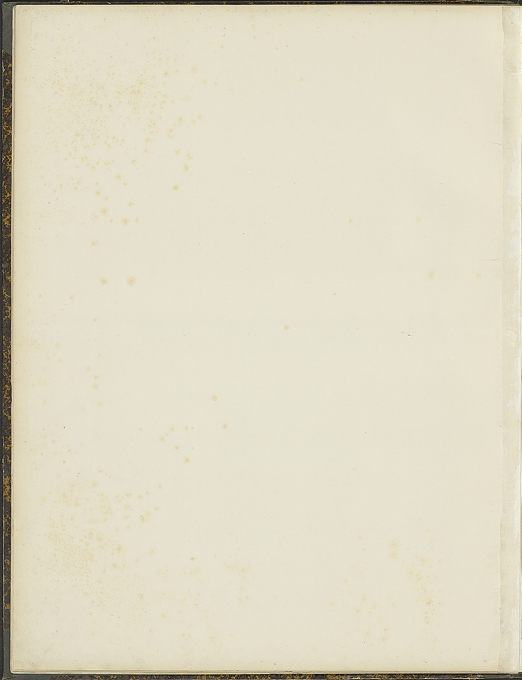
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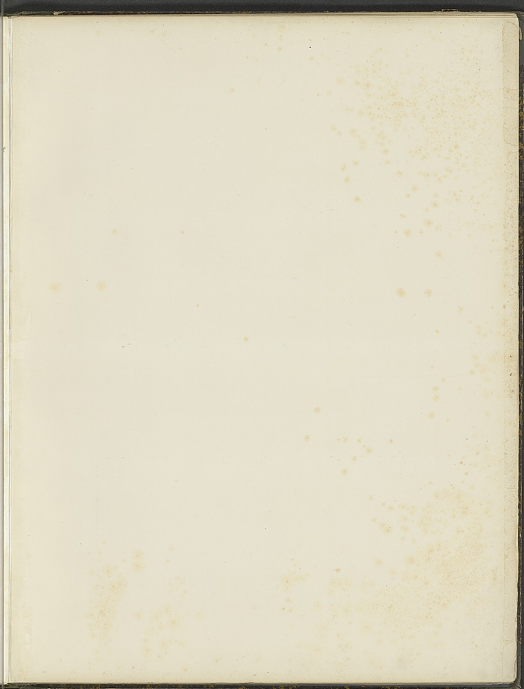
Indigunstan  
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Indigunstan  
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Decorative  
Panel



Panel

Decorative  
Panel

Decorative  
Panel



Fig. 10. 10.

*Les Arabesques de l'Alhambra*







*After the design of the artist.*

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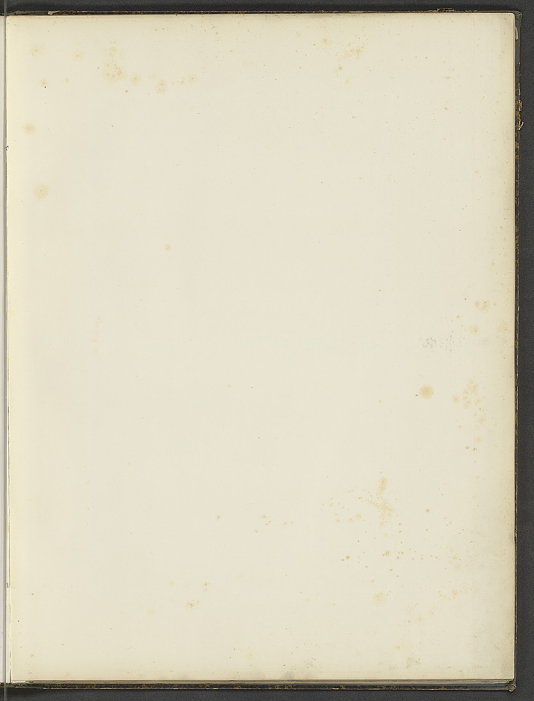
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1. Arabesque, No. 100

1850

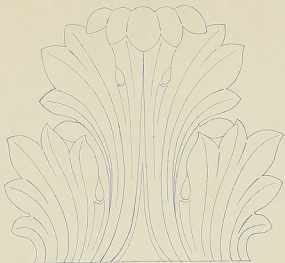
1850

1850



1850

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Kirsch 11/21/12

Nach dem Modell

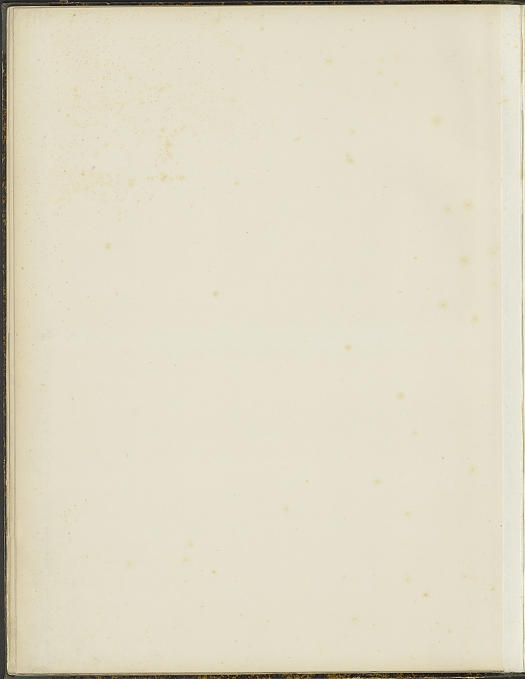
11 Prof. A. Kaspermann



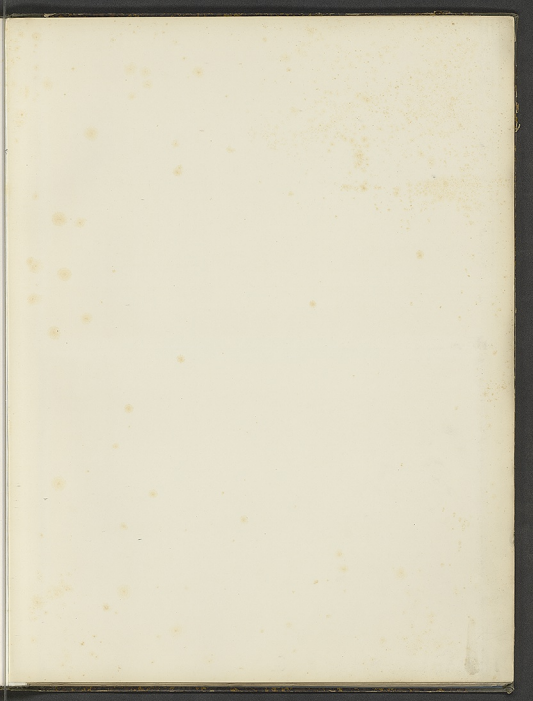
Kirsch 11/21/12

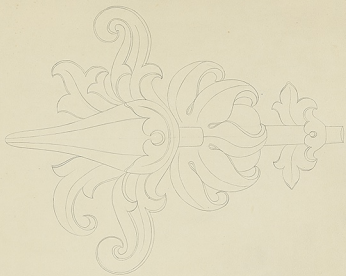
Nach dem Modell

11 Prof. A. Kaspermann





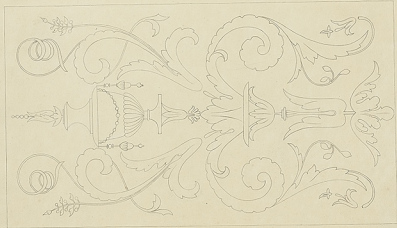




Handgezeichnet

Agnes  
1860

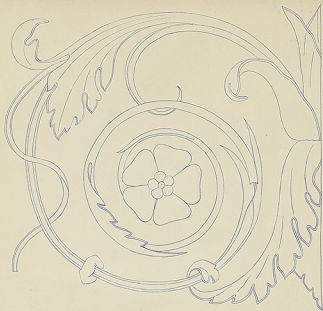
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Handgezeichnet

1860

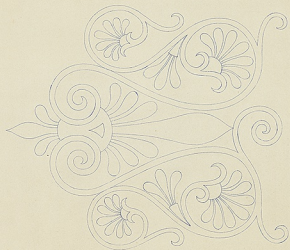
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Designs  
1893

Book 1000000

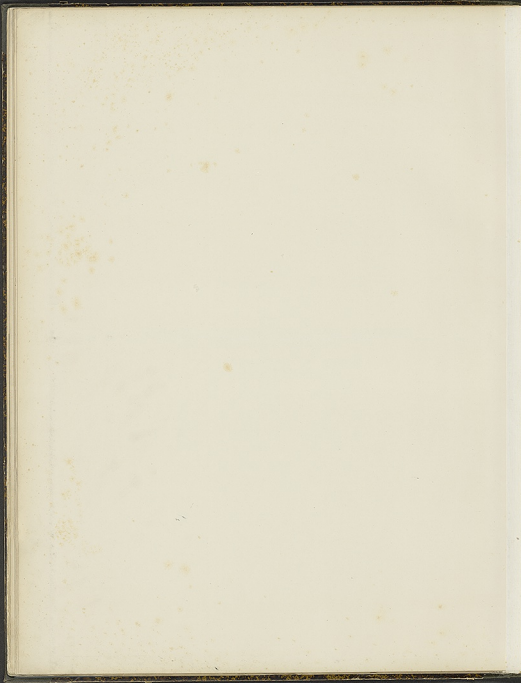
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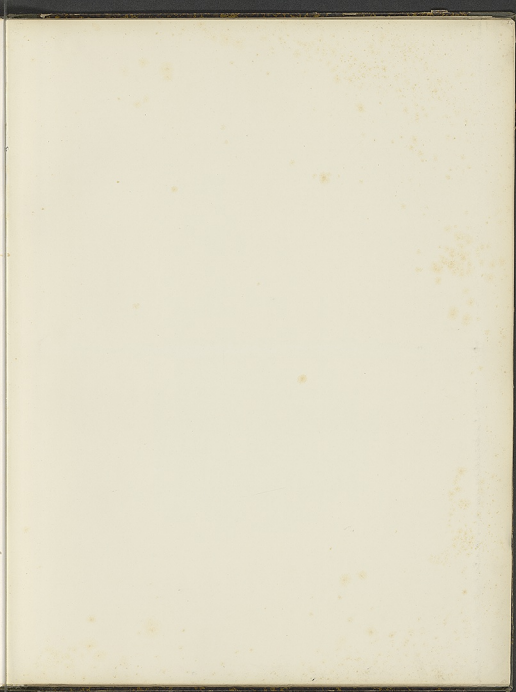


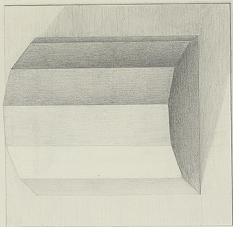
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Book 1000000

10



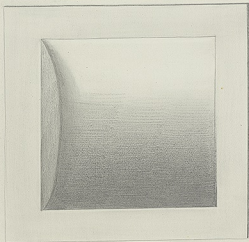




1. 1/2  
The end  
The end

1005

1844

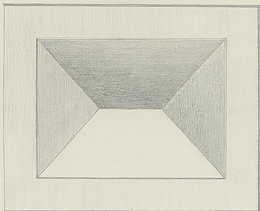


1. 1/2

1005

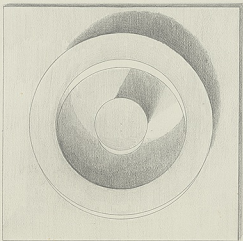
1844

A. Schreyer



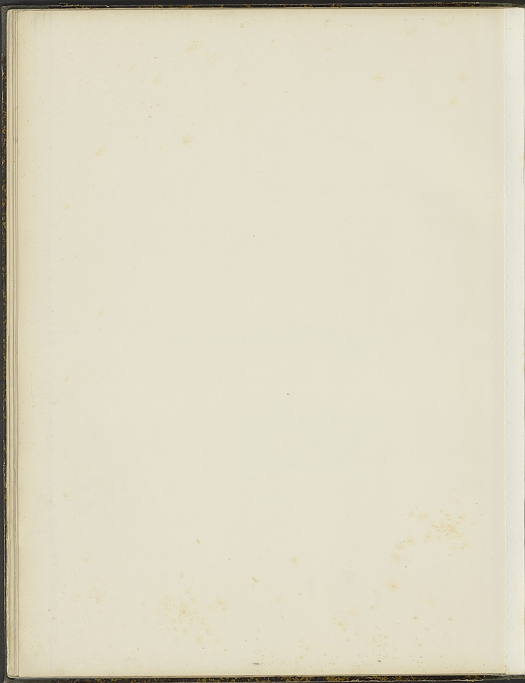
Richard Smith

A. Schreyer  
1872, II, 11

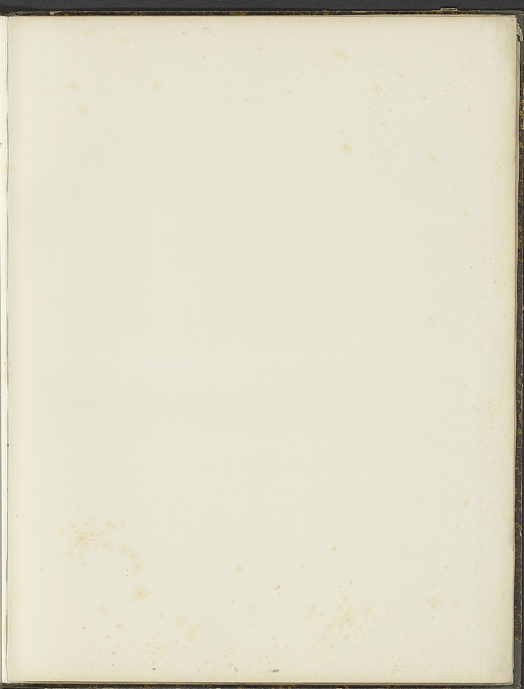


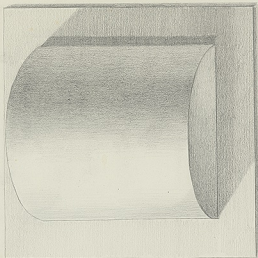
Richard Smith

A. Schreyer





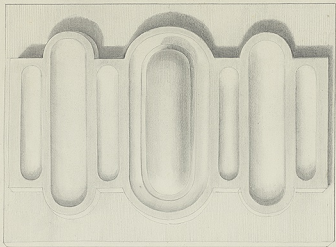




*Arch. des. Modell.*

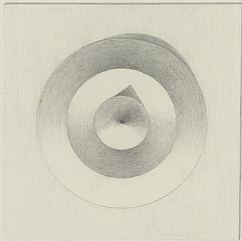


*Arch. des. Modell.*



*Andreas Schinkel*

*1800*

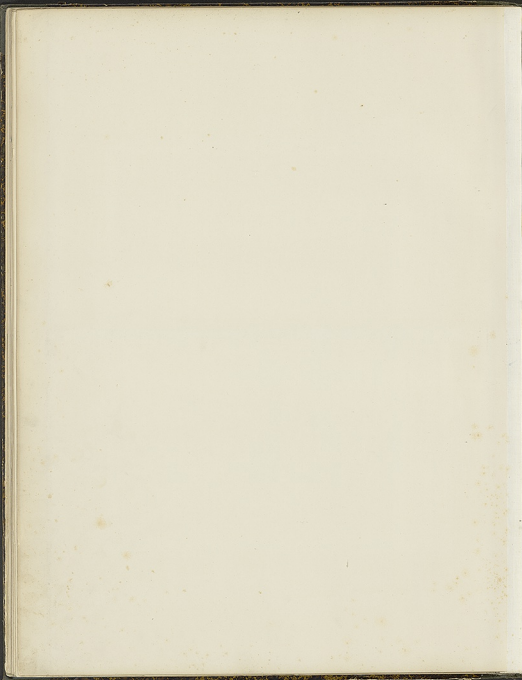


*Andreas Schinkel*

*1800*

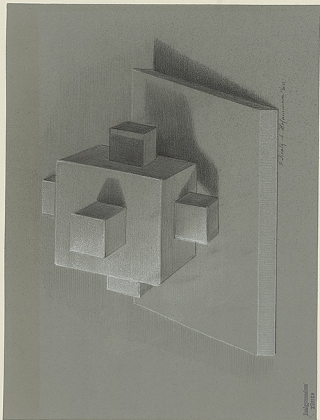
*Original*

*Andreas Schinkel*







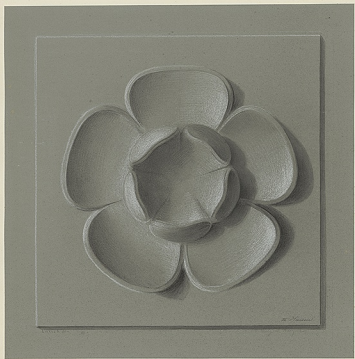


Study of the Form of the Book

J. J. Moore



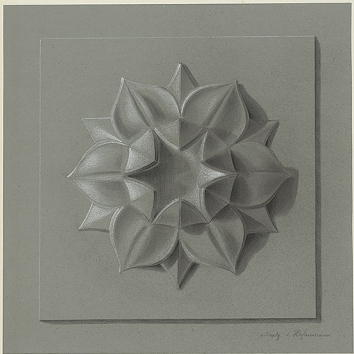




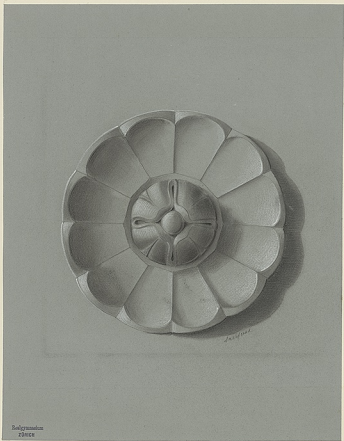
*„Rosa“ von M. B. 1888.*







*Arch. des. Hoffm.*



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2000

*Beljazzan - 2000*

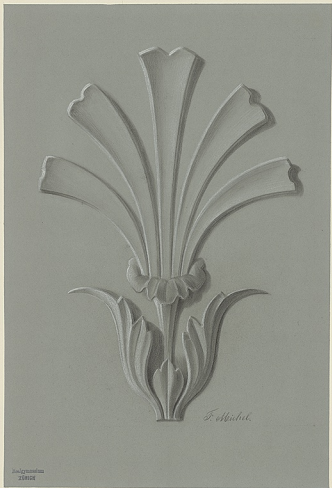
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*Arch. Draw. - Bechtel*

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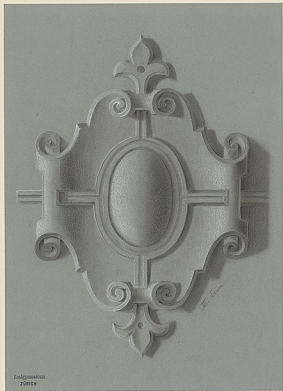
Nach dem Modell.



*Arch. - Scott.*

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*J. G. Smith*





*Archiv des Herbar.*

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