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STUDENT'S MANUAL
OF
FASHION DRAWING

♦ ♦ EDITH YOUNG ♦ ♦

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STUDENT'S MANUAL OF FASHION DRAWING

Thirty Lessons with Conventional Charts

BY

EDITH YOUNG

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Director of the Albert Studio of Fashion Drawing, Albert Business
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at the Young Women's Christian Ass'n, Newark, N. J.*

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INTRODUCTION

Many young people, who have a desire to draw, are much interested in fashion drawing and wish to take up the subject without any preparatory instruction in art. They thus bring to the study practically no knowledge of fashions and very little knowledge of drawing. Successful instruction for such classes must necessarily follow a very definite and carefully worked-out plan. The first steps must be very simple, and the succeeding steps must follow in a carefully selected order and in easy stages, with numerous illustrations and ample opportunity for drill on fundamentals.

The author of this manual has had much experience in teaching pupils of the limited preparation suggested, in connection with her classes in fashion drawing at the Young Women's Christian Association and the Albert Business College, Newark, N. J. The text sets forth in detail the course of instruction which has been followed with these classes and which has been found to give the quickest and best results. Fundamental principles are carefully explained, but the author's aim has been not so much to offer a discussion of methods in fashion drawing as to provide the means for practice in applying these methods. The pupil will learn best by carefully following directions and by constant practice. The manual is to be used as a guide.

In this connection it should perhaps be stated that the plates given in connection with the lessons are not supposed to be artistic or "pretty." They are conventional charts illustrating the subject. As such they are very "set," because in this way the meaning can be made clear

with few lines. Merely copying these charts will not make the pupil a fashion artist. They are illustrations intended rather to teach the pupil *how to study*. Every chart is fully explained, and as each illustration is important, it must be mastered as it is encountered. Any part skipped will cause trouble later on. After the student has drawn all figures understandingly, in a conventional manner, he should make original drawings, using these principles and pictures as guides, but putting feeling and grace into his work.

After studying each lesson carefully until it is fully understood and making drawings for the same, study the fashion papers and find the subjects that you have learned. In this, select only pen and ink illustrations, as they are line drawings and are clear cut; photos and wash drawings are too vague for the beginner.

In the fashion field, the artist may use a picture as a model and from it construct an original figure which may be dressed in any costume.

Make a collection of pictures. Save all fashion papers, newspaper clippings, advertisements, cards, etc. Place these in boxes, keeping them sorted; that is, figures in underclothes and the nude in one box, newspaper clippings in another, decorative work, such as dealt with in Lesson XXX, in another, etc. Begin right now to save, then when you get to the lessons on the back and on sitting figures, you will have something to work from. The cry has been so often, "I can not find any back figure in underclothes." Do not let this happen to you.

In drawing, the pupil is urged to heed

the following suggestions: When beginning to draw, use a blunt pencil point with plenty of lead exposed, at least one-third inch. For fine work, such as faces, hands, details, etc., use a very fine point. I can not be too emphatic about this. So many drawings are poor for the simple reason that a dull point is not the proper tool for fine lines. To save time, sharpen your pencil often on an emery pad.

For the main part of costumes, a fine point is not good; have plenty of lead exposed and do not try to draw with the wood.

When you use an eraser, build as you rub. Erase the old lines often, allowing them to show, and on these indistinct lines make your drawing better. Use a soft rag or feather duster to clean off the specks. After drawing for a time, rest the eye, as the eye becomes stale with close watching. View your picture at a distance, reverse it in a looking-glass, turn it upside down.

A diminishing glass helps in detecting errors.

Learn to criticise your own work, and let others criticise it for you, even if they are not artists. A novice will often see a defect that you have passed over. Be on the lookout for anything that will help you in your study, be it a picture, a book, or gowns themselves.

Learn to trust to your eye, but if you are not satisfied with results, use the following measuring system to true up your work: On a piece of cardboard, one inch by four or five inches, mark off at the top a measurement of the model, say one-half head. Below this mark make another mark the size of one-half the head of your figure. See how many times the first measurement goes into certain parts on the model. Use the second measurement on all corresponding parts on your drawing.

EDITH YOUNG.

NEWARK, N. J., 1919.

DRAWING MATERIALS

For Pencil Work. Drawing board (or baking board); drawing tablet; medium soft pencil (H. B.); soft eraser; thumb-tacks; emery sharpener; penknife; soft cotton rag; portfolio; pencil holder; note book.

For Ink Work. Bristol board (plate finish) or pen and ink paper; hard pencil eraser; ink eraser (be careful of its use); two pen holders; two No. 170 Gillott pens; two No. 290 Gillott pens; one stub-pen; bottle Higgin's drawing ink (waterproof); small camel's hair brush (for ink); one sheet of tracing paper; one sheet of blotting paper.

For Water-color Work. Illustration board; sable hair brushes (No. 2 and No. 6); water colors in one-half pans as follows: Yellow ochre, gamboge, (x) indian yellow, (x) rose madder, madder brown, (x) light red, crimson lake, vermilion, orange vermilion, Payne's gray, Vandyke brown, burnt sienna, raw sienna, burnt umber, raw umber, (x) sepia, (x) Hunter's green, (x) Hooker's green (No. 1 and No. 2), ultramarine blue, cobalt, Prussian blue; tin box to hold more than these colors; lamp black (in a tube); Devoe's show

card white (in a jar); Semple's white (in a jar).

There are many more good colors. The colors marked (x) may be omitted for the present. Greens can be mixed.

Useful Articles. Magnifying glass; diminishing glass; T-square; ruler with metal edge; ruling pen; compass; ink compass; art gum (to clean drawings); fixatif (to spray charcoal and pencil drawings); atomizer; small piece of blue glass (to study drawings through); kneaded eraser (for pencil or charcoal work); plumb line; raw potato (to clean pens); crayon pencils, No. 1, 2, 3, B.

When ruling a line in ink, place the ruler wrong side up along the pencil line, hold very steady and rule with the ruling pen. If a wide line is required, draw two lines and fill in between them with a brush or ruling pen.

Shaded drawings in black and white are rendered in pencil, charcoal, crayons, crayon pencils and oil or water color paint.

There are many kinds of papers in white and color. The student should try experiments with these papers, although certain papers are prepared for certain mediums.

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STUDENT'S MANUAL OF FASHION DRAWING

LESSON I

THE DRESS FORM

In taking up this lesson the student must remember that a good form is the foundation for all succeeding lessons. No matter how pretty a dress or design is, if it is placed on a "dumpy" figure, it will have no style whatever.

In this lesson we first learn how to draw a layout for the form, which consists of two ovals, Fig. A, then how to place the form on this layout. In the next lesson we dress the same form in a very simple dress.

A form must have good proportion and style. A form leaning forward, or making a bow, as one might express it, is not stylish, neither is one with too large a bust and a tiny waist; nor one with high, square shoulders.

In this lesson we learn how to draw a form for a long dress, and as the styles change, the length of the skirt may be shortened. The waist goes into the skirt two and one-half times, the shoulders are thrown back, the sleeve is thrown out, and the skirt hangs straight down from the waist, flaring at the bottom. For a scant skirt do not flare as much as for a full one.

This form is used for dressmaker's sketches, and for any dress to be placed on a lay figure.

When the dress is on the human figure, action comes in play and a complete understanding of these lessons will enable the student to draw the human figure in a variety of positions, and also to dress the figure in a variety of costumes. The best

way to begin the study of this and all succeeding lessons, is to read all points relating to a certain figure (of course beginning with Fig. A), without looking at the lesson plate; then take a hard pencil, or a dull point of some kind, re-read the instructions, going over the lines of the figure with the point, according to the directions. Make careful note of the direction of the lines, and form a mental image of the figure by imagining that you are drawing it.

Next select a sheet of drawing paper, and with a soft pencil (medium), draw Fig. A as directed below. Follow the way explained; the student will find progress much easier and quicker by proceeding as directed than by trying some other way.

TO DRAW THE FORM

Make the drawing somewhat larger than the copy, placing the figure in the center of the paper. This may be done by getting the proportions and measuring to see just where to begin the drawing. Leave a little more margin at the bottom, than at the top.

Draw line 1, which is a very slight horizontal curve up, then lines 2, 3, 4, 5, 6 and 7 as marked on the lesson plate. Line 2 is thrown out for the bust, and line 3 is thrown in at the waist, which throws the shoulders back. Lines 4 and 5 cross lines 2 and 3 at the waist, at first curving out for the hips, then curving in to the bottom

of the skirt oval. Line 6 (center line of waist) follows line 2, not literally, but taking the general direction, getting straighter as it reaches the waist line. Line 7 (center line of skirt) runs straight down from line 6.

Make the drawing a three-quarter view, which shows the front, side, and one sleeve of the dress. In this position one may show a design on the outside of a sleeve or on the side of a dress.

Practice this figure, doing it many times. When you feel confident that you understand all that has preceded and can draw Fig. A with snap, take up Fig. B which is the dress form placed on Fig. A.

Proceed with Fig. B in the same way, going over the lines and studying out the principles described below. The light lines are the lines of Fig. A and must be kept until the *form* is completed. Always keep the center line until the dress is finished.

As already pointed out, the waist goes into the skirt two and one-half ($2\frac{1}{2}$) times. Put on the collar above line 1, not too high and not too low, but just high enough to get good curves on the shoulders. Allow this distance at the bottom of the skirt oval. Be sure to make the collar three-quarter view, as is the waist and skirt. The center line of the collar is vertical, like the sides of the collar.

The collar goes into the shoulders three (3) times and is about the same height. The lines of the collar curve down, as does the waist line, but the bottom of the sleeve curves up. In the back view this order is reversed, as is explained in Lesson II. The collar and waist lines curve up, and the bottom of the sleeve curves down.

Note how line 2 is cut into for the chest (line 8), which comes out to the bust. This piece, cut off of line 2, may be used for a far sleeve, if a sleeve is to be drawn. For a sketch of a dress one sleeve is sufficient, a sketch being used to show how the dress is made. When drawing for

reproduction, it is well to have two sleeves on a dress.

Get good curves on the shoulders, connecting the collar with the ends of line 1, and do not show too much of the inside of the collar and the bottom of the sleeves. Make the ellipses graceful, not pointed at the ends, and show the thickness of the goods by not connecting the lines.

There are three planes at the waist: the front, and two sides. You observe but little of the far side in a three-quarter view. This is true of the collar also. These three planes on the waist run into each other, forming a graceful curve. The planes on the collar do the same.

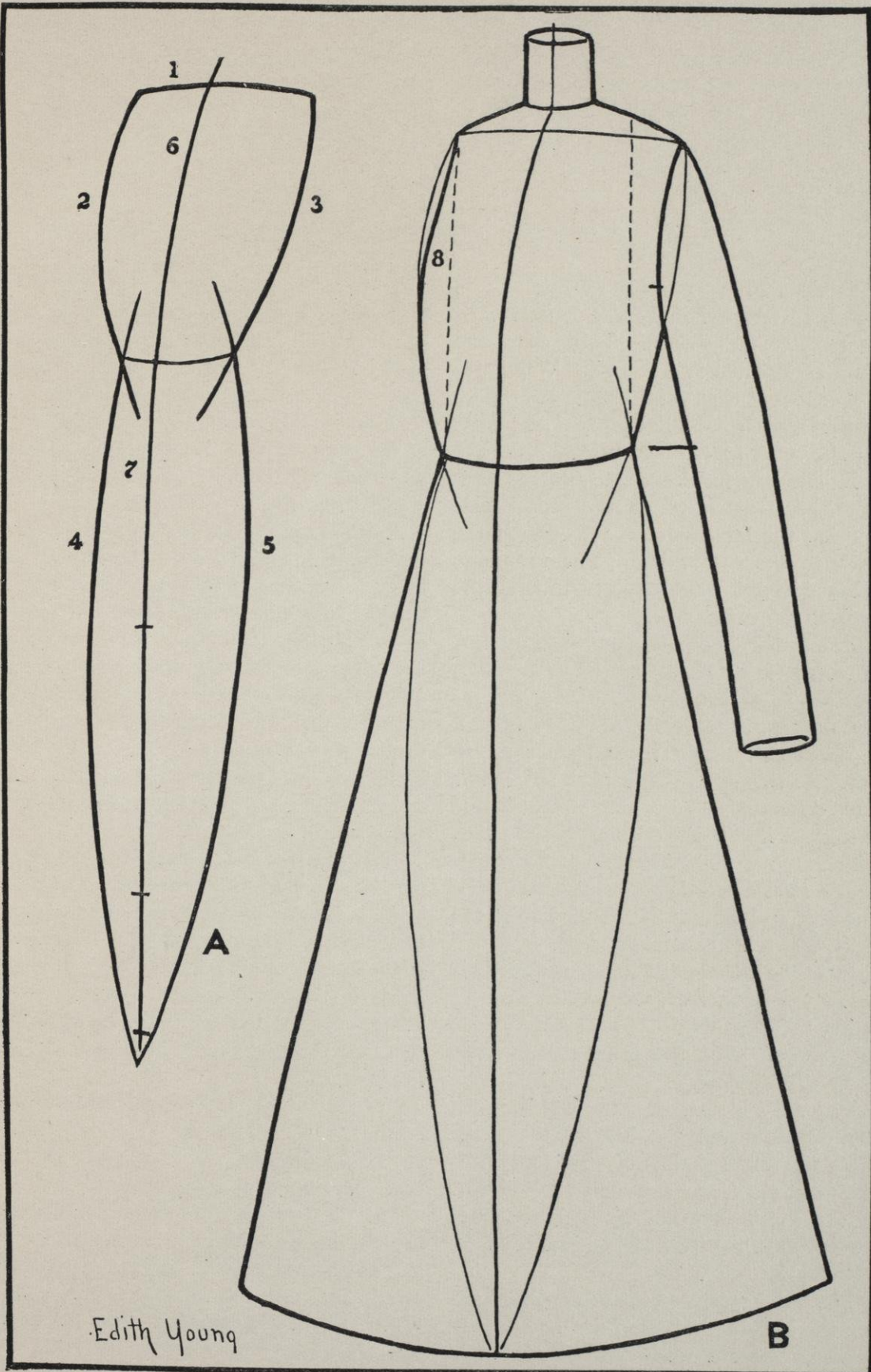
Put the skirt on with a flare, coming out at the hips (not in), and be sure to make a graceful curve on the bottom of the form. Remember that the waist, skirt, and collar are all three-quarter view.

Throw the sleeve out (curving very slightly in, to take away the stiffness). The upper half of the sleeve is somewhat larger than the lower half, the bend coming opposite the waist line. This makes the length of the upper part of the sleeve equal to that of the lower part.

The armhole has a slight plane on the shoulder and from there it curves slightly towards the front, but do not hollow the armhole too much. Be sure to throw the sleeve out. The armhole is not as large as one would suppose by the drawing, as the sleeve touches the waist after it leaves the armhole. Note the cross line where the armhole goes under the arm.

To test the accuracy of your form, drop the dotted lines from the center of the near shoulder to the end of the waist line. This line must be vertical or parallel with the edges of your paper. Drop the dotted line from the end of the far shoulder to the other end of the waist line. This line also must be vertical.

If you have followed all directions carefully, you will have a good form on which any costume may be placed.



THE FORM READY FOR ANY COSTUME

LESSON II

TO PUT THE DRESS ON THE FORM

Study Fig. C by going over it with a point, as directed in Lesson I, until it is thoroughly understood. Then draw the form as directed in Lesson I. When you feel confident that your form is good in all respects, with light lines, place the dress on the form as directed below.

Decide how far down the V in the neck opens, and mark off on the center line, curving the far side of the V around the neck to the center line. The near side takes a slight reverse curve around the neck to the center line.

Remember, in dressing up a form that *it is oval*, and the lines *must follow the form, and not be drawn straight*. Draw just as few lines as possible, *in the right direction*.

Women's clothing opens from right to left. As this dress opens past the center line, continue the far side of the V past the center line to the opening of the waist, which follows the center line of the waist.

The skirt opens directly under the waist opening, and follows the center line of the skirt, which hangs straight down.

Place the belt one-half above and one-half below the waist line, curving the lines to follow the waist line. The sides of the belt are vertical. This belt is flat and does not show the opening.

The waist blouses over the belt in front, and extends past the belt at the sides. Note the slight change of direction where the waist opens and goes under the blouse. If the waist were not bloused, the lines would follow the form and go into the belt, showing its full width.

Place all buttons on the center line, having the buttons the same size and evenly spaced. After a while the student's eye

will be able to judge distances; until then it might be well to measure from the center of one button to the center of the next button, marking each center with a dot. Around these dots draw the buttons.

Note the large buttons at the bottom of the page. Draw the top of the button and then the bottom; in this way the student can obtain better curves.

A flat round button has a small shadow underneath, darkest at the bottom. A high, round button casts a shadow like a sphere. To obtain this draw the round of the button, then draw another round the same size through the center of the first one, blackening the part underneath the button. The buttonholes may be drawn with one or two lines, but must be opposite the center of the buttons, and run straight out to the left of the drawing (as you face the figure).

The turnover collar is sewed on at the top of the high collar and flares at the bottom. Make the collar open in the center and curve it around the neck. The chemisette opens past the center line. Note all guide lines drawn through the turnover collar, cuffs, and center of pocket, also at the ends of the buttonholes and between the pockets.

The cuff, which follows the bottom line of the sleeve, curves up. It is sewed on at the bottom and flares slightly at the top. Do not flare too much.

Put the pockets on at the right height for the hands and keep them the same size and about an even distance from the center line. As the far side is lost somewhat, show a little less of it than the near side.

Note how the flaps of the pockets extend past the pockets, and how both pocket and flap extend past the skirt on the far side. Be sure to make the pockets the right size for the dress.

Next comes the fullness of the skirt. A skirt cut with no fullness at the top and much fullness at the bottom—like the lesson plate—must be a flare skirt. However, this is not the point to be illustrated. The idea to be grasped by the student is how to draw fullness which goes in and out of the bottom of the skirt. In Lesson III we shall learn how gathers at the top of a skirt are drawn.

XX is the edge of the fold and hangs straight down to the bottom of the dress form. X is where the fold touches this line. O is on a line with X, but the skirt being full, O appears farther back. Draw so, gradually bringing the bottom line of the dress out to the next X, etc. The hem follows the bottom line of the dress, not of the form. The opening of the skirt runs down to X, the nearest point. O is back.

All stitching must be evenly spaced, an even distance from the seam, and not too near it. On the left of the skirt the stitching is drawn on the hem, on the right side the way to draw is explained. Until the student can judge distances, measure from X up to the top of the hem, which is the same width as from O to the top of the hem. Mark with dots at these points and between them, and draw light lines through these points. When you are convinced that the hem follows the bottom line of the dress, draw the stitching.

If the skirt is not as full in places, X and O will run together, as illustrated on the right side of the skirt. To do this once in a while will make a more graceful drawing.

Note where the three principal wrinkles come on the sleeve.

As an application of this lesson, cut out of a fashion paper a pen and ink drawing

(about six inches in height) of a simple dress illustrating what you have learned in this lesson; a dress with collar, cuffs, belt, pockets, stitching, buttons, and fullness at the bottom. Cut off the head, feet and hands, as the dress is all you need. Draw a three-quarter view form facing the same way as the clipping, and dress it in this dress, using the principles learned, not merely copying the lines. Do not bend the arms. Draw like Fig. B.

Learn how to draw the form facing the other way and dress it in a simple dress. If you find this difficult, take a sheet of tracing paper, trace off Figs. A and B of Lesson I, turn this tracing wrong side up and you will have the form facing in the opposite direction.

THE BACK FORM

It is not necessary to repeat in every lesson details as to how to study, as the student is expected to remember and apply all previous lessons on each new lesson. Take each lesson slowly, learning it completely, then proceed to the next one.

The back form is drawn sometimes full and sometimes three-quarter view. In this lesson we take up the full back in detail, but a small three-quarter back view is illustrated in the upper right-hand corner of the lesson plate. The center line in this view is vertical and at one side of the middle of the drawing. The near armhole is hollowed in and the far armhole is lost. Study the full back (Fig. E) at first and later draw the three-quarter view.

Draw layout D for full back, drawing the lines in order, 1, 2, 3, 4, 5, 6, 7. The student can see for himself just what these lines do. Do not make the waist too small. Remember that the waist goes into the skirt two and one-half times and that the center line is in the middle of the drawing, and runs straight down.

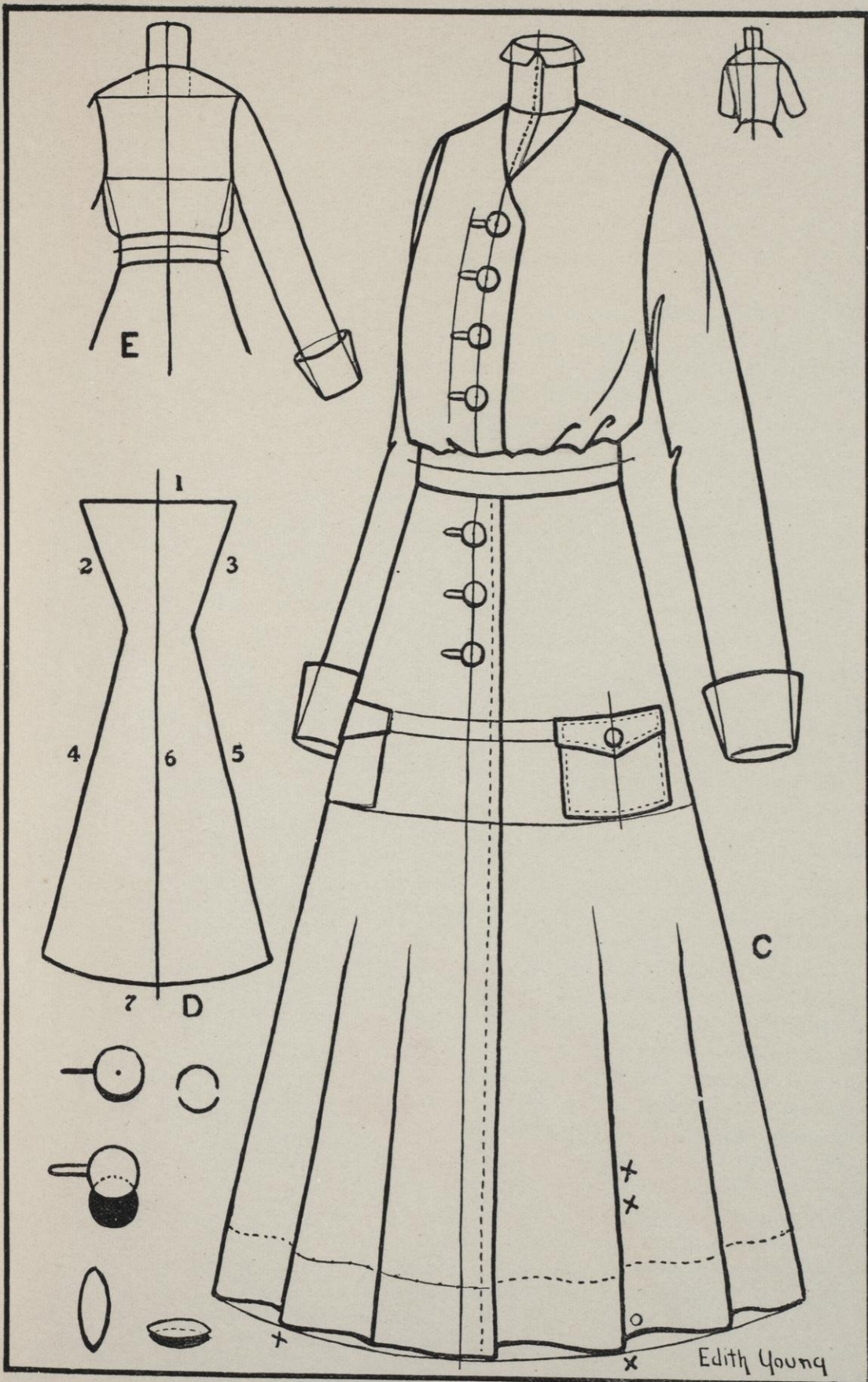
On layout D draw Fig. E, placing the

collar above line 1, a little higher than in the front view, and connect the ends of the collar with the shoulders. The collar and waist lines curve up, but the bottom of the sleeve curves down. The top of the cuff follows the bottom line of the sleeve, exposing the inside of the cuff.

The armholes must be the same size

and opposite each other. Do not hollow the armholes too much. Throw the sleeve out (curving *very slightly out*, to take away the stiffness). This is the reverse of the front view, which curves slightly in.

The waist is full in the front as shown by the blouse at the sides, but the back is perfectly plain and tight.



FITTING A SIMPLE DRESS ON THE FORM

LESSON III

THE SIDE-PLAITED SKIRT

Lessons III and IV are devoted to skirts and it will be well for the student to thoroughly master these, as any part slurred over will cause trouble later on.

Fig. *F* is a combination of a side-plaited and a box-plaited skirt. *The student is expected to draw two skirts and not combine them as done on the lesson plate.*

Begin with the side-plaited skirt (Fig. *F* which is a full front view). Draw the form, being sure to make a graceful ellipse at the top, and after placing the belt as directed in Lesson II, mark off at the waist the size of the center box-plait, the sides of which are an even distance from the center line. Decide upon the width of the side plaits, which must be in good proportion to the box-plait, and on each side of the box plait mark them off, being sure to have all the plaits the same width. From these points draw lines down, flaring slightly until they touch the bottom line of the skirt form. Each plait will touch this line at X, the nearest point O is back, draw so, as in the skirt with fullness at the bottom (Lesson II), but make each plait a sharper point than in the gathered skirt. The deeper the plait the farther back O is from X. The plaits are wider at the bottom than at the top. Not being stitched down, they open somewhat after leaving the belt.

THE BOX-PLAITED SKIRT

After drawing a complete form for this skirt and placing the belt as directed before, draw the front box-plait, marking the size at the waist. On each side of this front plait, mark off the distance between

it and the next plait, then the size of the following box-plait, which must be the same width as the first one, until all the plaits are marked at the waist. Draw all lines down until they touch the bottom line of the form, flaring slightly as in the side-plaited skirt. You will observe that each box-plait has two XX's, and a very gentle curve up between them. The star (*) is the distance between the box-plaits, and is back, the same as O. This star line curves up, and the deeper the plait the higher the star line is from X.

For both box-plaited and side-plaited skirts be careful to make the plaits even at the bottom and at the top, and if your lines are straight the width between the top and the bottom will also be even.

THE OVER-SKIRT (LONGER IN THE BACK)

To the student with untrained eye the lines of an over-skirt, panier, and puff seem very confusing, but after studying and drawing the three figures G, H, and I, the literal meaning of the lines will be understood, and the student will be able to use this knowledge to great advantage when sketching from a costume.

In Fig. *G*, for example, one side of the over-skirt is plaited and the other side is gathered. It will be well for the student to make two drawings and not combine them as on the lesson plate, thus deriving more practice upon the subject.

This over-skirt is longer in the back than in the front, consequently it shows the under part of each plait.

The under-skirt is sewed on at the waist and flares. Note the guide lines of the

under-skirt as they run up to the waist line.

The over-skirt is also sewed on at the waist but flares more than the under-skirt as it descends. XX is the edge of the fold and hangs straight down. The "square" is the inside crease of the fold, which also hangs straight down from the belt, the lower part only being exposed to view.

Begin with the curved line in the front of the skirt (that is, after the form is well drawn), then draw XX down from the waist and curve it around. It descends as it goes until it almost touches the under fold (square), where it comes out from under the skirt. The under fold hangs down, curves around, descends until it almost touches the next XX, etc. Note the guide lines of one of the plaits as it runs up to the waist line.

The other side of this skirt being gathered, the lines of the fullness at the top fall down between the lines of the fullness which run up from the bottom.

Note how the over-skirt fits around the under-skirt, descending toward the back.

THE PANIER

If the student has been successful with the lines of Fig. G, the panier will be easy to draw.

The lines of the panier (Fig. H) are the same as in the over-skirt (Fig. G), but the panier projects at the hips in a ruffle effect while the over-skirt hangs straight down.

This skirt is drawn three-quarter view, which shows the full panier on the near side and but little of it on the far side. Note how different the lines look on the far side, as you see but little of the under surface of the goods.

THE PUFFED SKIRT

The lines for the puff are somewhat different and yet somewhat the same as in Fig. G, as the lines curl around and fit into each other. A skirt that is puffed at the hips will extend past the normal skirt line. Note these lines as seen through the puff, but instead of the ruffle effect, as seen on the panier, the goods is drawn in again, hence the puff. The puff means that the goods is gathered and is very full, therefore the goods beneath the puff is also very full, as the lines indicate in Fig. I. The lines under the puff are heavier, caused by the shadow cast by the puff. Note the crispness and the sharpness of the lines as they curl around and fit into each other.

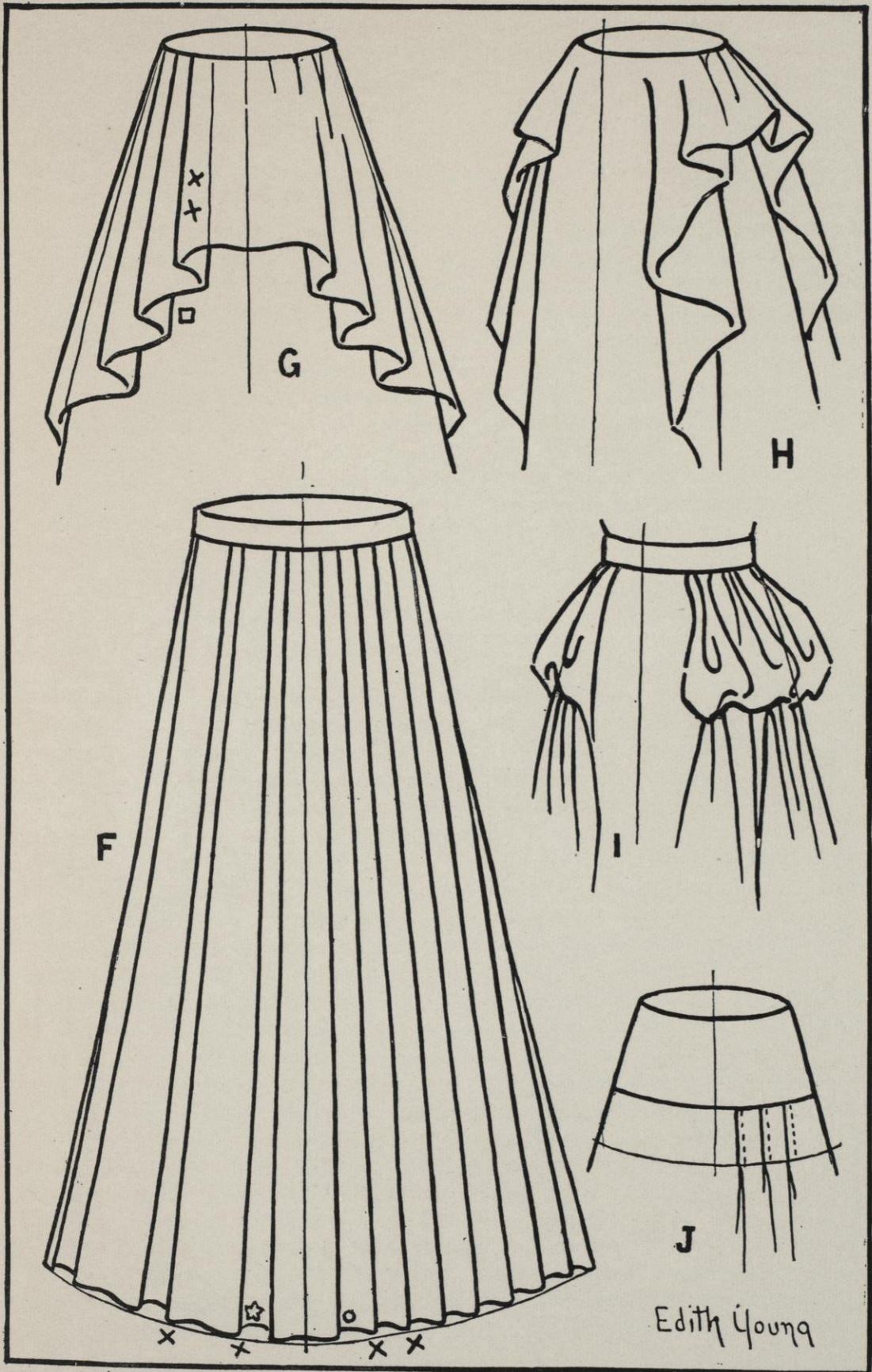
SKIRT WITH YOKE AND TUCKS

As we learned before "the lines follow the form" so the yoke must fit around the form, hence it follows that the yoke line (if a perfectly plain yoke) will follow the waist line.

If there happens to be a fancy design on the yoke, the general direction of the yoke will fit the form, but will be broken into by the design.

Place the tucks an even distance from the center line the same as the plaits, but if stitched down, as they are in Fig. J, they will not flare. Note the guide lines drawn through the ends of the tucks (where they stop) and where the fullness begins.

To test the knowledge acquired from this lesson draw numerous forms three-quarter view, or full front, and dress them in skirts like the ones illustrated in this lesson. Use pen-and-ink clippings of skirts.



FITTING THE UP AND DOWN LINES OF A SKIRT ON THE SKIRT FORM

LESSON V

Lessons V and VI being devoted to waists, the student is expected to pay strict attention to all points relating to each drawing, as the waist is a very important feature.

If you succeeded with Lessons I and II, you will have no difficulty with this lesson, as the form is the same, but instead of very simple waists being placed upon it, something new is to be learned on each new figure.

THE PLAITED WAIST

After drawing the form for Fig. *N*, place the waist on the form, following all previous rules.

It will not be necessary to repeat all instructions as the student is supposed to have learned them by this time. All new information will be given for each figure, and when combined with previous lessons, there should be no difficulty in rendering Lessons V and VI satisfactorily.

Fig. *N* shows a tight waist with deep plaits running over the shoulders. They follow the center line. It also has a vest, the V of which is on the center line and the opening under the first plait.

Follow Lesson II carefully in all details when putting on the waists, and note all guide lines on the new lesson plates.

The belt is flat and the buckle is placed on the center line, the buckle being merely suggested here. The buckle in detail is given below. Study it carefully. It is oblong in shape and fits over the belt, that is, the belt must run through the buckle. See how the buckle curves to fit the waist. Make all widths even and place the hole and fastening over the center line.

The sleeve of Fig. *N* is tight on the inside and bloused on the outside. Note the guide lines of the sleeve form seen through the sleeve; the normal sleeve form being first drawn and the sleeve placed upon it afterwards.

Flare the gauntlet at the bottom, and place all buttons at even distances at the back of the sleeve.

The fullness at the top of the sleeve follows its form and at the bottom is only at the back.

THE RUFFLED WAIST

In Fig. *P* we have a waist with fullness but not bloused as in Lesson II. The fullness, being gathered at the belt, flares in a ruffle effect below it.

The right side of the belt laps over the left, past the center line. Make it definite which side of the belt is on top.

The ruffle is placed around the neck and falls in a jabot down the front of the waist, the lines being the same as the lines of the over-skirt. (Lesson III, Fig. *G*.) Here, as in the over-skirt, you observe the wrong side of the material.

In placing the ruffle and jabot, draw the small V for the neck, then the large V for the width of the jabot. Note how the lines of the large V curve around the form.

After ascertaining the width of the ruffle and jabot, draw them within these guide lines, applying the principles of Lesson III, Fig. *G*.

Like the panier (Lesson III, Fig. *H*) you see but little of the under surface of the goods on the far side.

The band on the sleeve fits tightly around the arm and is a continuation of the

guide lines of the sleeve form, the sleeve flaring above and below it.

THE BENT SLEEVE

The bending of a sleeve causes it to wrinkle. Study the bent sleeve and note the wrinkles which lie mainly on the inside. At the elbow the wrinkles curve around the form toward the outside.

COLLAR 1

Collar 1 is a stiff collar turning over and standing away from the neck. Be sure to fit it around the neck, but do not draw the lines too near it.

COLLAR 2

Collar 2 is of fine plaiting, standing up and down around the neck, being held close to the neck by a tight band.

Draw guide lines for the width of each part, and all lines from the band out to

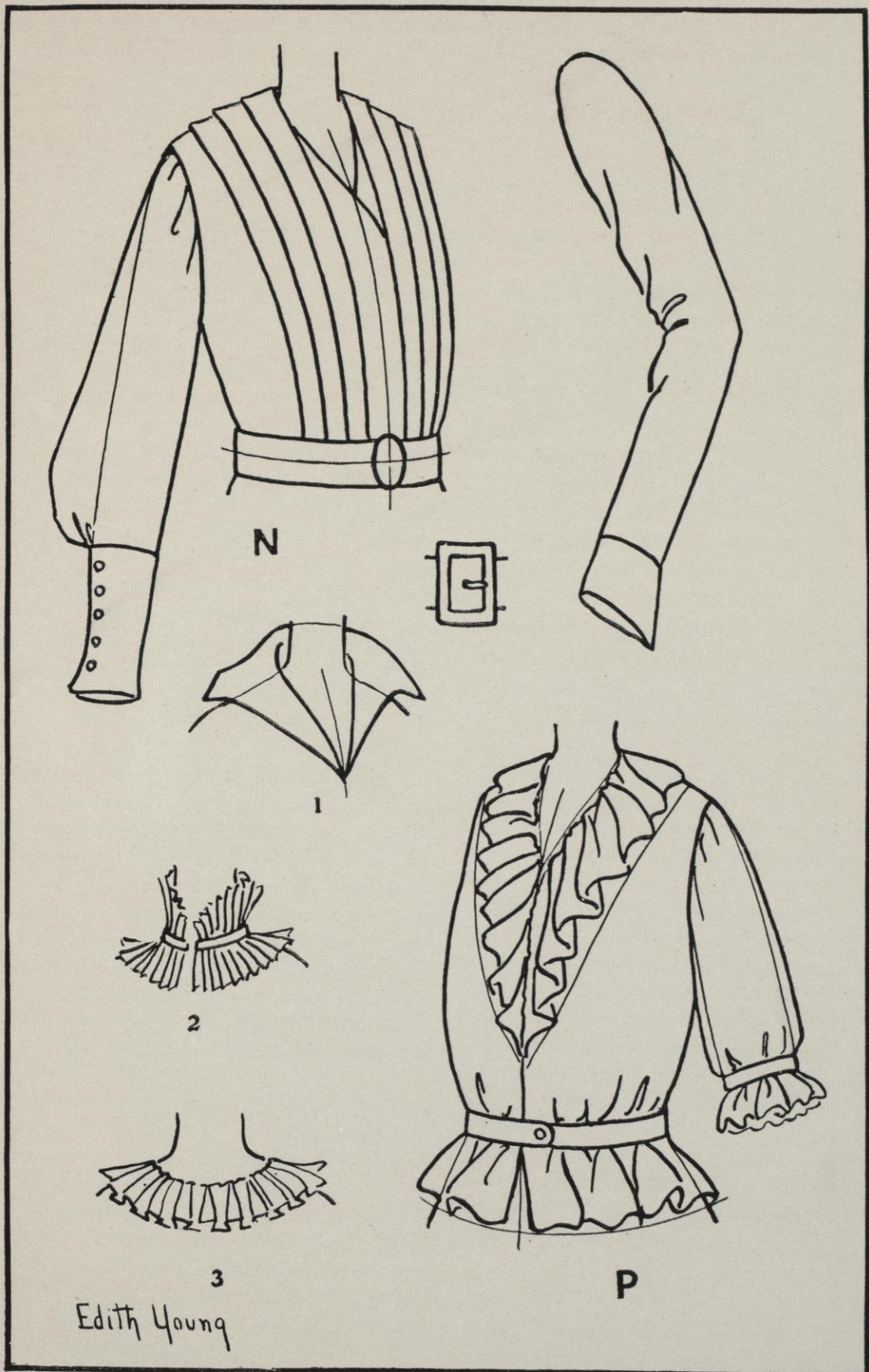
these lines, connecting them at the bottom and top as described in Lesson III, Fig. *F* (plaited skirt); but if connected sometimes sharp and sometimes wavy, it will take away the stiff appearance of the set plaits and make the goods look soft and thin.

COLLAR 3

Collar 3 is made of fluting, being placed around a low neck, the lines being very regular. Note the XX lines, and where the fluting turns up. You would readily see the underside of the fluting, but these lines may be omitted as too many lines cause confusion.

Apply this lesson and Lesson VI as you did the previous ones. You will find many kinds of waists to draw, but the main principles are given in these lessons, and by applying them carefully, you will have no difficulty in drawing any design.

Always draw understandingly. Do not merely copy the lines of a picture.



FITTING WAISTS, COLLARS AND THE BUCKLE ON THE WAIST FORM

LESSON VI

THE TUCKED WAIST

In Fig. Q is shown not only a waist but a sash as well. First draw the waist, then the sash.

The yoke curves slightly to follow the form, the lines for the yoke being directly opposite each other. Be careful to make the yoke fit into the top of the sleeve and not hang over like a collar. This may seem unnecessary advice, but students have made this mistake. The fullness falls from the yoke, the main lines following the form, although a few of the smaller ones may take the opposite direction.

The tucks follow the waist line and wave slightly (the waist being a full one). They extend past the form at the sides. The vest lines follow the center line. Be particular to draw the tucks directly opposite each other on both sides of the vest.

Place the full sleeve on the form, there being no fullness at the top, while the bottom hangs well over the deep gauntlet.

The cuff, being pointed at the back, causes a slight reverse curve at the top. The inside of the cuff follows the bottom line of the sleeve, gradually changing until it takes the opposite direction for the point, which is at the back. The cuff being open, you observe a little of the wrong side of the opposite point.

The sash is all important. It fits around the waist, being crossed in the back, and from there it fits around the hips and is tied at the side of the front.

In placing this full girdle, draw as if it were a flat belt, then place the fullness, which extends *just a little* past the normal waist line, as does also the part that fits the hips, which extends just a little past the normal hip line.

After ascertaining the width, realizing that it is narrower where tied than at the other parts, draw the lines for the fullness, all lines fitting between other lines.

The left-hand side of the sash, after going under the right side, hangs over it and both ends hang straight down. Note XX on the ends. The ends being cut diagonally, the lines are like the lines of the over-skirt. (Lesson III, Fig. G.)

THE TIGHT JACKET

In Fig. R is shown a tight jacket effect over a kimona sleeve, the jacket having a large armhole and extending past the under-waist on the shoulder and under the arm.

As learned in Lesson II, the near side of the V neck takes a slight reverse curve, therefore in Fig. R, continue this reverse curve to the point. This makes the waist fit well over the bust.

The V at the bottom must also be on the center line. Draw the guide line to the other point, which is a continuation of the far side of the V neck. This guide line continued still farther will give the V opening at the bottom of the jacket.

The collar turns over, therefore the lines for the plaiting will take sharp turns in another direction.

In drawing a kimona sleeve place the normal armhole, then make the armhole much looser. This causes a deep wrinkle when the arm is down.

COLLAR 4

In Collar 4 is shown a deep collar with a point hanging over the sleeve. Note the

change of direction where the collar hangs over the sleeve.

COLLAR 5

Collar 5 has a ruffle placed evenly around the top, extending well past the sides. If the student understands the lines of the ruffle (Lesson IV), he can easily place the same on this collar.

COLLAR 6

Collar 6 is the front of a sailor collar. Make the points directly opposite each other. In this collar the student will observe how the collar is sewed on the edge of the neck, extending past it.

COLLAR 7

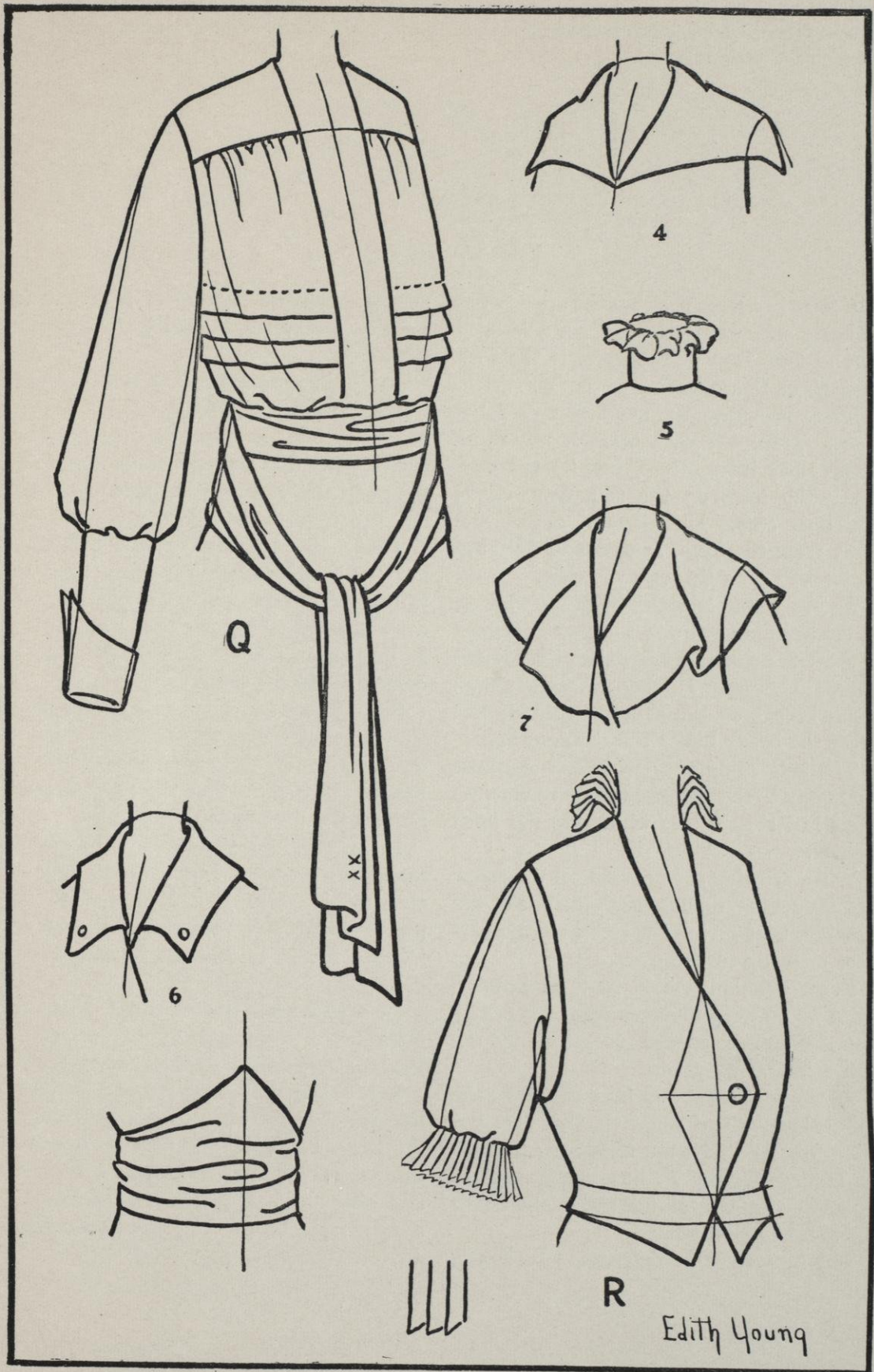
Collar 7 happens to be more of a cape effect than a collar. It hangs well down over the shoulders, rippling slightly at the bottom. Note the XX lines, the under surface of the goods, and where the cape fits around the sleeve.

Note all the guide lines around the neck, as the collar must have the appearance of going around the neck at the same height.

THE POINTED GIRDLE

In the deep pointed girdle, the lines are drawn as explained in Fig. Q. The bottom line follows the waist line, and the top, on the near side, curves down, while the far side takes the opposite curve around the form.

See application of Lesson V.



FITTING WAISTS AND THE SASH ON THE WAIST FORM

LESSON VII

THE LARGE COAT

A form in a large coat has the appearance of being somewhat stouter than a form in just a dress, but in reality it is the coat that gives this effect.

Draw the form the same size as for a dress. Place the coat upon it according to previous instructions, but let the coat touch the form on the shoulders, chest, and bust *only*. Elsewhere it hangs well away from the form, as designated by the guide lines seen through the coat.

As the collar is high, standing well up at the back of the neck, the near side view of the V is a straighter line than the reverse curve in Lesson II, Fig. C. The large collar breaks on the shoulder, but do not bring the break below the shoulder line.

The belt being very wide and standing well away from the form, the curve is somewhat less than a belt which fits the form tightly.

When drawing the near side of the collar to the opening, do not touch the line of the opening, thus giving the collar the appearance of being turned over.

For a double-breasted coat, all buttons must be an even distance from the center line and evenly spaced, as shown by the guide lines.

As the coat sets away from the form, the fullness above and below the belt does not cling to it and does not follow the form as in Lesson V, Fig. P, but hangs straight up and down, the fullness above and below the belt being on a line.

The bottom of a coat should be drawn

the same as the bottom of a dress. Be careful to make the opening at X prominent.

Study the separate belt at the bottom of the lesson plate. Place the point directly in the middle, having the diagonal lines even. Note the vertical guide line where the point ends. Make one side of the belt lap well over the other.

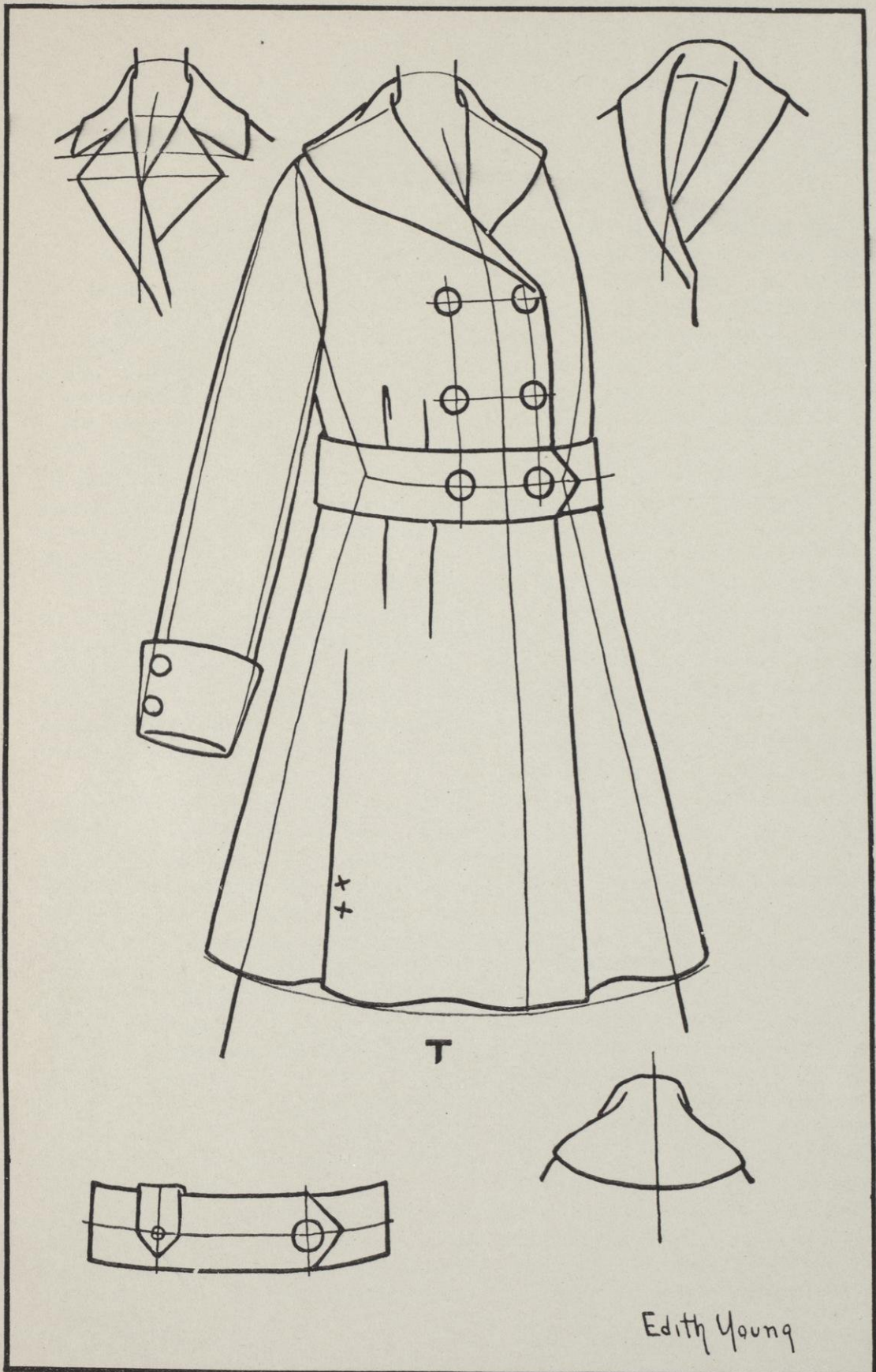
The turn-over point of the belt must have the appearance of going over the top of the belt, so do not draw this piece even with the top of the belt. The button is in the middle of the point and the diagonal sides are even.

Study the back collar. It curves up at the top, but being very deep it takes a downward curve at the bottom. Note the breaks which show that the collar is going around the neck toward the front.

In drawing the collar with the reverses make the points of the collar opposite each other, also the reverses, and the places where the collar and reverses are joined. Refer to Lessons V and VI for collars.

In drawing the shawl collar, show the thickness of the goods by not connecting the front lines with the back of the collar.

Fig. T is a very simple coat illustrating the principles of how a large coat should fit. The student is expected, however, to draw all kinds of coats, and if he keeps this lesson and all previous ones in mind, there should be no difficulty in rendering all coats satisfactorily.



FITTING THE LARGE COAT ON THE FORM

LESSON VIII

PLAIDS, STRIPES AND FIGURES

By this time the student should be proficient in drawing dresses, and if this is the case, plaids, stripes and figures will seem very easy.

Around Fig. *U* will be seen many examples of plaids, but the student should pay no attention to them until the principle of all plaids is understood.

It is assumed that the student has drawn the outline of Fig. *U*, and that a very good bottom line has been secured. If not, re-draw the outline before attempting to plaid it.

Suppose it is desired to stripe this dress up and down. Begin on the skirt by placing all stripes at the belt, using the instructions given for the plaited skirt, Lesson III, Fig. *F*, and draw directly down to the bottom line, but *do not flare* as you did the plaits. Some of the stripes will vanish at the sides.

On the waist the stripes follow the center line, fitting nicely over the bust. They continue to do this until they reach the arm, where they take the opposite direction and follow the under-arm line. Remember the instructions given in Lesson II, "The form is oval and the lines follow the form." On the sleeve they follow the form up and down.

On this foundation any kind of a stripe may be created.

To place a plaid on a dress draw all up and down stripes, then all stripes going around, being careful to make the squares as even as possible.

All stripes running around a skirt should be marked on the center line from the bottom up to the waist, placing one-half of a square on each side of the center line.

The stripes near the bottom follow the bottom line of the dress (as did the hem and tuck), going in and out of the fullness. They continue to do this, gradually changing until, at the waist, they follow the waist line. Be particular to make the stripes go in and out of the fullness, and where the fullness stops, go around the skirt in good even plaids.

When placing the stripes around, do not allow them to touch XX on the top, thus leaving a high light on top of the fold, but underneath draw them close to XX, and under stripes being well in the shadow.

On the edges of plaid pockets, cuffs, collars, belts, etc., you will also observe this high light, which means that the lines of the stripes are not drawn to the edge of the pockets, cuffs, etc.

On the waist the stripes running around follow the waist line, waving slightly, if the waist is full. They change gradually at the bust until they follow the shoulder line.

On the sleeve they follow its bottom line, changing a little as they approach the shoulder.

On this foundation any kind of a plaid may be constructed.

Study all the examples of plaids, and note the guide lines, all guide lines being placed in pencil only.

In placing a texture all over a dress, it is well to obtain a foundation for the direction of lines. A large plaid in pencil will serve this purpose. Keep all broken lines for the texture in the direction of this plaid. See Example No. 4.

In Plaid No. 1 draw a simple plaid in pencil and the short diagonal lines only in

ink. These diagonal lines must be the same length, spaced evenly, and must take the same direction. In Plaid No. 2 we have one heavy line to three fine ones. Place all heavy lines first, which form a plaid. Cut this plaid in the center by a fine line in both directions, then place the remaining fine lines on each side of the center fine line. Plaid No. 3 is very simple, but instead of being straight on the goods it is drawn diagonally. Plaids No. 5 and 6 are two more examples of simple plaids. Plaid No. 7 is more complicated. After drawing the guide lines in pencil, draw the short diagonal ink lines on these guide lines, the lines of the up and down stripes taking a different direction from the lines of the cross stripes. When this is finished, connect the stripes with longer diagonal lines, thus obtaining a wide stripe in both directions, which forms a plaid of three different tones of squares.

No. 8 is an illustration of how to figure a skirt with roses. Place all roses, indicating them by rings, some being lost under XX, and some being cut off at the

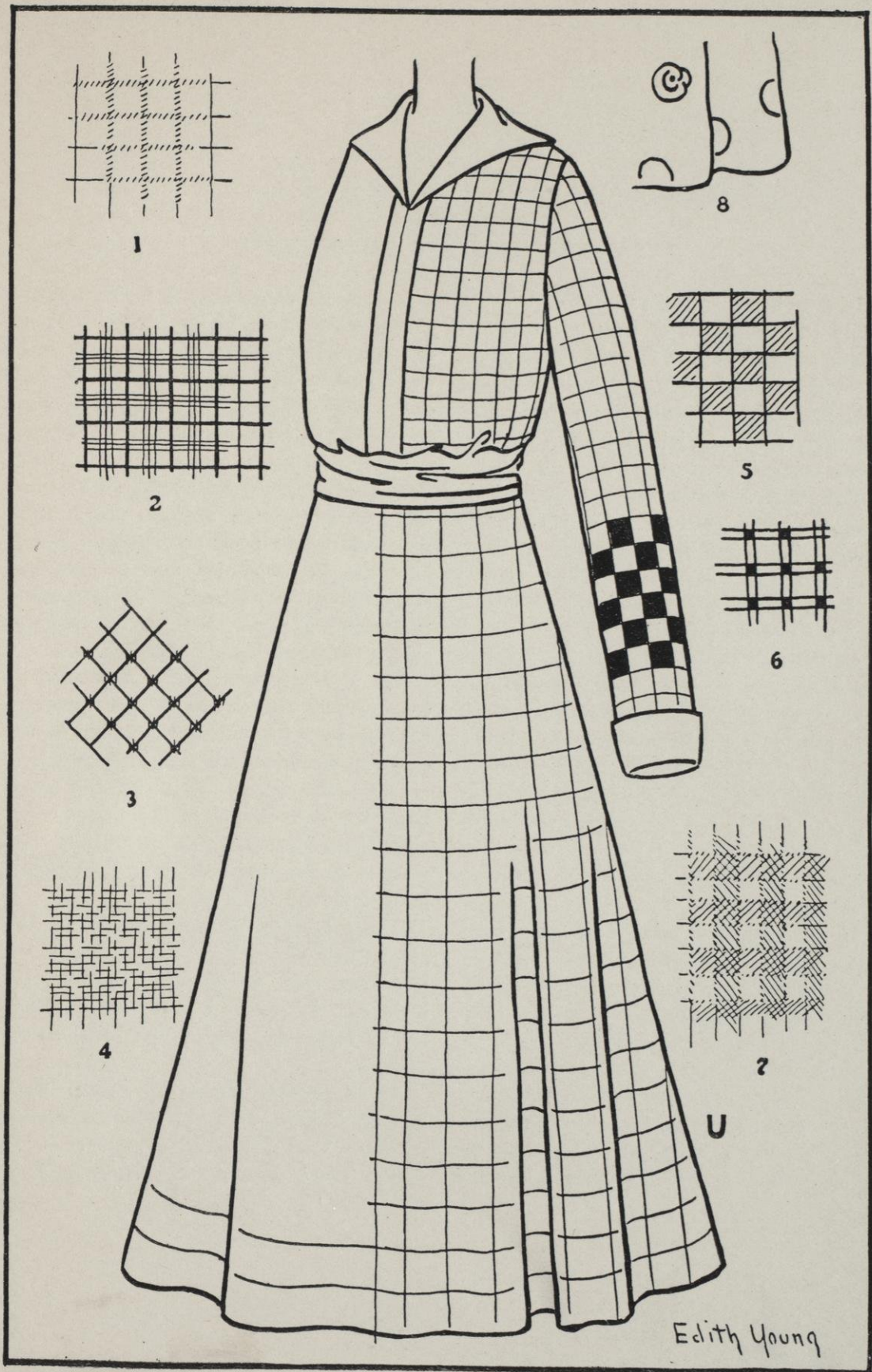
bottom or at the side. These may be placed by means of squares, or just scattered over the skirt. When the rings cover the skirt to the best advantage, draw the roses carefully.

Study all plaids and stripes and use the same by placing them on simple dresses. Also try to create new plaids.

Plaids are very attractive, particularly black and white checks. See the illustration of the check on the sleeve. When drawing the check, always connect the black squares from corner to corner like a checker board. If you attempt to skip about, you will surely come to grief, as one mistake will throw all of the checks out.

Another way to plaid a skirt is to begin at the top and work downward. If this is done, the plaids will be cut off at the bottom. This may be more truly the way the cloth is cut but it is not as attractive.

When placing a plaid or texture all over a dress, it is necessary to strengthen the outline of the drawing, as the lines drawn for an outline drawing will not show up against the texture.



FOUNDATION LINES FOR ALL PLAIDS AND STRIPES

LESSON IX

SHIRRING, SCALLOPS, LACING, ETC.

In drawing this figure the student must apply the principles of Lesson III (over-skirts) and Lesson VI (waist with yoke, short sleeve, and vest), but instead of the yoke and waist proper being sewed directly together, they are joined by a cord, the goods being shirred over it.

You will find that the over-skirt is shirred over a cord in three places, the goods falling free from the lowest cord. The cords cling to the form, while the goods between them puffs *slightly*, extending past the normal form line.

All lines for the shirring are drawn with quick snappy strokes. Some lines may connect the cords, but most of them reach only part way, the lines from above falling between the lines going up from below. The lines take somewhat the direction of the puff, but do not curve them too much. Note the guide lines for the cording, and the unevenness of the cord where the goods is shirred over it.

If material is shirred without a cord, there will be but one line.

You will notice that the bottom of the skirts are designated by guide lines, only, the width of the scallop.

All scallops must be the same size, hang straight down, and go in and out of the fullness. This effect may be helped by breaking a scallop at XX. If you place the whole scallop on top of XX, draw but half

a scallop underneath it, and vice versa.

Draw the lacing as shown in the large example. Here, as on the dress, the opening is separated, as in this position the idea can be more readily explained than if the opening were pulled closely together.

Draw all holes opposite each other, then the lacing. Start at the top and run the ribbon through as you would do if you were lacing your own dress. Notice how the ribbon comes out of one hole and goes under the edge of the opening and under the next hole on the opposite side, comes out of that hole, etc.

The easiest way to obtain this effect is to draw all the lacing in one direction (the ones on top), then the lacing in the opposite direction, which is underneath.

Draw the guide lines for the cord, throwing one end over the other. The ends hang straight down. Study the reverse curves which fit over these guide lines and form the cord.

Study and draw the part of the full girdle with a frill at the opening, the smocking and the tassel. See how the lines for the tassel curve, showing that it has inside strands as well as the ones drawn.

As an application of this lesson, draw shirred dresses, and also place a scallop on the collar, cuffs, and skirt of a simple dress. Study different shapes of scallops.

LESSON X

BOWS, RIBBONS AND FLOWERS

A bow must be smart looking and as if made of new ribbon, the loops and ends fitting well into the knot; that is, the knot must wrap around the loops and ends, pulling them in tightly.

In Bow No. 1, notice how the knot curves around, as also do the wrinkles on the knot. The loops stand out, while the ends hang straight down. Note the XX lines on the ends. You see inside of one of the loops, hence the over-skirt line (Lesson III, Fig G).

Bow No. 2 is an example of a stiff-pointed bow for the waist, and as in Bow No. 1, the knot and wrinkles curve around the ends.

Bow No. 3 is an example of a four-in-hand, the knot and wrinkles curving around the ends, but the knot is a different shape, caused by the way the ribbon is tied.

In Bow No. 4 we have the ends *only*; here we have not an outline alone to deal with, but an explanation of how to put the ink on for black ribbon. Most of this drawing is of ink with the paper left for the high lights, the heavy parts fitting in between other heavy parts. Outline all places to be made solid, then ink in with a small brush. See Lesson XIX.

Bow No. 5 is a stiff hat bow and follows the principles of loops. Note the inside of the loop as in Bow No. 1.

Bow No. 6 follows the principles of Bow No. 1, but being a neck bow with short ends, the ends take the direction of the loops.

Bow No. 7 is a rosette with ends. Watch the direction of the lines to obtain this effect.

At the bottom of the page is illustrated a broad ribbon run through holes. Note the guide lines at the top and bottom of the holes. All holes must be the same size, evenly spaced, and not drawn too near the edge of banding. If the ribbon is wide, it will bulge at the top and bottom, causing the lines to take a rounding shape instead of being straight like the openings. A ribbon the width of the holes will not wrinkle as this wide one does.

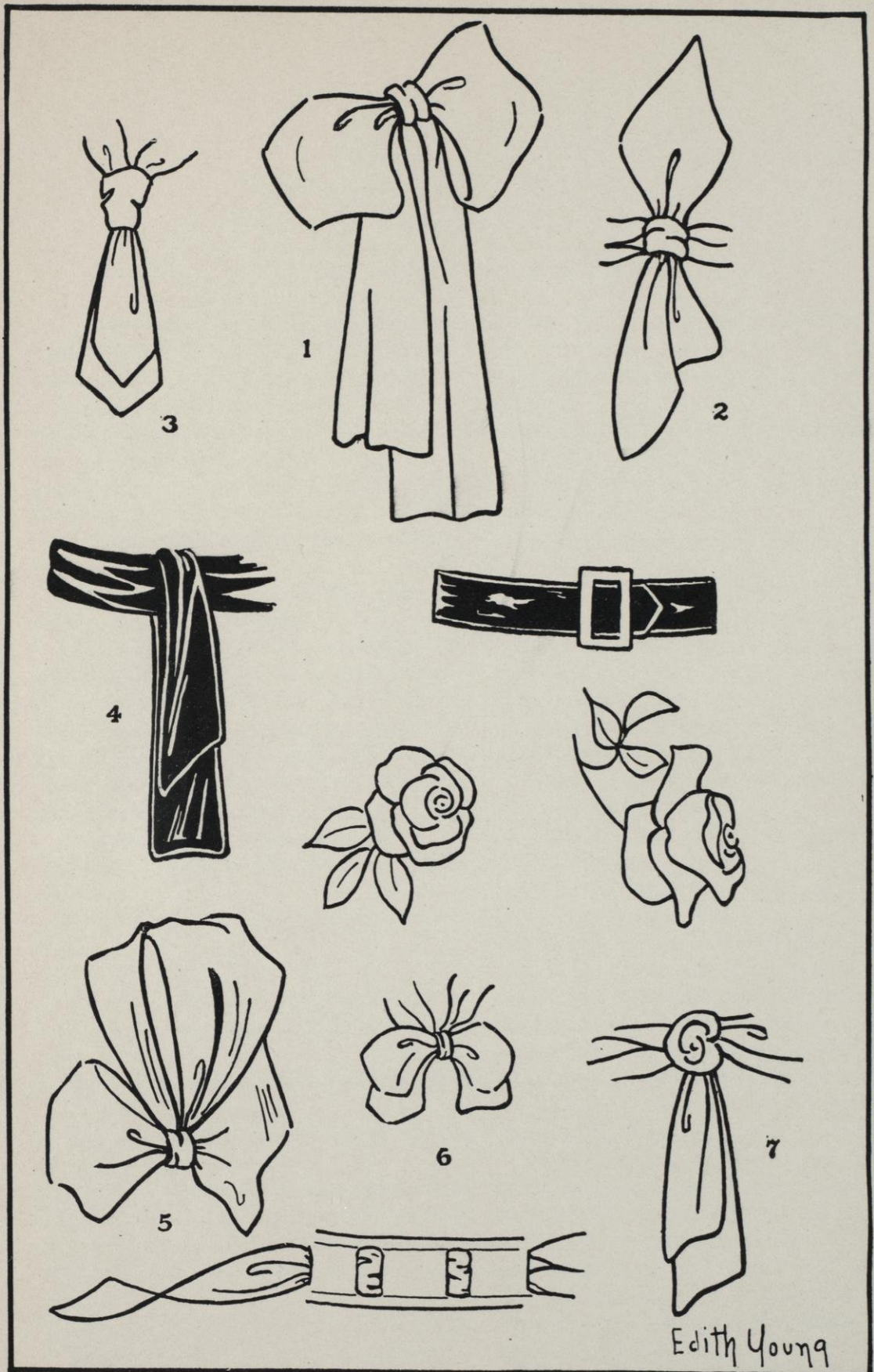
If a ribbon is turned over, the width of the ribbon vanishes where it is turned.

When drawing the patent leather belt, outline the place for the buckle after the belt is outlined, then ink in with a brush. A belt like this is hard and shiny, therefore it will have a few irregular high lights, also a line of light around the edge except on the dark side.

Remember the instruction on the buckle given in Lesson V, but in outlining a buckle on a solid back ground, remember that the outline of the buckle where it touches the belt will be a part of the back ground when it is inked in, so gauge accordingly.

Flowers are expressed with a few lines. Draw the full front flower, also the side view. Notice how the petals fit into each other.

Practice drawing bows and flowers. Make a careful study of black ribbon and bows.



PRINCIPAL LINES OF RIBBONS, BOWS AND FLOWERS

LESSON XI

TO MAKE A SKETCH FROM A COSTUME

To make a sketch directly from the dress seems a very difficult problem to the inexperienced art student; and it would be if an attempt were made to draw it as one would draw a flower or a vase. But if the student has thoroughly mastered all previous lessons and applies them as this lesson is studied, she will have no difficulty in sketching any costume in a short space of time.

In sketching a dress directly from the model, proceed as follows:

Let us imagine that we are viewing the dress itself which is on a dressmaker's form: After drawing the form, look at the dress carefully, taking in everything regarding it. Ask yourself these questions, and as you answer them, place the proportions on your form, using light lines.

Question. Is the neck high or low?

Answer. High in the back and low in the front.

Question. What shape is the front opening?

Answer. It is V-shaped.

Question. How low does the V open?

Answer. Less than halfway down the front.

Draw so applying principles of Lesson II, Fig. C.

Question. What is the shape of the collar?

Answer. It is a deep sailor collar which is sewed on the V neck more than halfway down. The collar goes toward the back and falls over the normal arm hole. (Lesson VI, Collar 4.)

Question. Is the waist all in one piece?

Answer. No. It has an over-waist which fits up to the middle of the shoulders

(Lesson VI, Fig. R) and is gathered in with the under-waist at the belt where it blouses over the girdle. (Lesson II, Fig. C.)

Question. What kind of a sleeve has it?

Answer. A long kimona sleeve (Lesson VI, Fig. R) full into a deep gauntlet. (Lesson VI, Fig. Q.)

Question. Of what does the skirt consist?

Answer. Three deep flounces, the lower two being sewed on the underskirt.

The two lower flounces are the same depth while the top one is longer. The latter hangs down as low as the sleeve.

Question. How wide is the lace insertion on the sleeve?

Answer. About one-seventh of the depth of the gauntlet.

Question. How wide is the lace insertion on the skirt?

Answer. Twice the width of the insertion on the sleeves.

Question. What kind of buttons has it?

Answer. Three small buttons on each side of the over-waist which extend from the collar to the bottom of the V.

Question. What kind of a girdle has it?

Answer. A crushed girdle as wide as two-thirds of the width of the gauntlet. (Lesson VI, Fig. Q.)

When you feel that all these proportions are placed on your form correctly, strengthen them with clean-cut, snappy strokes. Compare this plate with Lesson II. Note how much easier the bottom lines of the flounces are, how some folds turn one way, and some the other. Note carefully all XX lines and the lines for the fullness. You can make a sketch even

looser than this by breaking some lines in the high lights.

A guide line through the center of the insertion will be a help in placing a design.

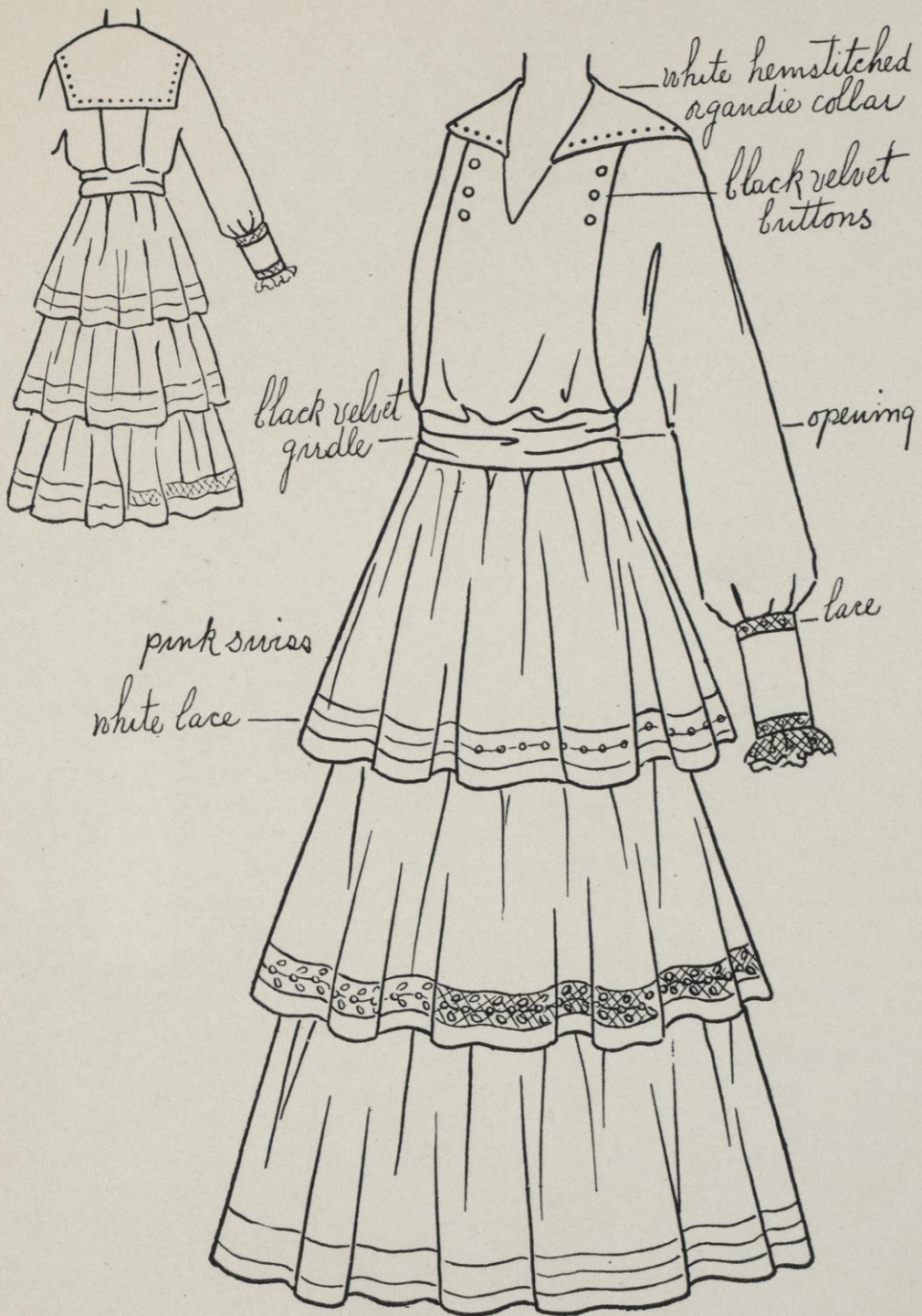
If it is necessary to record the names of the materials used, write them out opposite each material, connecting them to the material with horizontal lines.

All dimensions for the back view must accord with the front. This front view being two and one-half times larger than the back, all dimensions on it must be two and one-half times larger. Refer to Lesson II, Figs. *D* and *E*.

If the exact design of the lace or embroidery is required, make a careful sketch of it in the corner of your paper.

It is well to try to remember costumes you see in the shops and on people. By looking at them closely and asking yourself questions you can remember enough to draw them afterwards. This is excellent practice and will aid you greatly in obtaining ideas for original designing.

Practice sketching from costumes, as the art of accurate sketching is worth money, and the more you sketch the quicker you will become and the more valuable to your employer.



Edith Young

LESSON XII

FEATURES

In studying the human figure, each part will be dealt with separately, then the figure as a whole will be considered. The dressing-up process will then be considered, which will be extremely interesting, as the principles learned in the first ten lessons will apply.

In these lessons on anatomy, no attempt is made to teach the muscles, bones, and planes of the body, as used by artists who paint the nude figure from life; but a complete understanding of these lessons will enable the student to render in pen and ink the human figure as needed in the fashion field.

These plates are outline drawings, a good outline being a very essential point; and when one understands proportion, poise, and the outline, he has made great progress. A few of the principal muscles and bones which come in contact with the outline are mentioned here, and the student should become very familiar with them.

There are many books on anatomy, which may be taken from the public libraries, and when one understands the outline construction as given here, he may go into the subject as deeply as he wishes.

Lesson XII deals with the features which are illustrated in the full, three-quarter, and profile views. After you understand the construction of the features, variations of position will not seem difficult.

THE EYE (FULL FRONT VIEW)

Begin with the full front eye in the upper left-hand corner of the lesson plate.

I N designates the inner part and is *slightly* lower than the outer part. Note the guide line which runs slightly up.

The diagonal cross line indicates the widest part of the whole eye.

On the upper lid there are five planes, but we will reduce them to three. Note the direction of the three planes marked above the eye and the two planes below it.

As the upper lid projects over the lower, the eye-ball has a tendency to slant backwards at the bottom, which effect is not very noticeable in the front view.

The ball must fit well under the upper lid and not project.

The deep lashes on the upper lid cause a shadow which hides the eye still more, giving it a soft expression. By continuing the ball through the upper lid one can prove if the ball is hidden enough.

The lower lid is soft and delicate and is often omitted in fashions. In pen and ink drawings you will observe a few lashes suggested on the upper lid, if so, draw them on the corresponding sides of both eyes. Some artists indicate the lashes all around both lids. If done correctly, this is very effective.

The eye-ball moves from side to side raising the lid as it goes.

In the front view the ball is round, as is also the pupil, the ball occupying about one-third of the width of the eye. Note the little catch light on the ball, which curves around it and gives the eye light.

Make the eye in good proportion, the whole length being twice the height.

THE EYE (THREE-QUARTER VIEW)

If the construction of the full view of the eye is understood, the three-quarter view will seem very simple.

I N is the inner part. The student will observe that this is the other eye. Note the slant up to the outer side, also the diagonal line through its widest part. In this view the eye is turned away from the observer, which causes it to be foreshortened. He sees the under side of the lashes, which show mostly on the far side, hiding part of the upper lid on that side.

In fashions it is customary to show lashes on the far side and the lid on the near side, one plane being hidden by the lashes.

Note the three planes on the upper lid and the two on the lower, as in the full eye.

If the eye is foreshortened, the ball and pupil must also be foreshortened, hence the ball is not a perfect round, but *slightly* oval. As the upper lid is over the lower, the slant of the ball backward is apparent. In the profile view it is still more so, as seen by the illustration.

THE EYE (PROFILE VIEW)

In the profile view we see but half the eye, the lashes being on the far side and the lid on the near.

Be sure to draw the upper lid well over the lower, and make the ball an ellipse, slanting it backward. You will notice that the lid takes the shape of a reverse curve, which is illustrated with an exaggerated line above the eye.

In fashions the upper part of the upper lid is often omitted, being indicated at the corners only.

THE LOOKING DOWN EYE (FULL FRONT VIEW)

The full front, looking down eye slants slightly downward at the outside. It forms a reverse curve. See both eyes at the bottom of the lesson plate. A deep shadow is cast under the eye by the deep lashes, also by the eye being slightly open.

In the center the shadow is darkest. In the sleeping eye the lids are closed, hence the shadow is not as heavy.

The height is about one-half the length, the height being mostly on the upper lid, which is fully exposed, while the lower lid is hidden. Notice the five planes on the upper lid; reduce them to three.

THE LOOKING DOWN EYE (THREE-QUARTER VIEW)

Follow all instructions for the full looking-down eye but foreshorten as in the three-quarter open eye, part of the reverse curve being lost.

THE LOOKING DOWN EYE (PROFILE VIEW)

In the looking-down profile view the reverse curve still remains, but as the lid is closed, it slants downward not upward, the deepest shadow being on the far side where the lashes show more prominently.

The eyebrow is on the forehead bone, being thicker at the inside, from there it slants upward, fitting around the forehead bone. It gradually grows thinner as it reaches its outer extremity.

Place the eye a proper distance from the nose. Place the eye a little lower than where the nose begins.

THE MOUTH (FULL FRONT VIEW)

Viewing the mouth directly in front one will observe the same shape and distance on each side of the center line.

Study one side carefully, beginning at the left, then reproduce the same effect on the other side.

The upper lip has two planes, while the lower lip has three. See the lines of direction of these planes marked above and below the mouth.

In the center of the upper lip two V's are formed, one at the top and the other at the bottom, the top V being deeper and

more pronounced. They are both on the center line. Do not separate the points of the upper V too far.

Where the lips meet, two very pretty reverse curves are formed.

The outer extremities of the upper lip are much lower than at the center, but after drooping these extremities, bring the ends up again. This causes the mouth to go around the face and also to smile. The upper lip fits well over the lower, which is more apparent in the three-quarter view than in the full view. The whole mouth measures about two and one-half times its height, having a depression at each corner, which causes a shadow.

Draw this mouth many times; try to make it graceful with pretty curves, and not "pointy."

THE OPEN MOUTH (FULL FRONT VIEW)

In the open mouth the upper jaw remains stationary while the lower one drops. If only this is done there will be a vacant appearance to the whole countenance. In the open smiling mouth, the jaws *may* be together, but the lips are parted, and drawn sideways. This causes them to be slightly thinner, making the V's spread.

Follow all directions for the closed mouth but part the lips. Do not part too far.

THE MOUTH (THREE-QUARTER VIEW)

In the closed three-quarter mouth, the upper lip extends past the lower, consequently the center line of the upper lip extends past the center line of the lower lip. In the open three-quarter mouth the lower V on the upper lip is spread, and the far side of the lower part of the upper lip takes the opposite curve from the near side, thus making the mouth on that side go around the face.

THE MOUTH (PROFILE VIEW)

In this view we see exactly how far the upper lip projects over the lower, and how

far the outer extremities are drooped. This is but one-half of the mouth, therefore it shows but one side of the V's, the reverse curve between the lips being very prominent.

In connection with this mouth study the figure at the bottom of the page. Note the pretty curve between the nose and the upper lip, and how the line below the mouth slants back to the chin.

Study all directions of the lower lip. In this view the thickness of the upper lip shows.

THE NOSE (FRONT VIEW)

A nose viewed directly in front does not show all its parts to advantage. Study the nose in connection with the looking down eyes at the bottom of the page and the three planes of the nose (below the open profile mouth). On the forehead between the brows is a diamond shape and from its lower part the nose begins.

D stands for the diamond and B for the bridge, this being the bone of the nose. The whole nose spreads as it leaves this projection. The end of the nose is soft, as are also the wings, which are on each side of the end.

In fashions the line for the bridge is often omitted.

Under the nose there are three planes, the nostrils being under the wings or in the outer planes.

The nostrils slant backward, being thinner in the front; note the lines of direction for all planes which are under the nose, the piece between the nostrils being on the lower plane. If this piece is drawn in the three-quarter view of the face, it helps to give the effect of the under plane of the nose.

THE NOSE (THREE-QUARTER VIEW)

In this view the bridge is prominent and the far side of the wing and nostril

are lost, causing the far nostril to touch the under piece of the nose.

In the three-quarter nose tipped side-wise, one can see more of these under planes.

In Lesson XIV is given the construction lines for placing features.

THE NOSE (PROFILE VIEW)

In this view all parts are apparent. See the general line of direction for a young

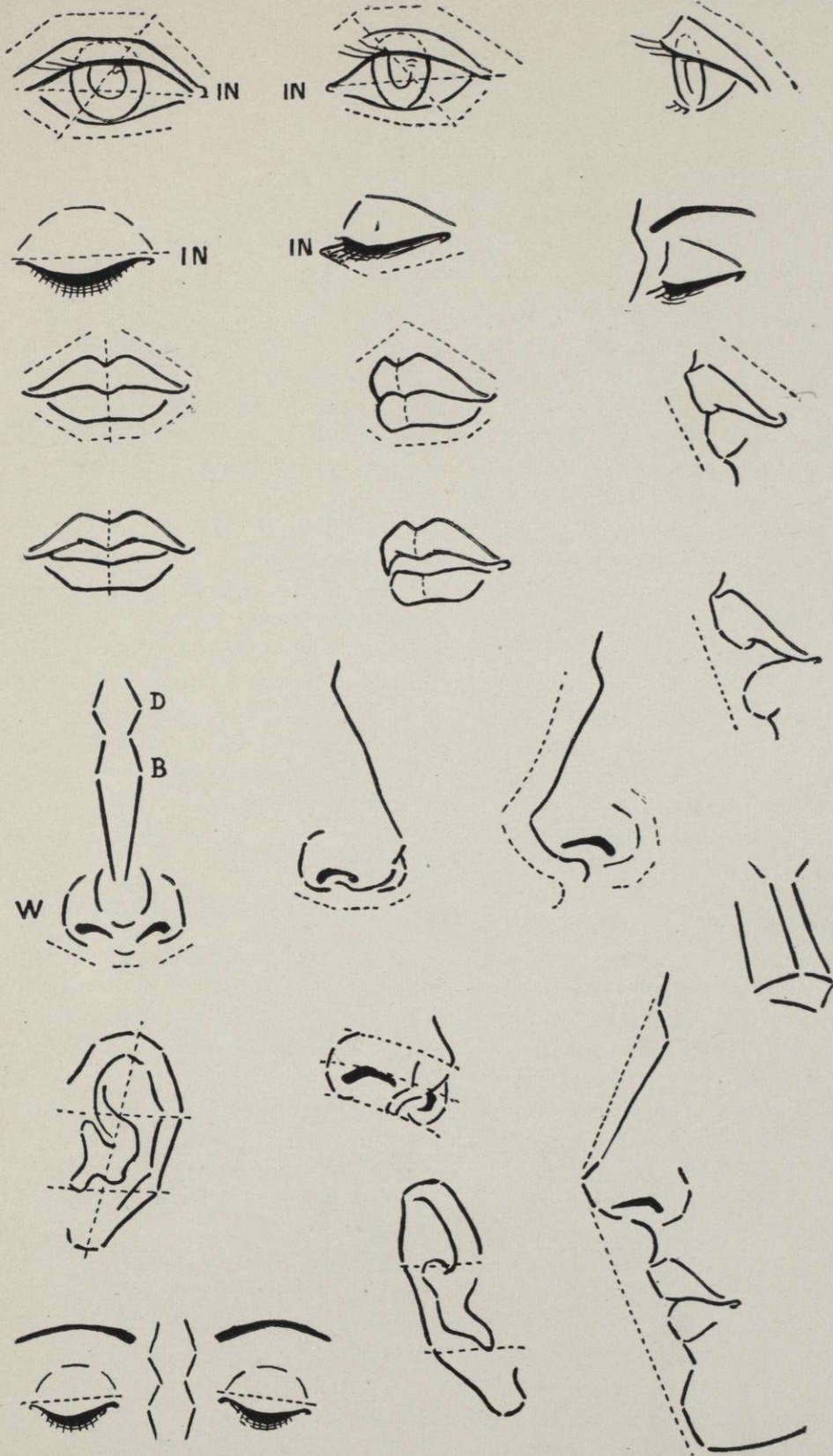
nose; an old person's nose being inclined to point downward.

THE EAR

In drawing fashion ladies, the ear is hidden unless the hair is brushed back tightly.

The ear slants backwards and is divided into three equal parts, the opening being in the center divisions. This is the full ear as seen on the profile face.

On the full face less of the ear shows.



Edith Young

LESSON XIII

THE HEAD AND HAIR

Lessons XIII and XIV should be studied together, as they bear upon the same subject, "heads." By studying and applying the principles of these lessons, the student will be able to use a picture as a model and from it construct an original head.

You will find in fashion figures many types of faces, some pretty and some freaky; many business houses preferring the first type while others prefer the second.

After you have learned to draw a normal head with normal features, it is suggested that you try to create an original head, which might make a hit with the public; but in order to do this you must thoroughly understand the foundation principles of drawing for all heads.

OVALS FOR HEADS

Begin by drawing the ovals. Here we have three ovals, full, three-quarter, and the profile views, on which may be constructed the full, three-quarter and profile heads.

Oval No. 1 is sketched in by beginning at the arrow and making a sweep around the oval, which is egg shape; that is, it is widest higher than the center or through the eyebrows. Continue this line around the oval and down one side of the neck. Do not make the space between the arrow and the neck line too wide. It is well to redraw this oval carefully before placing the features.

From the top of the head draw the center line down through the chin. As this is the full front view, this line will be in the middle of the drawing.

Oval No. 2 is drawn the same way, but as the head is turned partly away from you it gives the three-quarter view. This oval is not tipped as No. 1 is.

A head that is turned is moved from side to side in an upright position. When a head is tipped, the top of it is bent to the right, left, back or front. Hence the chin takes the opposite direction.

The center line of oval No. 2 is in the middle of the face but not in the middle of the drawing. See how it curves around the oval.

Oval No. 3 is quite different, the outline of the features giving it its shape. From the nose the slant is back to the forehead and down to the chin, which is also back. Do not slant too much. The oval is full at the back. Two lines are drawn for the neck, indicating that the head goes slightly forward from the shoulders. Note the cross line showing that the back of the neck begins on a line with the nose.

In young people the eyes are in the middle of the head, so in fashions we want the faces to look fresh and new as well as the dresses. Place the eyes in the middle of the head and have them an eye apart. The eyebrows in a woman are higher than in a man. Place them high enough.

The nose is halfway between the eyebrows and the chin and the mouth is one-third of the way down from the nose to the chin. Indicate these proportions by short lines as in oval No. 2.

On these three ovals may be placed the three heads below; *but before doing so take up Lesson XIV and understand the construction of a head in its various positions.*

If the student understands the construction of the features and the head as given in Lesson XIV, also the few points regarding the hair, he will be able to render these three heads with ease. Remember the hair must fit the head and be soft and wavy, the lines following the direction of the head and hair where rolled.

THE FULL FRONT HEAD

On the full front view of the head the hair is parted at the side, drops on the forehead, goes toward the back, fits around the head at the temples, and goes away from the face over the ears. The lines should be broken on the edges and fit between each other in a soft, curvy effect. Draw just a few lines at first, in the right direction.

When dark hair is required, continue to fill in between these lines or make the lines heavier in the hollows of the hair and underneath the puffed out places.

THE THREE-QUARTER HEAD

In the three-quarter view, the hair is brushed directly back, fitting around the head toward the back at the temples and curling around the cheek bone. Do not show too much of the hair on the far side of the three-quarter face.

THE PROFILE HEAD

In the profile view, the hair, being parted at the side, follows the head in all directions.

When the hair is built up, that part will project past the normal head line, while the flat part will cling closely to it. Light hair has black lines indicating the direction. Black hair has white lines, taking the same direction.

In the lower profile the hair is arranged quite differently, consequently the lines will fall in a different direction; but observe that they fit the head. See Lesson XIX on *Pen and Ink Lines*.

Get the direction of all lines, first with pencil, then with a pen, then ink in with a brush, leaving the direction white (or the surface of the paper). As the hair is soft at the edge, do not continue the solid ink to the extreme limit, but draw fine lines which extend past the solid mass.

Study the curl. See how the lines fit around to form the curl.

On the dark side the lines are heavy and on the light side fine lines are drawn which fit between the dark ones. Note the hole formed at the bottom. Notice how the wrong side of the loose part is exposed to view and how the lines fit around this part more loosely. When drawing a black curl, obtain the general direction of the lines, then fill in until dark enough.

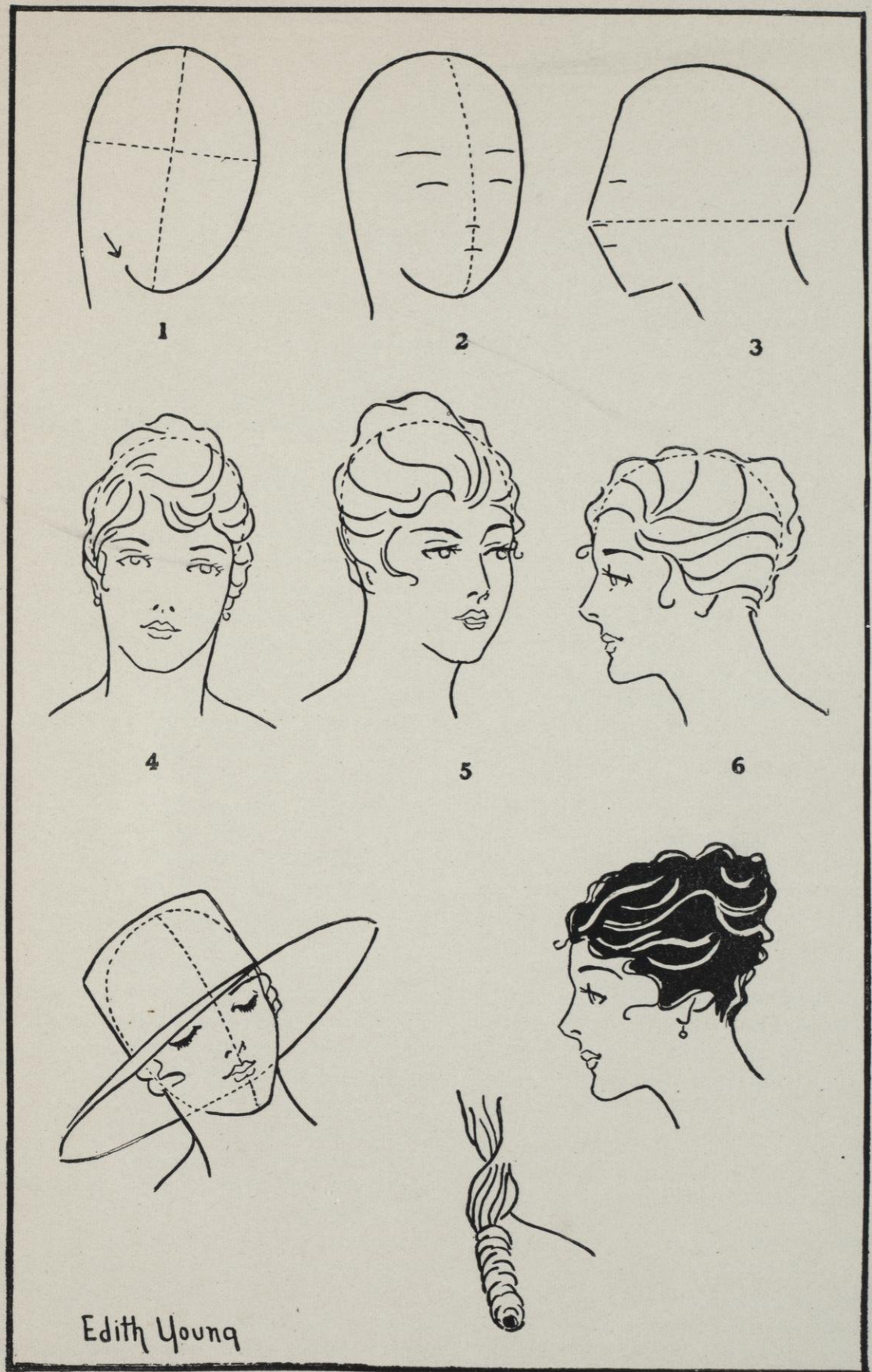
TO PLACE THE HAT ON THE HEAD

Never draw the hat and place the face under it. Always draw a full head and put the hat upon it.

The hat should be placed on the head to give stylish effect. Tip it slightly to one side. If this is done, one of the eyebrows will be hidden. The crown must fit the head, and the far side of the brim must be continuous.

After studying these two lessons, study pen-and-ink heads in the fashion papers. Be sure the heads are normal before attempting to draw them. Keep all rules in mind when copying them, and you will find you can create a type of face which is strictly original.

After finishing a drawing of any kind, decide just what you have learned on that drawing. Be systematic in this and you will continue to improve.



Edith Young

LESSON XIV

THE CONSTRUCTION OF THE HEAD

THE FULL FRONT HEAD

Head No. 1 is a view directly in front, in a perfectly straight position. The placing of the features was given in Lesson XIII. The ears are between the eyebrows and the nose.

After drawing the center lines and the cross guide lines at the correct distances, draw the features. Remember that there is the space of an eye between the eyes, and the space of half an eye between the eye and the edge of the face. Be careful to make the eyes mates and have them set the same under the lids.

In the three-quarter view, the far eye might be a trifle smaller, but never larger. Try to keep them the same size.

The *clavicle* (C), or collar bone, extends from the pit of the neck (PN), to where the arm joins the body. It slants slightly backward, which shows that the chest is well forward from the shoulders. The lines of the neck extend from the ears to the middle of these bones.

The *sterno mastoid muscle* (M) runs from the ears to the pit of the neck. In the front view of the neck this muscle gives the neck a slight outward curve. In the front view the cheek bone is not as apparent as in the three-quarter view.

The line of the outline of the face, from the ear, descends, slanting inward to the jaw bone, then in again quite prominently to the chin, which runs straight across. The head fits on the neck at the ears, but seen in this position it appears opposite the jaw bone.

The *trapezius muscle* (TZ) is on the shoulders, fitting on the clavicle in front

and extending down the back in the shape of a V. The general direction from the ear to the shoulder curves in, but remember that TZ curves out, as do all the muscles of the body.

Head No. 2 is tipped backward, also sideways, consequently one sees under the chin and loses the top of the head. The further back the head is thrown, the more pronounced this is. See Head No. 3. A head in this position causes the construction lines to curve up. The more the head is thrown back, the more the lines curve and the closer together they appear. The neck appears longer as one views more of it.

All features must follow these guide lines.

In Head No. 3 one sees where the neck really joins the head.

Note the triangle formed on all faces. This triangle takes in the front of the face, while the remaining portion is on the side. When the head is tipped down, all construction lines curve down. The nose appears longer, the under plane and the chin are lost, and one can see more of the top of the head. The more the head is tipped down the more pronounced these effects are. The neck becomes short and the top of the head full (Head No. 4). As one looks down on this head the upper lip appears thinner and the eyebrows nearer the eyes.

THE PROFILE HEAD

Draw the correct oval for the profile head on which place Head No. 5.

In Lesson XIII, you learned the outline of the features, also about the forehead bone, and the lines of the chin. The jaw

bone runs up to the ear, which is as far from the eye as from the mouth. The trapezius muscle is at the back of the neck, and, while the general direction of the back of the neck slopes in, you must have the feeling of a slight outward effect for this muscle.

Note the diagonal lines from the front to the back of the neck, showing that the neck is higher in the back than in the front. Watch the front line of the neck where it joins the jaw, and the reverse curve which is more prominent in a man than a woman. A man's neck is shorter than a woman's, measuring from the nose to the chin the same as from chin to PN.

Do not draw a woman's neck too long.

THE THREE-QUARTER HEAD

In Head No. 6, which is the three-quarter view, the cheek bone is very noticeable. Note the outline of the far side of the face. The forehead bone projects, the outline going in slightly above it. The line from this bone descends, goes into the eye, out to the cheek bone, down to the jaw bone. Show definitely where the line leaves the cheek and runs into the chin, which is straight across, but not as wide as in the full front view. The jaw runs up to the ear, which is at the back of the head.

Remember to place three-quarter features on a three-quarter face and have the center line in the middle of the face.

THE SEVEN-EIGHTHS HEAD

In the seven-eighths view, Head No. 9, the far side of the face is lost still more as are also the features. This view comes between those shown by Heads No. 5 and No. 6, therefore the ear is nearer the back than in No. 5 and not as near as in No. 6. In this view the line of the chin from the mouth is quite noticeable.

Draw the fashion Head No. 7, and note the three planes of the cap as they fit around the head.

Head No. 8 is the profile view tipped away from you. Study and draw this, applying all points learned in this lesson.

Always construct a head by drawing the oval and placing all guide lines before attempting to draw the features. Practice drawing heads from the fashion papers. Copy them understandingly, using the charts as guides.

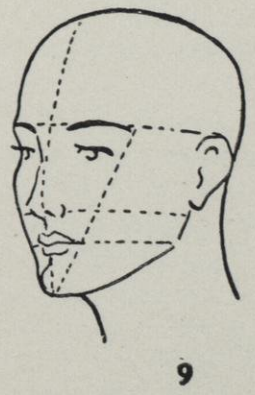
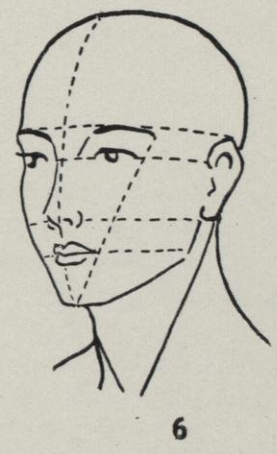
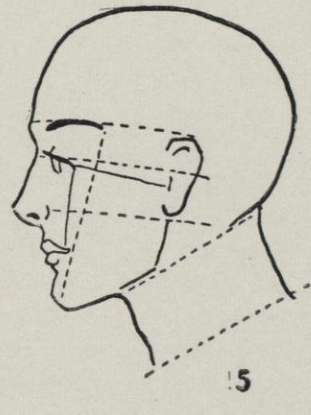
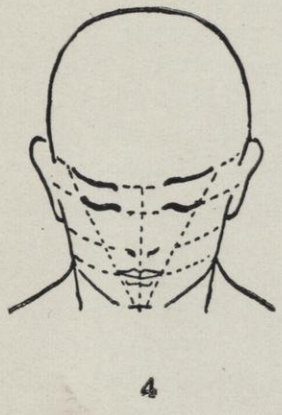
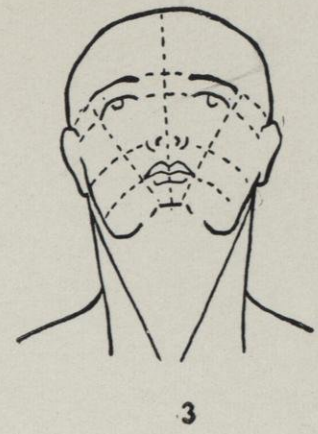
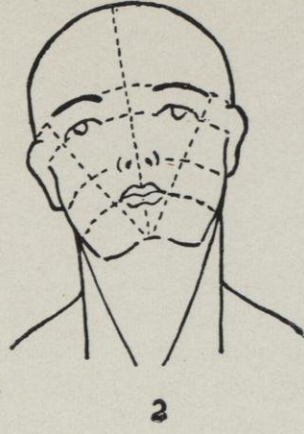
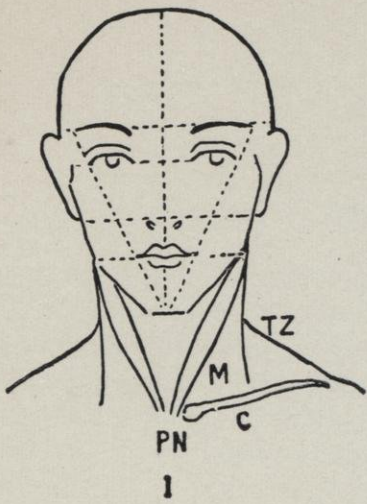
Make a collection of heads in different positions.

The student is advised to use pen-and-ink drawings to draw from as the lines can be seen plainly, but all photographs and wash drawings should be saved.

Select large pictures of heads and draw the construction lines through the proper places.

Study the people on the cars, also the advertisements in the cars. Be on the lookout everywhere for some point of information.

See on how many pictures you can apply the knowledge gained from this lesson.



Edith Young

LESSON XV

THE ARM AND HAND

Arms and hands require a great deal of close study before they can be drawn satisfactorily. In this lesson are given the proportions, and direction of the principal lines of an arm and hand, breaks being left where the lines change their direction.

Leave all breaks when drawing the figures from the chart.

Place your own arm in front of a mirror in the positions given, and see if you can follow the points illustrated. A woman's arm being more slender and delicate than a man's, the muscles are not so clearly defined. When drawing arms in fashions, bear this in mind, but use the chart as a guide.

No matter how slender or delicate an arm is, it must have the shape of an arm and not look like a post. Hands, in fashions, are not chubby, except on children, but are slender, the fingers being long and tapering.

PROPORTIONS OF THE ARM AND HAND

Begin with Fig. 1. The upper part of the arm equals the lower, and the arm tapers from the shoulder to the wrist, except below the elbow, which is the widest part of the whole arm, in this position.

Ascertain the direction of the upper part of the arm, then of the lower, then of the hand. To have three directions for the arm and hand, makes a more graceful drawing.

On the arm are many intricate muscles, a few only being mentioned here.

The *deltoid* (D) is at the top on the outside. The *biceps* (B) and *triceps* (T)

are on the shaft, the biceps being on the front part and the triceps on the back. The *supinator longus* (SL) is very prominent, especially so when the arm is bent. Figs. 3 and 6.

The lower projection of the deltoid is lower than where the inner part of the arm joins the body. Note the cross line on the lower part of the arm, which indicates that the inside bulge is higher than the outside. This is the end of the *humerus*, or upper bone of the arm.

Fig. 1 is the view of the arm extended, with the thumb on the outside. This shows the inner view of the hand. It is not a position used in fashions, but a good one to study from.

The middle finger is the longest and the little one the shortest; the others being of nearly equal length. The middle and next finger are inclined to fall together, as in Fig. 2. In Fig. 2 the whole arm is turned over, the biceps being on the inside and the triceps on the outside. The back of the hand is seen, and the thumb, which is on the inside and turned under, is lost to view.

Place your own hand and arm in the position of Fig. 1, then turn it over to the position of Fig. 2. Place your hand in the position of Fig. 1, and turn the lower part *only* to the position of Fig. 5.

There is one bone, the *humerus*, in the upper part of the arm, and two bones, the *radius* and the *ulna* in the lower. The *radius* rotates over the *ulna* causing the thumb to fall on the inside. More generally the arm hangs down more in the position of Fig. 2, with the biceps on the

inside. In this position the lower part may be turned still more.

When the arm is bent as in Fig. 3, or raised as in Fig. 6, the line for the supinator longus, if continued, would run to the elbow. In Fig. 6 the humerus (H) and ulna (U) show at the elbow, the deltoid is raised and the trapezius shows back of the deltoid. Take up Fig. 7 which is the outside of the hand, learn its proportions, then refer to the inside, Fig. 1. K is opposite the knuckles, and is half way between the wrist and the ends of the fingers.

In Fig. 1 the crease in the palm is under the knuckles and is in the middle of the hand.

Each finger has two joints where it bends, one joint only being given except in Figs. 8 and 9, the hand in the latter being placed on the hip, a position much used in fashions. The fingers are shorter on the inside. They join the hand on a curve, but not at the knuckles. Fig. 10 is the first finger, it differs from the others in that the first joint is forward of the crease below it. The thumb joins the hand slightly back of the knuckles and reaches almost to the second joint. The bulging part of the palm shows between the thumb and the first finger.

Note the direction of the lines of the thumb, the inner part being a reverse curve,

while the outer part curves in, then takes a square effect between the curve and the wrist. The fleshy part of the thumb forms part of the palm and is about half its width at the wrist. Double your hand and see for yourself what curve the thumb takes on the inside of the palm.

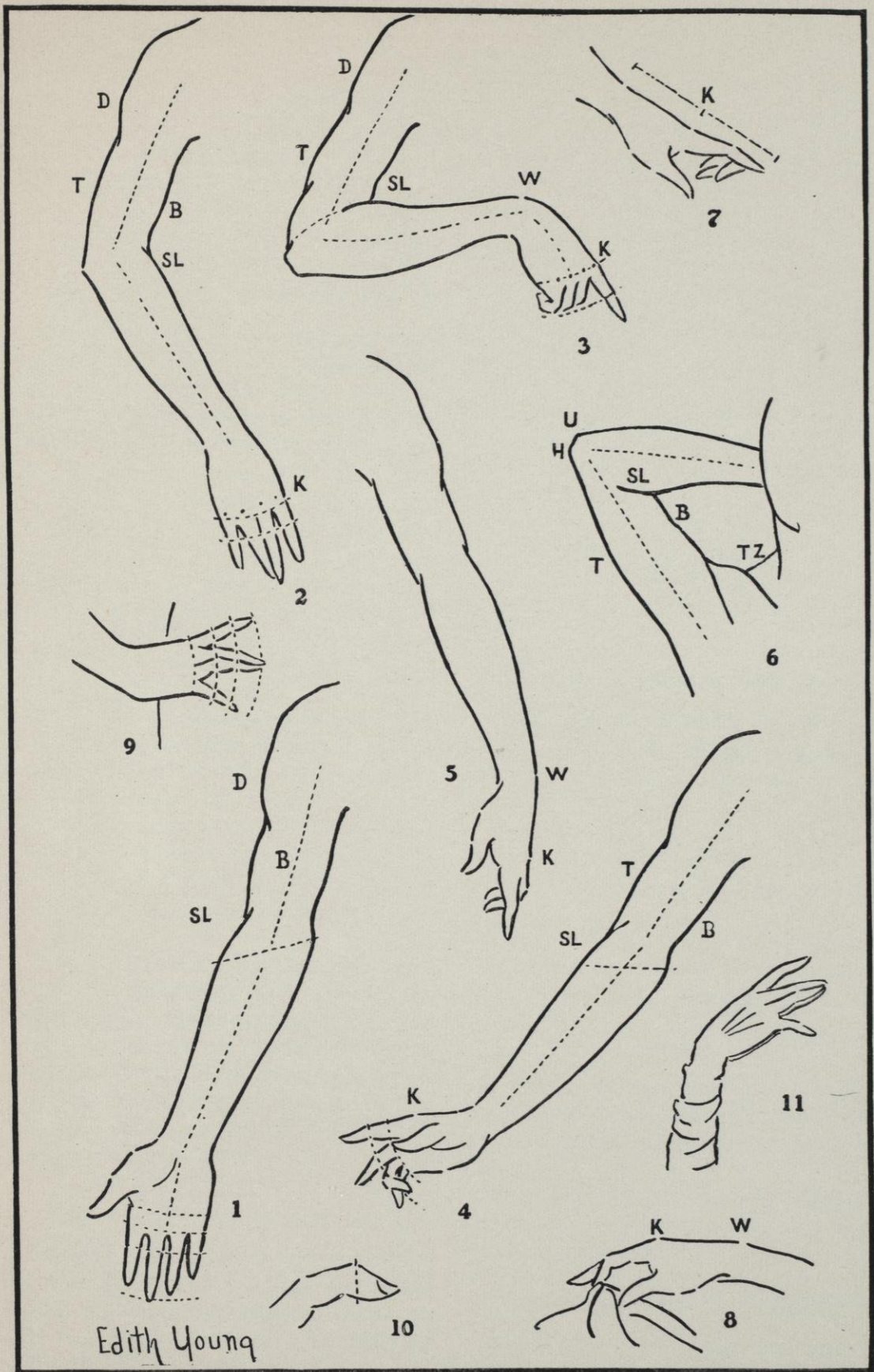
Note how narrow the side view of the wrist is. Note the break where the hand joins the wrist, which is more apparent when the hand is turned over. When the fingers are doubled or bent, watch the directions the lines take.

Fig. 11 is the gloved hand, here shown resting on the chest. Draw the hand and arm, then place the glove lines, which extend slightly past the arm line. The stitching on the back gives the appearance of a glove, the center line being between the middle and the next finger. The double line at the side of the palm and the one at the side of the finger give the effect of a heavy glove.

When drawing an arm under a sleeve, be sure to have the sleeve take the shape of the arm.

Make a collection of figures (in underclothes and in dresses) with the arms in different positions. Study these carefully.

Draw and re-draw the arms on the lesson plate until you become perfectly familiar with them.



CONSTRUCTION OF THE ARM AND HAND IN DIFFERENT POSITIONS

LESSON XVI

THE LEG AND SHOE

THE PROFILE VIEW OF THE LEG

The profile view of the leg forms a reverse curve, the lower part being set well back of the upper. See Figs. 1 and 2. Fig. 1 is the main outline of the leg, being sketched in with broken lines, thus obtaining the general shape and proportion. Fig. 2 is the modeled leg placed on Fig. 1.

In Figs. 1 and 2 note the vertical line drawn from the upper part to the toes. This shows how far back to place the lower portion. The general direction of the front of the upper portion is out, while the lower part is in, but on this in, you will see a slight out, which does not affect the general direction of the inward curve. The back part of the upper portion is in, but on this also you will see a slight out, which does not change the general direction. The lower portion in the back is a decided out, the calf being a very prominent feature. The knee projects, yet the general direction of this projection slopes toward the back.

Draw Fig. 1, then place Fig. 2 on it carefully. Remember that the muscles of the body form very pretty reverse curves; you must have this feeling in mind in order to obtain the effect. Practice reverse curves with your pencil, going back and forth over the lines. Much practice of this kind will give grace to your work.

THE FRONT VIEW OF THE LEG

The general direction of this view of the leg is in, and yet at the knee and below it, the leg takes the outward direction. The foot also points out. All parts of the inner side are nearly on a line.

The leg is composed of many intricate muscles, two of them only being mentioned here.

The *vastus internus* (VI) is on the inside and is low, while the *vastus externus* (VE) is on the outside and is high. The knee fits between these muscles and the lower part of the leg.

Study the lower part of the leg, notice how much higher the outside is than the inside. At the ankle this is reversed, the inside ankle being higher than the outside.

THE BACK VIEW OF THE LEG

In the back view of the leg the lower part is back of the upper; see the vertical line. The foot is partly hidden and is foreshortened. Get the direction of all lines of the foot as it is lost behind the leg.

Draw Fig. 5 and place Fig. 6 on it.

Draw Figs. 1, 3, and 5, noting the cross lines.

Keep these drawings for reference. Make other drawings of these figures on which place Figs. 2, 4, and 6.

SHOES

In the five different positions of the shoe which are given here, the direction of lines is the essential point, so the lines are broken.

When drawing from the chart leave all breaks, but when making a finished drawing connect the lines.

THE FRONT VIEW OF THE SHOE

On the front view of the shoe note the direction of the leg, then of the foot as it

comes toward you, the heel in this view being lost. The outer curve of the shoe is longer and more prominent than the inner. There are three planes on the shoe which show most distinctly where the vamp and tip are sewed. The inside ankle is very prominent while the outside one is lost.

THE SIDE VIEW OF THE SHOE

Note all breaks and curves on this shoe and make the heel fit well under the foot. The top line curves down and the heel is on a line with the sole.

When drawing a slipper, make it look dainty and like a slipper, not like a rubber.

THE BACK VIEW OF THE SHOE

In the back view of the shoe the top line curves up, not down. The foot being turned away from you, it is foreshortened and the vamp does not appear as long as in the other views. Note the line of direction as the foot recedes. The leg

breaks into the instep, showing that it is nearer to you than the instep.

Note the plane at the back of the shoe and the two planes on the heel. The heel does not appear as far under the foot as in the side view.

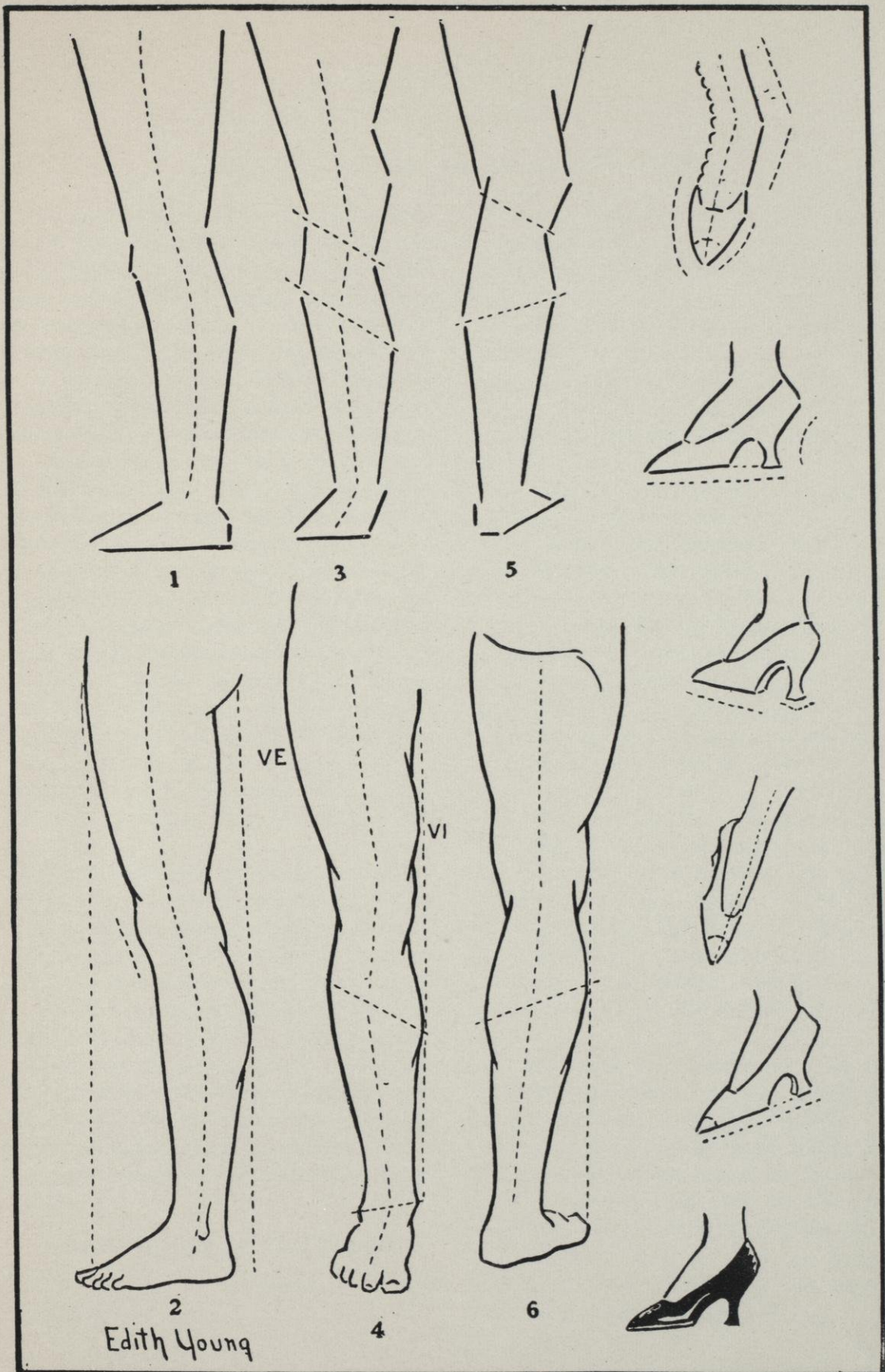
THE THREE-QUARTER VIEW OF THE SHOE

In the three-quarter view of the shoe the heel is almost lost. Get the three planes on the vamp and tip, also the center line. This shoe is not resting evenly on the ground, the toe only touching it. When the shoe is pointing slightly toward you, the inside of the heel is seen.

When drawing a black shoe, mark with pencil the place to be inked in, leaving high lights for the shape of the shoe, at the edge (except on the dark side) and on the sole.

NOTE.—The next lesson advises the student to study books on anatomy. There are many books on this subject and from each one the student will learn something. Do not confine yourself to one book.

Study from these books just how the bones of the leg fit under the surface. It will be excellent practice.



CONSTRUCTION OF THE LEG AND SHOE IN DIFFERENT POSITIONS

LESSON XVII

THE FRONT FIGURE (THREE-QUARTER VIEW)

To draw a good fashion figure the body must first be placed under the clothes. The figure given in this lesson is not nude, but is ready for a corset, underclothes, bathing suit, dress, suit, or a coat (a coat, of course not clinging to the figure as closely as a dress). If the student will draw the complete figure carefully under every garment, he will have no trouble when drawing a bathing figure, or one in underclothes—although busy artists merely sketch in the figure without finishing parts that do not show in the finished drawing. This is a saving of time for one who knows how.

Remember the lesson on the three-quarter form, Lesson I. See how the dress form conforms to the shape of the human figure.

Fashion figures vary as style changes, but the student will do well to make figures seven (7) to eight (8) heads high. The figure must be slim and graceful. The figure may measure the required number of heads, but is too stout it will not look right.

Fig. 1 is the way to commence to draw. It is a rough outline of the proportion, action, and the placing of the figure on the paper. Later, when you know how, you may use curved lines if you prefer.

Study the proportions given here and apply them to Fig. 1. After you have drawn Fig. 1, using broken lines, place Fig. 2 on it. Remember all instructions given on heads, arms and legs. If you are weak on these, review the previous lessons, as parts poorly drawn will make a poor whole.

PROPORTIONS OF THE FIGURE

The figure measures seven (7) to eight (8) heads high.

The neck is *about* one-third ($\frac{1}{3}$) the width of the shoulders.

The waist measures less than the shoulders.

The legs join the body at the center of the figure.

The knees are less than half ($\frac{1}{2}$) way between this point and the feet.

From the shoulder to under the arm is one-half ($\frac{1}{2}$) head or less.

The waist is about one and three-quarter ($1\frac{3}{4}$) heads down from the chin.

The arms bend opposite the waist, reaching down to the center of the figure, while the hands extend below this point.

The standing line (or line of support) is an imaginary line from the pit of the neck to the standing foot. This line must be parallel with the edge of the paper.

The foot is about the length of the head.

The hand is as long as from the chin to above the eyebrows.

In this position the standing hip is high while the other one is low, both of the hips being above the middle of the figure.

The relaxed leg may be placed anywhere, but must extend from the hip and not from the knee, which would give it a knock-kneed appearance. See line of direction for the hips, also sketch of the nude hips.

If the figure were balanced evenly (on both feet) the line of support would fall between the feet. See Lesson XVIII.

The legs must join the body at the center and on the center line of the figure.

In the three-quarter view one sees considerably more of one side than of the other.

In fashions there are very few strictly full front faces, but many are almost full, being turned slightly.

The head is often turned in the opposite direction to the body; this lends grace to the figure.

When drawing hands, keep them the same size, also be careful to have the feet mates.

TO DRAW THE FIGURE

Place the figure nicely on the paper; commence at the top, and swing in the correct oval. When this is done, measure down seven or eight heads to the standing foot, making a mark where the foot comes. Remember the standing line must pass through the *ball* of the foot. This takes but little time and can be easily erased if the figure does not fill the given space nicely.

If incorrect, begin again by redrawing the oval the proper size. Do not draw the features until the whole figure is swung in correctly.

Mark off the waist line one and three-quarter heads down, draw the shoulders, the bust, the standing hip, and one long line down to the standing foot, which is on the action side. Keep in mind all proportions and swing in the figure, using these spacings as guides.

Much study should be given to anatomy, so learn all you can of this interesting subject.

Professionals begin to draw with heavy lines, but light lines are advised until the student is fairly sure of his proportions.

PROPORTIONS OF CHILDREN

As children are "little people," no extra drawings are given, but the student must remember that their proportions are quite different from those of adults. So many scholars say, "Oh, I would just love to draw children, they are such cute little things." That is so, but be sure that you make them cute, and not little old men and women. A boy has squarer features than

a girl. Children's proportions vary according to their ages.

In fashions a tiny baby measures three (3) heads high; at four years, three and one-half ($3\frac{1}{2}$) heads; from six to eight years, from five (5) to five and one-half (5 to $5\frac{1}{2}$) heads; from twelve to fourteen years, six to six and one-half (6 to $6\frac{1}{2}$) heads; at sixteen years from six and one-half to seven ($6\frac{1}{2}$ to 7) heads. Their dresses, being short, help to denote their ages.

At fourteen the child becomes a young miss, and takes somewhat the build of a woman without any apparent bust projection. The dress is longer, and is still longer at sixteen years, but never as long as a woman's.

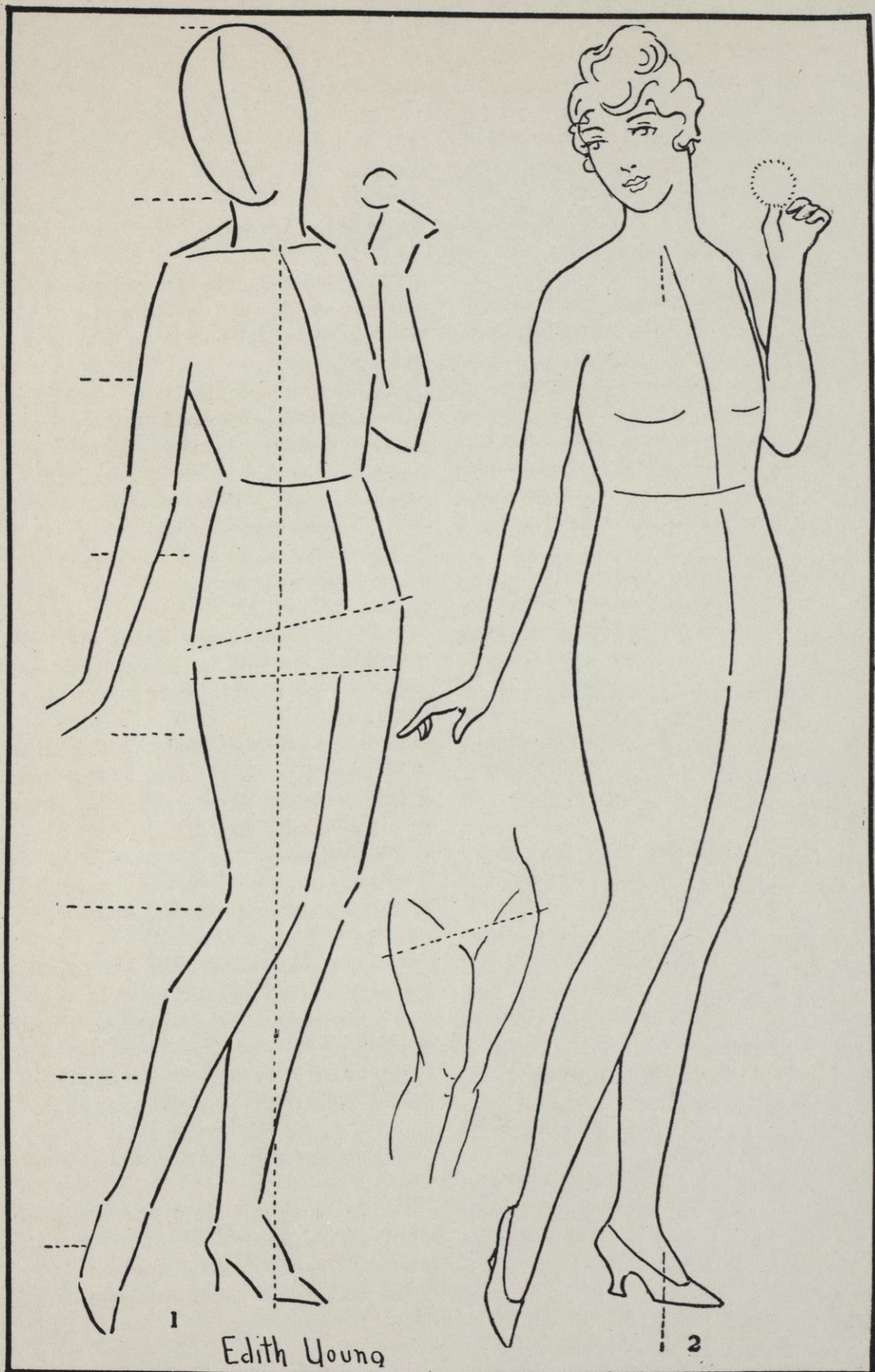
A child has a round head instead of an egg-shaped one, the eyes being in the middle of the head. A tiny baby's eyes may be placed a little below the middle.

Children have no busts, their eyes are large and wide-awake, with a peculiar turn to the upper lid. Their noses are short and small and their mouths small and chubby. Their cheeks stick out. Their hands and arms are chubby as are also their legs and feet. They wear square, flat shoes.

When drawing children, give them plenty of action and make them interested in some toy, etc.

Children are used for so many purposes besides fashions, that the student would do well to devote much time to them. In advertisements, cards, book-covers, etc., children play a great part. Lesson XXX deals with this class of work.

By this time the student should know enough of the outline of the figure to be able to use books on anatomy to advantage. Inquire at the library for books on this subject. Make numerous drawings from these books, also make drawings of ladies and children in underclothes, from catalogues.



THE WHOLE FIGURE READY FOR A COSTUME

LESSON XVIII

TO PLACE A DRESS ON THE FIGURE

ILLUSTRATING A COSTUME

If the student is able to dress up the dummy form and understands the figure in the last lessons, he will have no difficulty in understanding this lesson. This figure is slightly different from the last one as it is walking. As the weight is divided equally between the feet, the line of support falls between them. The figure may have the legs crossed in walking and the weight be solely on one foot. Be careful to poise the figure correctly.

When drawing a figure with the legs crossed, do not draw the far foot straight across the paper; bring it slightly forward. Try to draw possible positions.

No matter whether you are designing a costume or illustrating one, the knowledge required to place it on the figure is the same.

So far nothing has been said about original designing. Lessons XXIX and XXX are devoted to this subject.

An original drawing is one that has been made by using a picture as a guide and changing it enough to make it your own. On this figure may be placed any costume.

An illustration, which is an original drawing, is placing a given costume, which has been designed by someone else, on a suitable figure which will show the costume to the best advantage.

A house may have one designer who decides how the gowns are to be made, and many illustrators who put these designs on figures ready for reproduction. When illustrating a costume, you will have either the gown itself, or a sketch of it, to work from. In either case pick out

a suitable figure, one that will show the costume to the best advantage. In the beginning you will find it hard to render the costumes from the costumes themselves, but if you practice taking one figure and another dress from the fashion papers, putting them together understandingly, you will easily see how all principles apply. Pick out the dress first, then a proper figure on which to place it. If an evening-dress, find another evening dress figure in the same position (as nearly as possible).

For a suit, use a suit figure, etc. Use the lines of the suit on the figure, as they fit the figure, and place the given suit on these lines.

In the dress illustrated the right-hand should not rest on the hip, which would cover the design, nor should the left hand be placed on the chest.

If there is something particularly attractive under the arm, put the arm up, etc. When illustrating a costume be careful to show both sleeves.

Many figures are drawn in a normal standing position, such as some of the pattern houses use, while some houses require the "swingy" kind, like the illustrations in the newspapers or the catchy advertisements. Learn to draw the up and down figure, then try the swingy kind.

The figure in the illustration is swung slightly.

When the skirt is swung out as if the wind were blowing it, the center line and lines of fullness will also swing.

See how much easier the lines of this dress are than the ones in Lesson II; still we have the XX lines, also the X's

and the O's. When a leg is extended, there are two XX lines near it, but do not draw them continuous with the leg. Note how the XX lines fall both ways and how sometimes X and O run together. Now that you understand what the lines mean, you must study carefully the illustrations in the fashion papers and copy the lines of artists.

See Lesson XIX for pen lines and Lesson XXVI for textures.

If the student practices this lesson faithfully, applying it on original work, he will be ready to draw figures on bristol board, ready for pen and ink. Copy the lines used by other artists, studying them carefully.

If the student finds his work is untidy, he may transfer the drawing to a clean sheet of paper. This may be accomplished by making an accurate tracing on transparent paper, with a hard pencil. Place this tracing over the clean sheet in the same position, fastening it on the board at the top, only. Take a *smooth* piece of paper about five inches by seven inches, and after rubbing it solidly with a soft pencil, place it face downward between the tracing and the fresh paper. Mark over the lines carefully with a hard pencil. The tracing paper may be lifted to examine the work without disturbing its position. *Redraw carefully.*

Study illustrations of costumes and see how others treat their work. Considerable dark in a picture looks attractive; bear this in mind when making a drawing, but when representing a costume, be accurate. If the costume is all light, place the dark somewhere else; on the hat, shoes, parasol, background, etc. When these darks are attractively distributed over a drawing, it is called "good spotting." In a layout good spotting holds the drawing together.

Place all darks so that the eye will be

attracted equally to both sides of the picture. Keep the sizes and shapes consistent with each other. A large dark will balance several small ones.

When illustrating a costume, pick out a figure which will show it to advantage; one that will tend to induce the customer to *buy* the costume. Three things must always be kept in mind: good style, good drawing, and good technique.

Good style is important because if a costume appears expensive, other poor points *may* be forgiven. If you can make a twenty-dollar suit appear like a fifty-dollar one, your services will be in demand. You will find this easier to accomplish if you select a stylish figure for your model.

Good drawing is necessary, for one can not draw a stylish figure if one does not know how to render the figure and the costume correctly.

Good technique in expressing the materials of the costume is necessary. If the costume is made of thin material the fact must be clearly brought out, and similarly if the material is heavy.

Many costumes, whether light or dark, are illustrated in outline only. If it is desired to use shading or textures, much thought should be given. Obtain a good outline, use the proper lines to denote the material, then fill in gradually with lines for shading which accord with the outline. Fill in gradually, keep the whole drawing going and do not concentrate on the shaded places.

The lines for shading should follow the form and help to mold the figure which is underneath. Lines placed close together form a shade. Keep places which come toward you light; for example, the bust, line of the leg, top of the arm, etc. There is usually a dark and a light side to every drawing, but do not make the figure so dark in one place that the general build of the whole will be lost.

Make your people "put on airs."

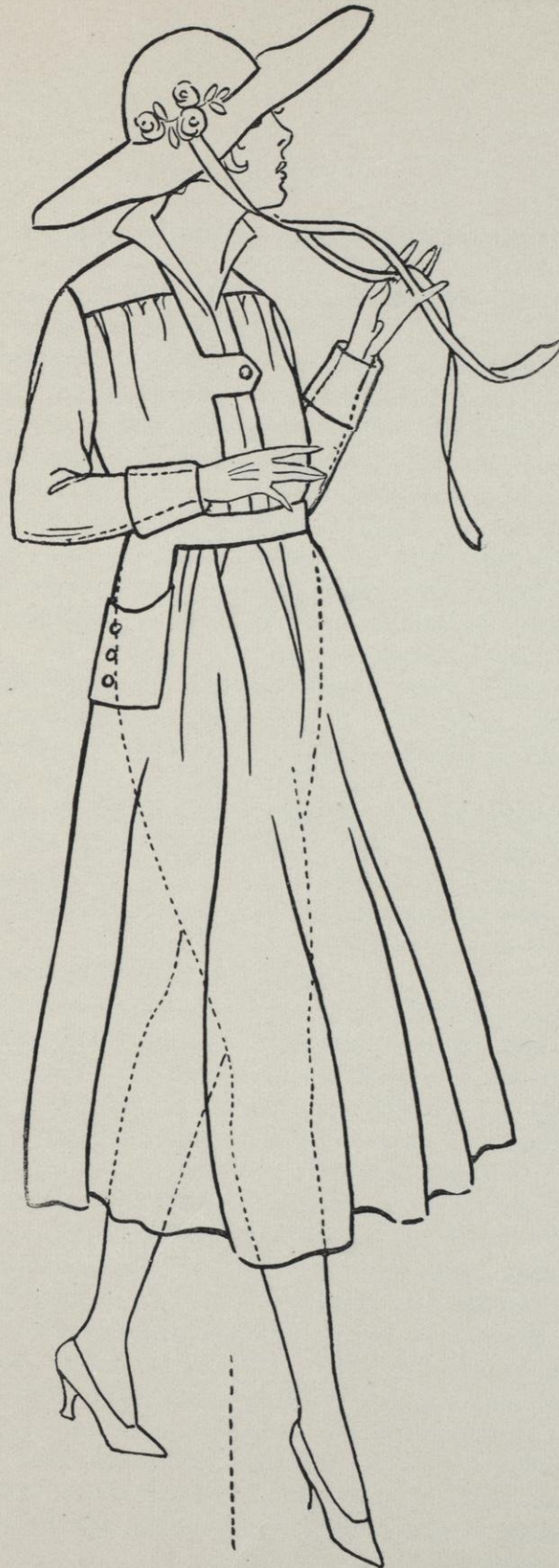
When illustrating a hat, decide on its most attractive side. Make the hat expensive looking, even if it is a very cheap one. Do not stint on ribbons and bows; make them full and attractive. Hats should be shaded to bring out the charm—there must be a light and a dark side. Represent the material the hat is made of—whether straw, silk or velvet. Keep the technique of these, placing lines closer on the dark side but do not be mechanical. A “sketchy effect” for a hat is attractive.

Shaded back-grounds, circles and other shapes, behind hats lend enchantment.

Illustration work cannot be mastered until the student is further advanced. This lesson may be referred to from time to time as the student progresses. It is well in studying to adopt the practice of first building the outlines, then inking them in and erasing the pencil lines. The shading lines may then be placed in pencil and inked in.

Illustrations are often done in a sketchy manner, many lines being used. Well connected lines are advised until the student understands the *meaning of all lines*.

Some houses like sketchy work, while others do not.



Edith Young

LESSON XIX

PEN AND INK LINES. FRENCH WASH. BEN DAY MACHINE

By this time the student must desire to ink in a drawing. Ink work is extremely interesting, but it requires much practice. You may be able to render a nice drawing in pencil and be afraid to touch your pen to it. Many feel this way, and many good drawings have been spoiled because the student did not practice the lines on a separate piece of paper. The very idea that you are afraid will cause your hand to be unsteady, and a very steady hand is required.

The idea is not to draw just an ink line over the pencil line but to draw the right kind of a line. Lines should be thick or thin, straight or wavy, as the nature of the picture requires. In the first place a pen line should be made with one clean-cut stroke and not patched up. A line should be of even width, unless shading is called for.

A line should be professional, that is, it must be the right kind of a line in the right place, and the artist must know beforehand, just what he wishes to do. A long, continuous line may be joined, but when beginning again, place the pen point back of the end and do not press on the pen until the end of the line has been reached.

In this lesson are given some of the lines used in fashions and the student must become very familiar with them. When one can draw these lines well on a separate paper, he is in condition to ink in his work. Fine lines should be used for faces, arms, hands, etc., and very fine lines for eyelashes. Several fine lines instead of one wider line give the eye a soft expression. Study these lines in the fashion papers.

Use a suitable pen for the work in hand.

In the shadow, lines are often wider, as underneath parts that project; as belts, collars, cuffs, etc. The greater the projection, the wider the shadow.

Ink lines should be rendered on hard finished paper, bristol board, plate finish being the best. Kid finished bristol is also used. This board will take a wash of water-color paint. As bristol board is expensive for practice work, buy a good quality of shelf paper. This will take the ink, and on this paper, the student must practice — *practice* — PRACTICE — PRACTICE.

Cut out a sheet of bristol board, a little larger than the chart, and with pencil copy all lines carefully. In this way you will become familiar with the lines. Refer to Lesson I on how to study with a sharp point.

On your practice paper make two dots a distance apart, grip your penholder tightly, fairly near the point, and connect the dots, keeping the eye in advance of the pen-point. Do not forget this when drawing long lines.

Draw slowly, keeping the wrist well pressed on the board. Draw horizontal, parallel lines, also vertical ones. Practice all lines with pen only, using the knowledge gained by drawing them in pencil. Fill sheets with these lines until you feel perfectly free and have control over your pen. When crossing diagonal lines, allow the first set to dry before crossing them. Lastly, ink in your drawing of lines and if the result is satisfactory, you are ready to ink in a fashion figure.

THE USE OF LINES

As said before, lines should not be crowded. If a shaded effect is required, parts of the lines may touch, but keep the lines well separated so that the parts not touching will not run together when reproduced.

Study all lines in the fashion papers, cut out examples as you have done for other lessons. Different artists use different kinds of lines; become familiar with them all.

Line 1 is used for trimmings, worsted, etc. Lines 2 and 4 are used for lace; lines 3 for feathers; lines 5 for designs and trimmings; lines 6 for fullness. Practice with bold strokes. Lines 7 are used for chiffon—keep the lines fine. Lines 8 and 9 are used for silk—keep lines well spaced, fitting one cluster into another. Lines 10 are used for hair; lines 11 for crepe; lines 12 for woolen goods—this is done with the point of the pen; be careful not to make hooks at the ends of the dots. This is called *stipple* and may be scattered all over a garment which gives a light tone, or the dots may fall on top of one another, or be placed close together, which causes a dark shade. This is an easy way to shade a drawing.

Spatter work is the spattering of ink all over the part to be covered. Put a little ink in a saucer, dip a tooth-brush in it, and while holding the bristles down, run a knife over them, of course, covering the part not to be spattered. Try this out on a separate piece of paper.

A line may be very fine but must be black. See method of reproduction, Lesson XXVIII.

FRENCH WASH

French wash is an outline ink drawing, rendered on illustration board with flat washes of gray, lamp black water-color

paint being used. The shadows may be strengthened by darker tones. This is difficult to do well, and much practice is required. Follow directions carefully.

DIRECTIONS FOR FRENCH WASH

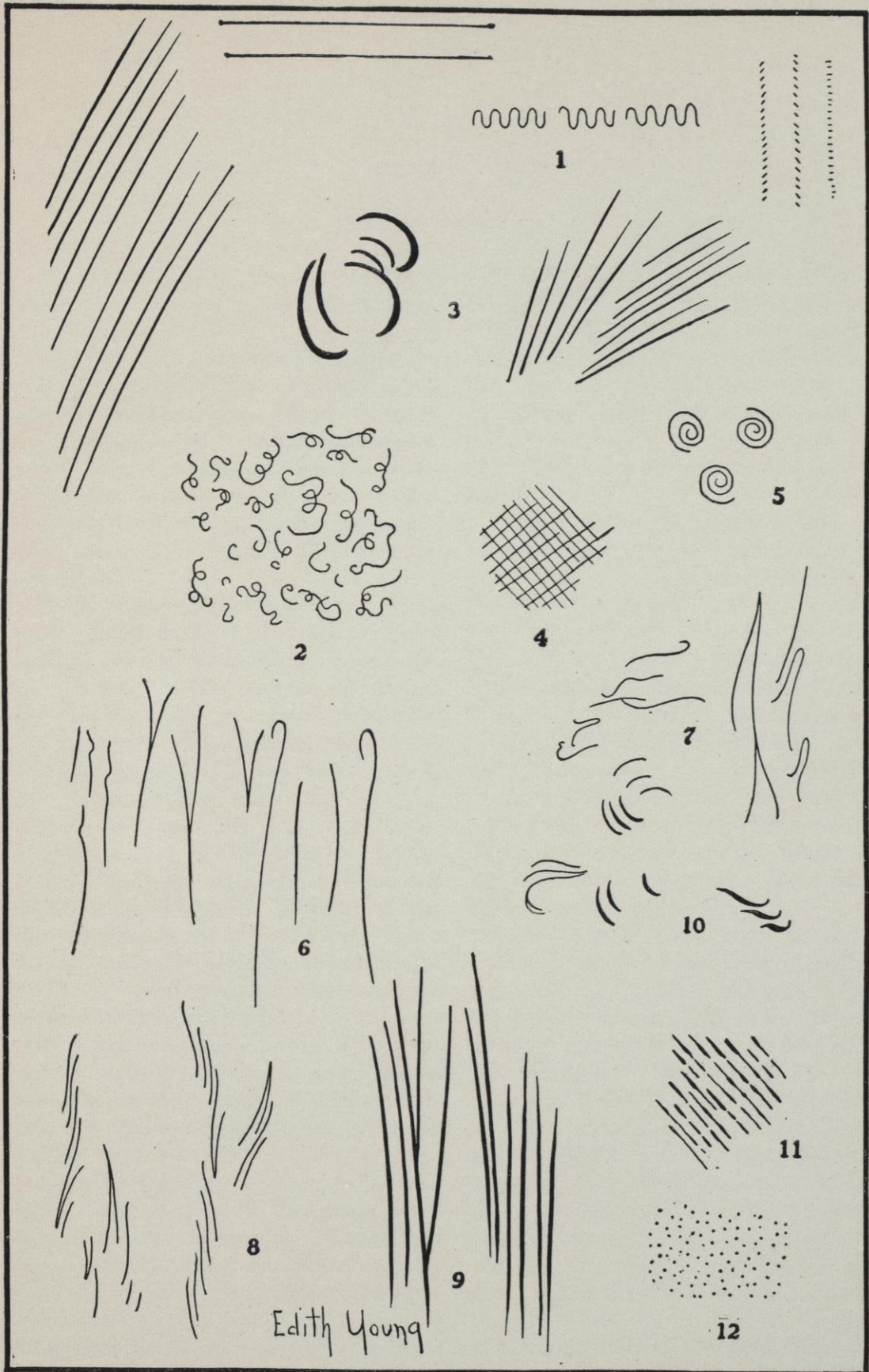
Mix the tones of gray in different saucers, having more color than is needed to go over a given space. Try the color tones on a piece of paper, allowing them to dry, as when dry they will be lighter. If too dark, add water; if too light, add paint.

Hold the drawing on a slant and, beginning at the top, apply a coat of clear water all over the parts to be painted. Allow this to dry. Pick up some paint, having the brush full of color, begin at the top, and gently carry the color across the paper, allowing it to run down as it is carried across. Never go back or allow the color to dry; keep the edge wet until the bottom is reached, then pick up the extra paint with the dry brush; wipe on a rag. A blotting paper is very handy if the color tries to run below the bottom line

THE BEN DAY MACHINE

Benjamin Day of New York, invented a machine for placing lines and dots over given surfaces. This machine will print, on the drawing, textures, such as diagonals, squares, dots, etc., wherever it touches the drawing, thus saving the artist the time required to draw them. They are more mechanical than pen lines and often much closer together. All the artist is obliged to do is to rub with a blue pencil or apply a coat of Cobalt blue water-color paint to the part of the drawing on which he wishes this machine applied. Blue will not show in the reproduction.

Cut out illustrations of Ben Day and do not confuse it with French wash, stipple or spatter work.



LESSON XX

FEATHERS AND HATS

In this lesson few lines are used, the object being to explain the general direction the lines take.

To draw a full feather, many more lines should be added. The student should make a careful study of all drawings of feathers, also of the feathers themselves. The mass of small feathers to make up the whole are confusing, but when one realizes that it is the direction that is important, a few lines of the *right kind* will give the desired effect.

If the feather is soft like those of the ostrich (Feather No. 1), it must be drawn with curvy lines, the ends of the lines forming the edge of the feather. They curl under. The vein is often prominent. When drawing a black feather, obtain the direction as in the lesson plate, ink it, leaving the direction white.

Draw the hat with the wings. Note how the feathers in the wings fit behind each other, some lines being drawn full length while others fall short. The hat shows a plane on the side, and one in front. When making a finished drawing, the planes are not apparent. See the lines of direction below the hat.

This hat has a high crown. Mark the center, curve the lines to be inked around the center in the direction of the hat, leaving high lights where the hat turns the corner.

Draw Feather No. 2. See how the vein is lost at the top where the feather turns over, and how the small feathers take sharp turns. Feather No. 3 is a paradise feather. Study the direction of the lines. Note how fine they are and how some are long, some short, the lines fitting between

each other. At the bottom they fit more closely together and take a slight reverse curve. Feather No. 5 is a feather which turns over at the top. Note the line of light where the feather turns and the little feathers which show at the edges.

Draw the ostrich feather, boa and tassels.

Feather No. 6 separates at the top, being in two parts. At the bottom one side only of the second part is seen.

Draw the pompon. The short lines curve around the edge and form the circle, only a few lines being drawn within its border on the dark side. The center, being left light, gives the ball shape.

Study the straw hat with high crown, and turn-up brim. Note the three planes to fit the head. See how the straw fits around the high crown and brim and how the cross lines of the straw are indicated on the dark side. They take the direction of the curve of the hat.

A flat, round crown forms an ellipse.

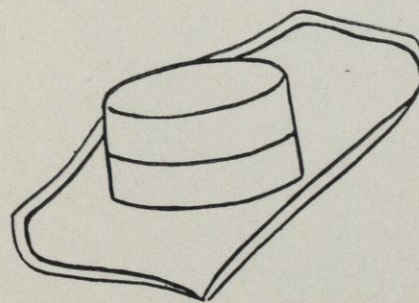
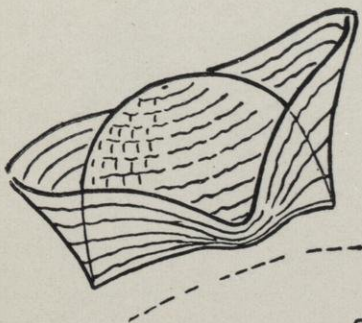
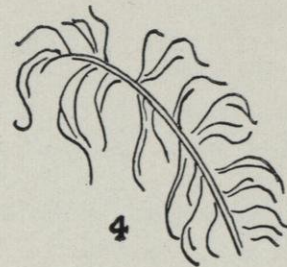
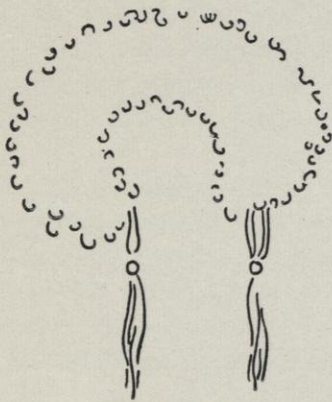
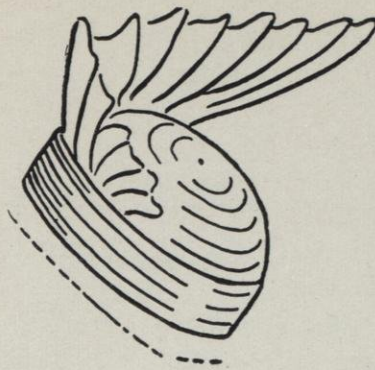
When a hat is viewed from above, one sees much of the brim and crown. This hat is bound on the edge. Where the brim turns up, the width of the binding is lost. The band follows the crown.

As said before in Lesson XIII, the hat must be so placed on the head as to give a stylish effect. Refer to this lesson when drawing hats. When drawing a hat, have some decided turns on it, not points exactly, but a change of direction which will keep the hat from looking like a tin pan. When drawing a black hat, be sure to have white lines separating its parts. A hat made solid black will look larger than

when outlined, as the line of the edge becomes part of the hat. A hard, shiny surface, like beaver, will show a decided high light in a given place. This high light takes the shape of the hat. Study carefully the way other artists treat hats and feathers. When placing a hat on another

head, use one facing the same way. Use a profile hat for a profile head, etc. You can use any picture facing the other way by reversing it in a looking glass.

If you succeeded with the lesson on pen and ink, to ink in these feathers will be very interesting.



Edith Young

LESSON XXI

PARASOLS

Parasols are very interesting and they are not hard to draw if one understands their formation.

Begin with Fig. 1. Place the stick through the ellipse at a right angle to it. The stick must be in the middle and be continuous where it goes through the silk.

If you show much of the outside, show but little of the inner part. The less you observe of the top of the parasol, the more you see of the inside, Fig. 4, and the less of the short end of the stick.

Draw layout, Fig. 1, and place Fig. 2 on it.

Draw layout, Fig. 1, and place Fig. 3 on it.

In Fig. 3 part of the ruffle on the far side is hidden.

In the Japanese parasol, you view the inside. The stick must go through the middle and the ribs must curve to form the hollow of the parasol. They extend past the edge. This parasol does not take

a perfect round, it being viewed on a slant. The stick must rest on the shoulder and fit in the hand. The stick may be ruled to obtain a straight line.

Fig. 5 shows where the ribs join the center and the supports from the stick to the ribs.

Fig. 7 is the outside only. Note the center and how the ribs curve, vanishing on the far side, and extending past the edge on the near side. Study the parasol carefully, and notice how the curve of the far side is less than the curve of the near side.

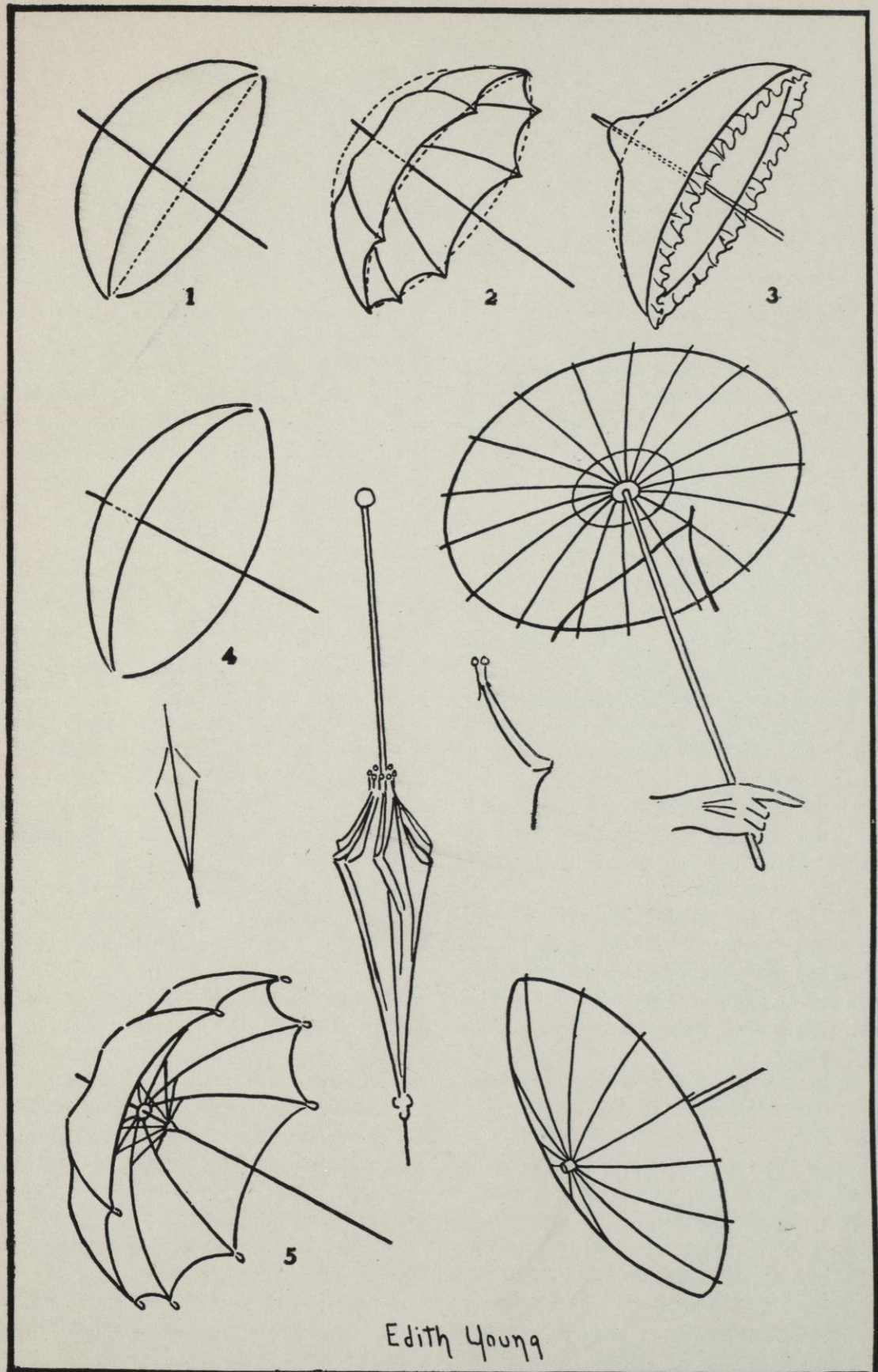
Draw the closed parasol. Make it slim. See how the openings fall.

Draw the layout, place the loops on it, then the ends of the ribs which form a circle around the stick.

The upper part of the stick is usually less than the silk part.

An open parasol resting on the ground is bound to show the inside.

The average parasol has eight ribs.



CONSTRUCTION OF THE PARASOL IN DIFFERENT POSITIONS

LESSON XXII

FURS AND FANS

The student must learn to dress his figure warmly for winter and to convey the effect of coolness, for summer; so we have two extremes, furs and fans.

There are many kinds of furs; a catalogue on the subject will give the different kind of technique, or lines used to represent the texture of the article.

If the fur has long hairs, use long lines; if curly, use curly ones. The long or curly lines may be massed in places to form the shadows or indications of the fur. Fur should look full and the lines must follow the shape of the fur piece.

Follow the lines for the neck piece, Fig. 1.

The lines for the fur fall down towards the front, while on the shoulder they go toward the back.

Draw the main shape of Figs. 1 and 2, then the lines for the fur, which form the edge. Make the fur look full, especially so at the tails, Fig. 2.

Fur trimming which is joined in the middle causes the fur to fall both up and down. Note the different direction of lines where the fur is joined. Make the fur full at the edges and where it wraps around XX, Fig. 3.

Short fur is drawn with short lines, Fig. 4, the thickness of the fur extending past XX.

Draw the round muff. See how the lines follow around the muff and give it shape. There is a plane at the end (which is flat) with a round hole in the middle, but the end takes the shape of an ellipse, as it is viewed in perspective. See Lesson XXVII on perspective. The hole is nearer the far side.

Watch the lines carefully as they go around the muff and around the hole.

In the flat muff the lines follow the form. As the muff is flat, the lines are straighter and the plane at the end is narrow. Note the lines as they go around the muff and around the hole.

For all fur obtain a good outline first on which place the correct lines.

FANS

All sticks for a fan must meet in one point, which is in the hand.

Draw the end sticks making them meet, the top of the fan, the middle stick, and the one half-way between it and the end sticks. These divisions may be divided and sub-divided. Sticks are often drawn with a double line.

A fan partly open will take the lines of the plaits on a skirt. In this position the middle sticks are hidden where they join the center.

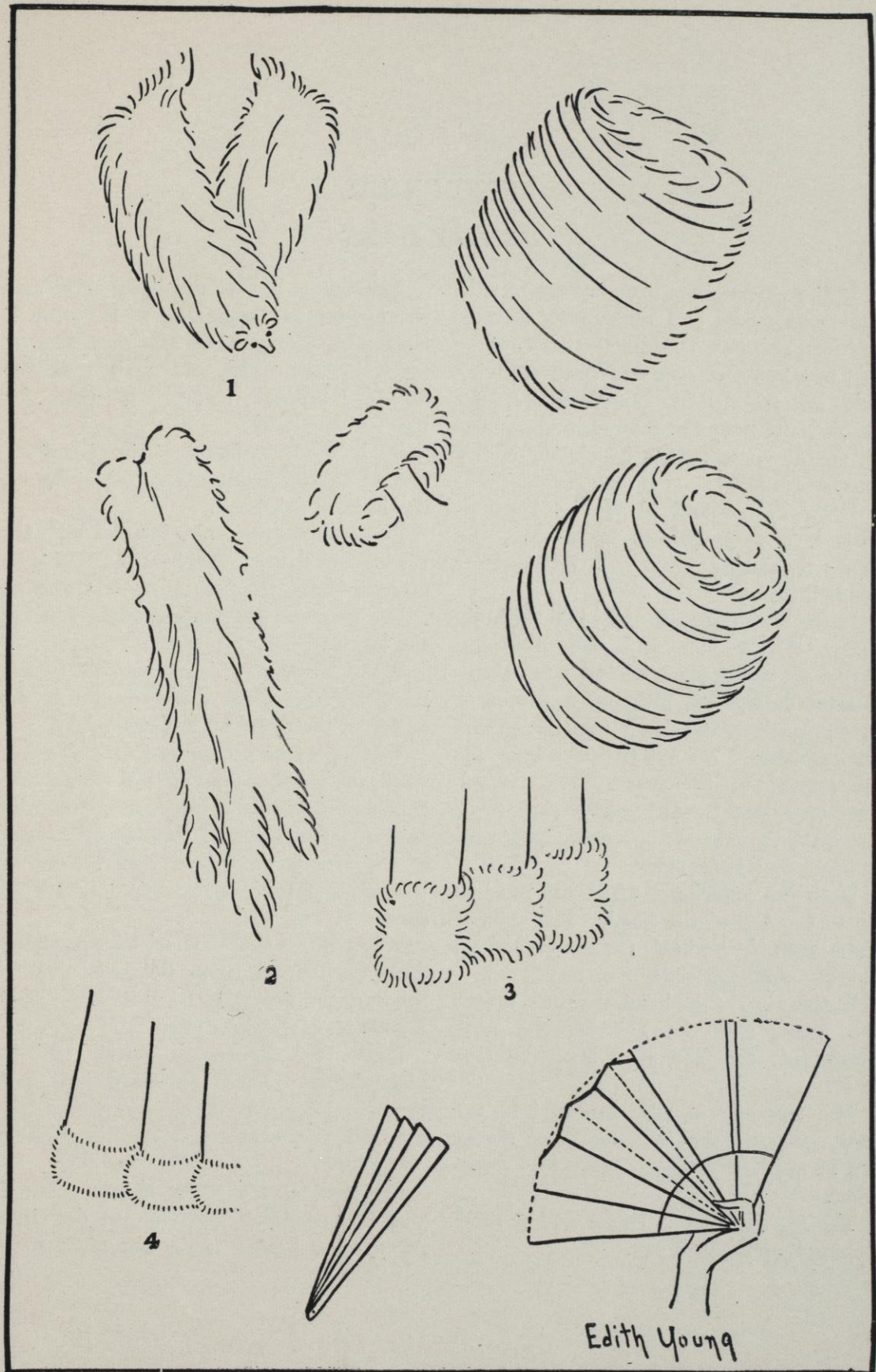
On these foundations any kind of a fan may be created. If the shape at the top is different from this set curve, draw it so, but remember the principles stated.

Feather fans are very popular in fashions.

The student should make a large collection of pictures of furs during the winter, as he may wish to use them in summer for the following season.

Try placing a fur texture all over a coat. For this a good copy is needed.

Remember black fur will have white lines. A white fur against a black background is very effective.



THE GENERAL DIRECTION OF LINES FOR FURS AND FANS

LESSON XXIII

THE BACK FIGURE

If the student has been successful with the front figure and remembers its proportions and how to start the drawing, he will be somewhat at home when studying this lesson. As in Lesson XVII, the figure is not nude but ready for a garment, as are also the figures in Lesson XXIV and Lesson XXV.

Draw Fig. 1 and place Fig. 2 on it. This is a three-quarter back view, the figure measuring seven and three-quarter heads high.

In the back figure, the legs join the body below the middle and the waist-line curves up, not down. The head is a three-quarter back view, although a profile or seven-eighths front head may be placed on this body. Do not turn the head too far around to the front. Try turning your own head toward your back, and do not make the mistake of putting an almost full face on a back figure.

Note the hair lines, which are brushed up to the top of the head. The ends of these lines in the back form a curved up line like the back collar line.

In this view of the head, the ear is nearer the front, and the line for the neck breaks into the face, as it is on this side of it.

The trapezius muscle breaks into the neck, showing that the face and throat are forward, the throat being lost somewhat.

The far shoulder is longer and is more sloping than the near one.

The center line of the body takes two reverse curves; beginning at the neck it curves in, then out for the shoulders, in again for the waist, out again over the hips and buttock, in again to where the legs join the body.

Study the little sketch of the nude back and of the trapezius muscle as it fits on the back of the head.

Do not curve the center line too much for the fashion figure. See how the bust goes around to the front as also do the arms.

Use previous instructions when drawing the legs and feet.

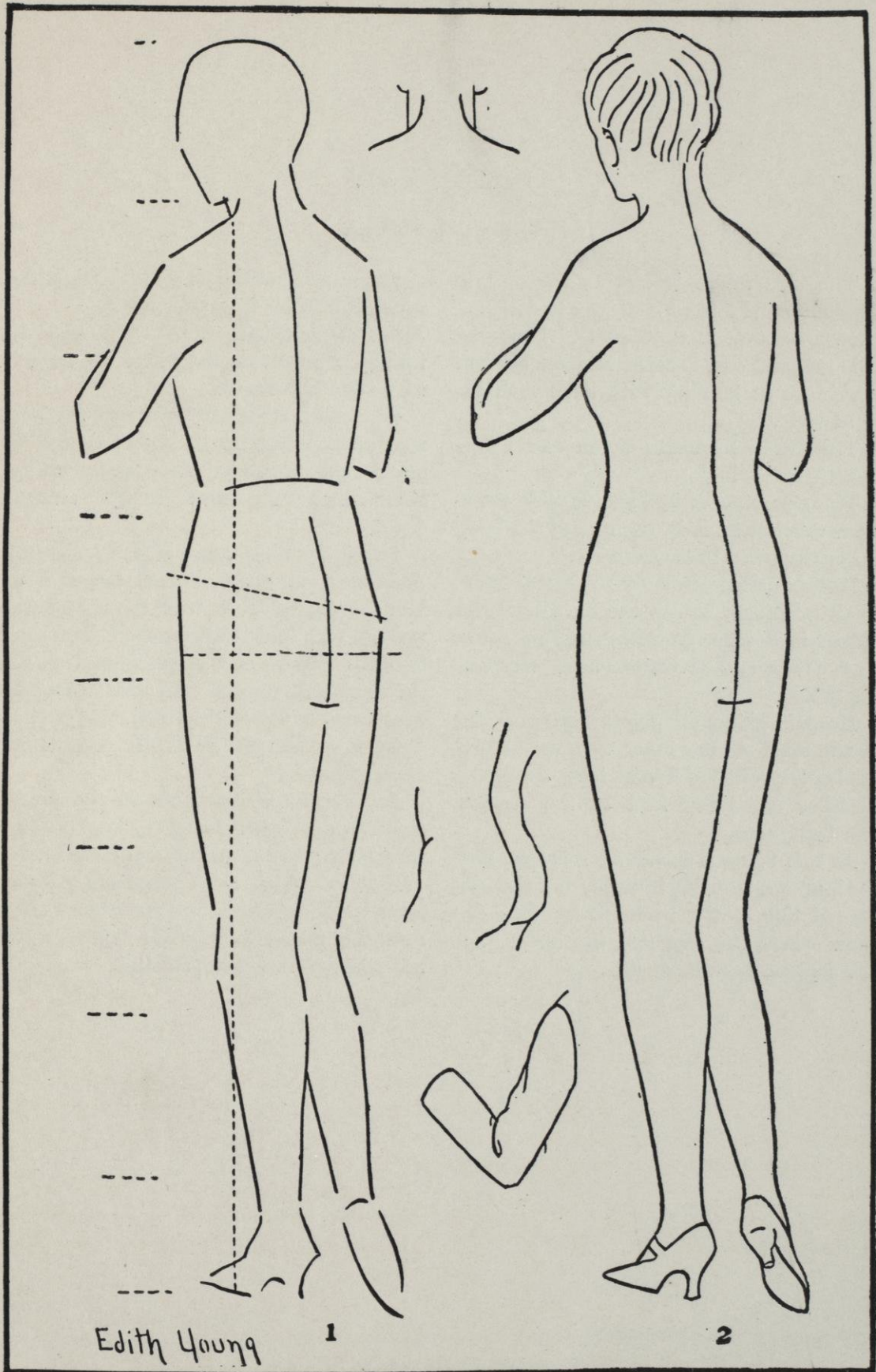
When placing a dress on this figure, have the lines of the dress conform to the action of the figure as in Lesson XVIII.

When the arm is bent and extended forward, the break of the sleeve at the supinator longus takes the opposite direction from the front view, showing that the upper part of the arm is on this side of the lower. The lower portion of the arm is foreshortened.

When illustrating the back of a costume, use a back figure going the same way as the costume sketch to be illustrated. See Lesson II on the back form.

Draw back figures in corsets and in underclothes. These are harder to find than front figures. Keep everything that will help you, even upper and lower parts of figures.

Compare several back figures. See if you can combine them in one drawing. Always use figures facing the same way.



THE BACK FIGURE READY FOR A COSTUME

LESSON XXIV

THE SIDE FIGURE

The side figure is not as frequent in fashions as the front view, as it does not show a costume in all its parts. However, it is graceful and artistic, and the student should be as familiar with it as with the front view.

This figure measures seven and three-quarter heads high.

The side view is inclined to look somewhat taller than it is, the side of the body being narrower than the front.

If the student can draw a graceful figure in all positions, he can use the knowledge gained in decorative work, such as cards, book covers and advertisements. See Lesson XXX.

Keep in mind all points regarding the profile leg. As the inner view of the profile leg is slightly different from the outer, sketches are given here of the straight and bent knee.

As this figure is ready for a corset, note the long straight line in front, and the long curved line in the back, which does not show where the legs join the body. See the separate sketch of this.

Be sure to show the plane on the shoulder, which is distinct from the arm.

See the clavicle in the first drawing, which extends from the pit of the neck to where the arm begins.

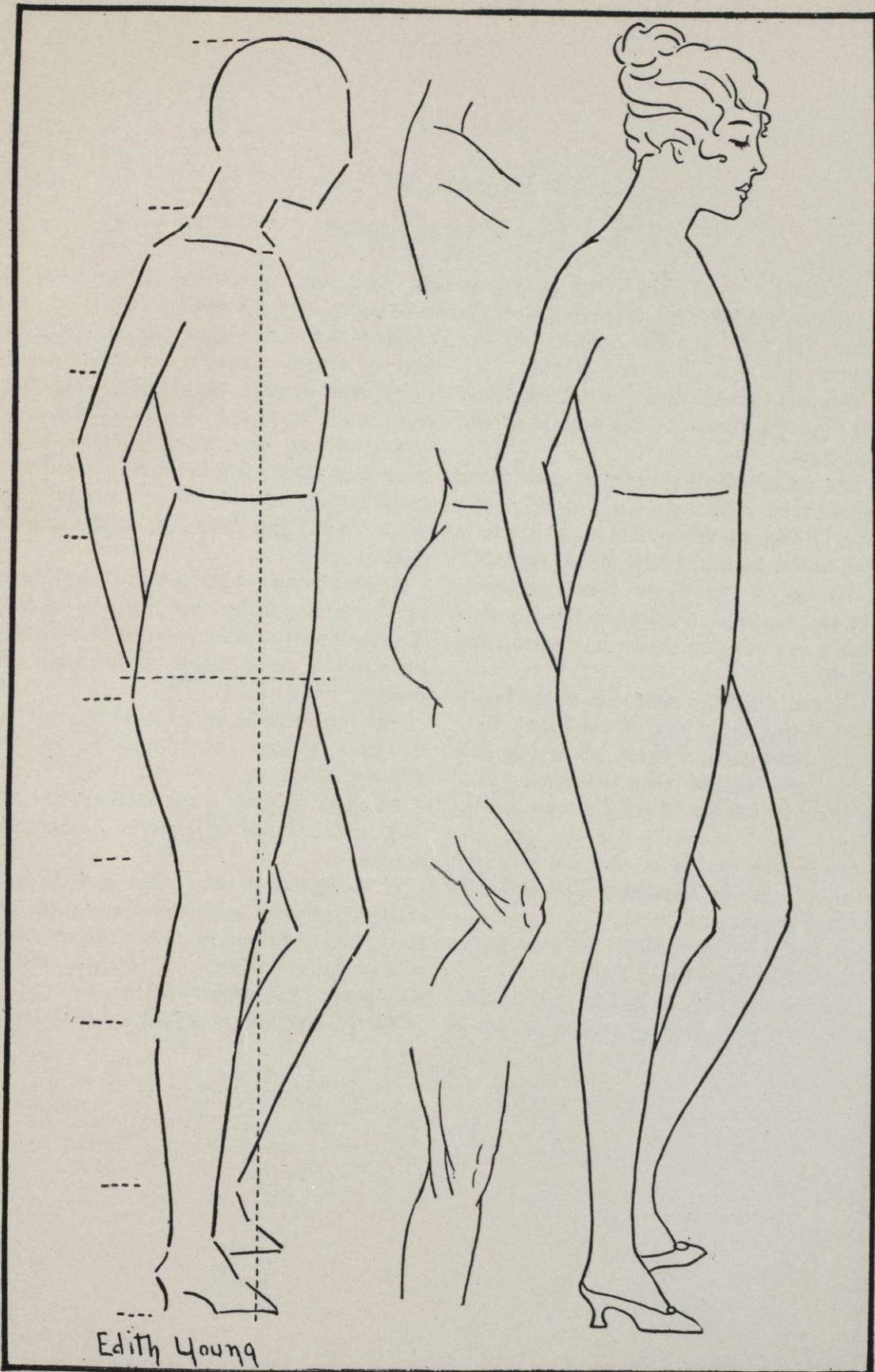
When the arm is extended forward, note the square effect on the back, caused by the shoulder blades. This is also noticeable when the arm hangs straight down.

The body may bend at the waist forward and side-ways, but in fashions, we keep the figure erect, with the head on an upward turn, unless the figure is interested in some object and is inclined to bend the head downward. In this case the eyes must be lowered as well.

Refer to Lesson XVII for proportions of the figure.

If the features of a figure are not clearly defined, use other features, but be sure they belong to a head in the same position.

It is better to find a satisfactory figure from which to draw, but the student may combine parts of different figures if he understands their construction.



THE SIDE FIGURE READY FOR A COSTUME

LESSON XXV

THE SITTING FIGURE

As the figure in this lesson is sitting, the horizontal part, which is resting on the bench, is lost in the height of the figure.

The legs join the body in the middle of the figure, but not in the middle of the drawing.

Let us divide the drawing into three equal parts. From the head to below the bust is one, to where the body bends is two, to the bottom of the foot is three.

Remember the figure bends where it sits and again at the knees, the leg flattening out slightly where it rests on the bench.

Do not draw the near side of the bench close to the under side of the knees.

Try sitting on a chair, observing how your knees extend past the edge. It is possible to sit far back, but one seldom does.

Study the sketch of the outside bent knee, the inside one being illustrated in the last lesson.

Draw the far leg through the near one as indicated by the dotted lines.

A figure may sit or recline quite differently from this, so draw sitting figures in

all positions. A sitting figure may be bent more than a standing one.

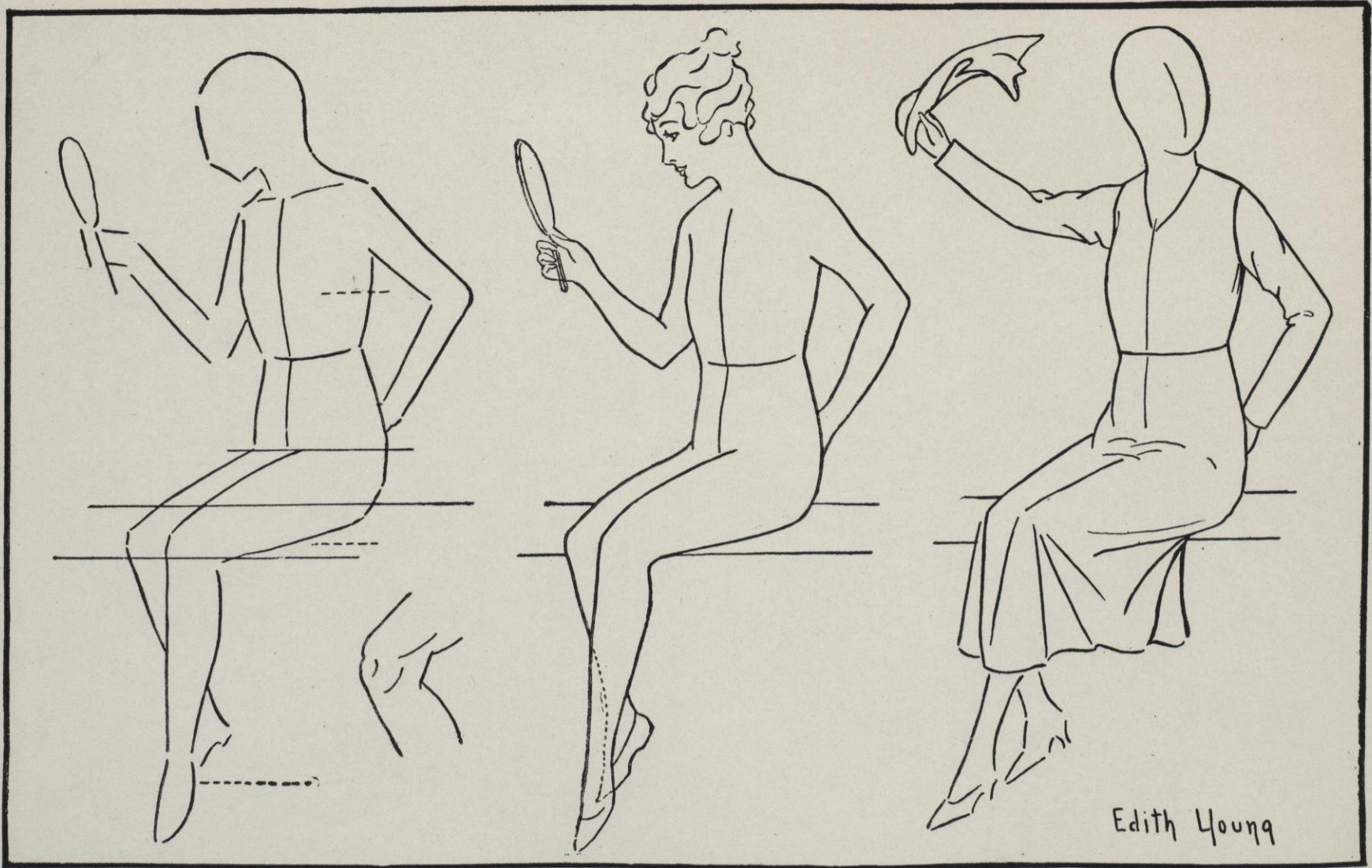
Draw the sitting figure in underclothes and in dresses. Study the lines of the dress, how they fit around the figure, fall from the edge of the bench and from the knees. Study the lines of the main wrinkles. Study the wrinkles in the bent arm which are mostly on the inside. On the extended arm they pull as the arm is thrust out.

An arm will show the inside of the sleeve at the wrist, unless the arm is turned back, as the arm placed behind this figure. Bear this in mind when placing cuffs on sleeves.

The far armhole forms a reverse curve, the lines for the bust extending to the center of it.

As under the arm is on a different plane from the front of the body it is often shaded.

It is suggested that when a wide line is placed around a careful drawing, all of the heavy line be allowed to be on the outside of the pencil line. If brought within its border, the shape will be destroyed. Note for example, a carefully drawn arm.



THE SITTING FIGURE READY FOR A COSTUME

LESSON XXVI

TEXTURES AND DETAIL WORK

The representation of textures comes under the general classification of detail work. It requires great accuracy to be a detail artist. Many artists devote their whole time to this type of work.

To draw the human figure correctly, and to be able to group figures, should be the aim of all students of fashion drawing; but they should be competent to do detail work as well. When filling an order in all its parts, the artist needs to be familiar with textures. He must be able to make the drawing for a silk dress convey the impression of silk, etc.

The student of this lesson needs first to be able to render good ink lines. Then study textures carefully from catalogues, and from the goods themselves. Consult the lists of materials given at the end of the lesson. If you are not conversant with them all, examine them in the stores or obtain samples.

To form a texture, the lines of the drawing must take the form of the weave, and the whole mass of lines must follow the form on which the texture is placed. Review Lesson VIII, as you must have a good foundation on which to place the lines. For example, when drawing a basket, the lines take the shape of the straw, and also of the basket, the imagination does the rest. The same kind of lines might be used for a worsted sweater, and if placed on a nicely drawn sweater, we recognize the material.

Be careful of the outline and have a good foundation of stripes or plaids on which to place the texture, unless the texture has no noticeable direction of line.

Study the eight examples given of flat

pieces of materials. Fig. 1 is chinchilla, 2 and 3 are crochet or knitted worsted, 4 is corduroy; a flat piece would not be shaded but on the figure the shading helps the form, Fig. 5 is outing flannel or cotton goods, 6 is rough cloth; if very rough, allow the rough edges to form the edge of the garment. Fig. 7 is moire silk, 8 is dimity or swiss; use fine lines for thin goods, very fine lines for chiffon. Fig. 9 is lace, 10 is embroidery; work out the pattern carefully, placing a shadow under each design.

Criss-cross the mesh in either squares or diamonds. Do not make the mesh round.

Much detail work is worked out in white water-color paint, used thick from a jar. This is applied with a fine sable hair brush. All wash drawings have the lace and embroidery worked out this way, a flat tone of gray paint being first applied as a background for the lace. Always allow this to dry before applying the white paint.

Fig. 11 represents black silk. Draw the outline of all parts to be inked in, leaving high lights on top of XX. The solid ink parts fit into each other in a sort of lighting effect.

Fig. 14 is part of a light silk skirt, Fig. 13 is dark silk; another kind of stroke which gives a very pretty silk effect. Fig. 12 is a loose sketchy way of placing net all over a skirt, the lines of the net being more apparent in the shadows. For white lace, rendered in white paint, this order is reversed. For catalogues this would not be accurate enough, as the customer has only the picture to order from.

Study carefully the pen lines of artists,

and try to reproduce the same kind of lines. If you do not succeed in this, take a sheet of tracing paper and trace their lines with pen and ink. Make a line clean cut as instructed in Lesson XIX.

LIST OF COSTUME MATERIALS

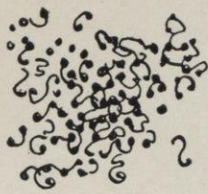
Silk. Brocade bengaline, chiffon, chiffon taffeta, China silk, charmeuse, crêpe de Chine, crêpe météor, crêpe duchesse météor, crêpe chiffon, Dresden silk, Dresden chiffon, faille, foulard, georgette crêpe, gros de Londres, grosgrain, imperial dress satin, Japanese silk, Japanese habutai, khaki, mull, moire, mousseline, marquissette, grenadine, military striped silk, Melba silk, moire velour, ottoman, pussy twill, pongee, punjab, pompadour striped silk, satin majestic, silk poplin, Shantung, taffeta, tussah silk, velour, velvet.

Cotton. Batiste, cordeline, chambray, corduroy, crash, crêpe, cretonne, Canton

flannel, Cossack linen, Dresden voile, Devonshire cloth, English flannel, flaxon, galatea, honey-comb cloth, khaki, lawn, linen, linene, madras, needle cloth, nainsook, organdie, outing flannel, piqué, percale, poplin, repp, ramie linen, Russian cord, sateen, seersucker, voile, velveteen, Venetian linen.

Wool. Albatross, alpaca, beige, broadcloth, prunella, Bolivia cloth, cashmere, camel hair cheviot, chinchilla, chiffon cloth, duvetyn, jersey cloth, flannel, Henrietta cloth, mohair, melton, nun's veiling, Palm Beach cloth, poplin, Rugby cloth, Russian cord, serge, stockinette tweed, terry cloth, tartan serge, voile, voile de soie, velour de laine.

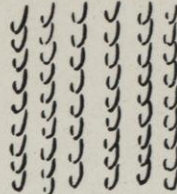
Lace. Cluny, Chantilly, craquela, duchess, filet, gold lame tissue, gold brocade, Irish point, metal lace net, point d'esprit, radium lace, shadow lace, Valenciennes, point de Venise, rose point, point d'Alençon, Brussels point d'Argentan, Angelterre, Limerick.



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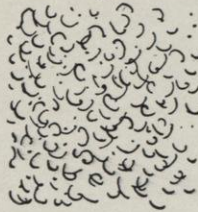
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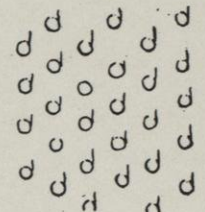
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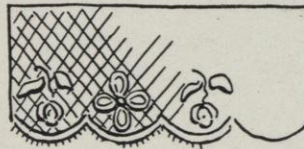
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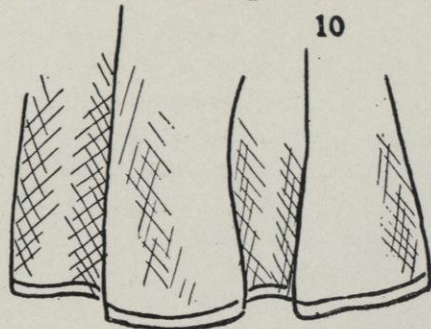
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14

Edith Young

LESSON XXVII

PERSPECTIVE

It is very important for the student to understand something about perspective in order to be able to place chairs, tables, etc., in his drawings; rugs and squares on floors must be drawn according to rule. A few simple rules are here given to aid the student in the perspective needed in fashion drawing. Study these rules carefully and apply them when copying pictures.

When copying the chart, draw in large enough scale to enable you to work well; these illustrations are very small. *Be very accurate* as every fraction of an inch will tell. Use a ruler on all straight lines and a compass for circles.

There are two kinds of perspective, *parallel* (or one point) perspective, and *angular* (or two point) perspective.

The *horizon* (H) is an imaginary horizontal line, where earth and sky seem to meet; it is high or low according to the elevation of the observer.

Example. A person on a mountain can view more of the surrounding country than if he were on the level, hence the horizon will be high as it is directly on a line with his eyes.

Place your pencil across your eyes, if you can see just over the top you have the horizon line.

The *point of sight* (PS) is an imaginary point on the horizon directly in front of the eyes. The *direction of vision* is an imaginary line from the eye to the point of sight.

The *picture plane* is a vertical plane on which the picture is drawn.

The *ground plane* is the plane on which the observer stands.

The place he stands (S) is called the

station point, Fig. 3. This is the eye of the observer.

The picture plane is perpendicular to the ground plane.

Example. Place a large plane of glass perpendicular to the ground. Place a cube on the other side a little way back. Keep the eye steady and trace on the glass the outline of the cube. If this is done accurately, you will have a picture of the cube in perspective. Close one eye while doing this.

All parallel lines which run directly away from the observer are called *converging lines*. Converging lines which are perpendicular to the picture plane vanish in the point of sight. (Fig. 1) and (Fig. 5 3 ft.)

Converging lines which are not perpendicular to the picture plane but run obliquely away from the observer, vanish in a point on the horizon, but not in the point of sight. (Fig. 5 (2 ft.))

The *prime vertical* (PV) is a vertical line drawn perpendicular to the horizon. It passes through the point of sight and through the station point. (Fig. 3.)

Study Fig. 3. H is the horizon, PS is the point of sight, S is the station point. Place the station point at a distance of $1\frac{1}{2}$ the diagonal of the picture plane. PV is the prime vertical, abcd is the picture plane.

D and D' are distance points, or as far as the observer can see on each side of the point of sight. From PS to D equals from PS to S. D² is one-half this distance; its use will be explained later.

Study Fig. 5. Find H and PS.

When wishing to represent objects by measurement, a measuring scale can be used in the foreground. This measuring

scale should be the actual measurement in feet and inches. As objects recede, they appear smaller, just how much smaller can be determined by using this scale.

In Fig. 5 let us call the spaces in the foreground feet. If a six-foot post were placed close to the (glass) picture plane (on the other side), it would appear six feet, or life size; if placed farther back it would look smaller. See the posts.

To place a six-foot post a distance back, count off three feet on the scale, connect the ends with PS. Any horizontal line (parallel to the picture plane) between these lines will equal three feet. The farther back the shorter three feet will appear.

Take the three feet in the distance, double it and stand it up on the three-foot line. This makes six feet in the distance; or take the six-foot measure on the scale, find six feet on the ground in the distance, then stand it up.

PARALLEL PERSPECTIVE

An object is in parallel perspective when one of its sides is parallel with the picture plane, Fig. 1.

Draw the picture plane, the horizon, the point of sight. Draw the fronts of the blocks, then the converging lines, then the backs of the blocks. Place the rug on the floor, using the same rule.

The block at the left of the point of sight exposes its right side. The block at the right exposes its left side. The block in the center has both sides hidden.

Remember a block, chair, table or any object lower than the level of the eye will show the top, so all converging lines will run up to the point of sight.

Objects higher than the level of the eye will extend higher than the horizon, and all converging lines above the eye will run down to the point of sight. (Fig. 6.) The relation of the object to the horizon determines the size of the object. When draw-

ing children, make a high horizon, this will make them look small.

If an entire object is above the level of the eye, you see its under part. A plane on a level with the eye has the appearance of a line. If below the eye, it exposes its upper part. If above the eye, it exposes the under part. The higher or lower a plane is placed, the more one can see of its under or upper surface. A plane at a distance loses in depth.

Fig. 2 is a room in parallel perspective. Find H, PS, and the converging lines. Study the lines of the bureau which is built in the form of a block. The top of the bureau is below the eye and the top of the back above the eye.

Build all furniture away from the wall from the floor up. Note the lines for the beginning of a table. The floor lines converge (up) to PS. The ceiling lines converge (down) to PS. When drawing bureaus, chairs, etc., the student is inclined to show too much of the top planes. Fig. 4 shows how to obtain the correct measurement.

First study Fig. 3. Draw picture plane, horizon, point of sight, prime vertical, station points and distance points. As the paper is rarely large enough to draw DSD', we use one-half the distance (D') and one-half the measurements on the measuring scale.

We are to decide how much to show of the seat of the chair, Fig. 4. A is the length of a horizontal line in perspective; to obtain the same length on the converging line draw the broken line (auxiliary line) from the end of A equal to one-half the measurement of A. Draw a dotted line from the end of the auxiliary to D'; this will cut the converging line the correct length or so that $a=A$. Use whole measurement and dotted line to D or half measurement and dotted line to D2.

To cut the converging line coming forward from A, connect the end of the

auxiliary with the opposite D2. This makes $A=a=aa$, Fig. 4.

Lines drawn from both ends of the auxiliary to the picture plane will give one-half measurement of A, or on the measuring scale, the actual size in feet or inches. This rule will be very helpful when drawing windows and doors which open toward you.

One picture I saw will explain the usefulness of this rule. The window was divided into two parts, being on hinges. These opened toward me, the mistake being that one part was large enough to cover the whole window when closed.

Use this rule to ascertain the length of the converging lines of the chair, Fig. 4, and the table and bureau, Fig. 2.

To obtain the depth of the window, drop lines to the floor converging line.

Place the rungs of the chair according to rule.

The back of the chair slants back slightly. Parallel oblique lines in the air converge to the same point on the prime vertical. In this case they meet below the horizon. If the slant were in the opposite direction, they would meet above the horizon. Obtain the slant of one side of the back, then draw the other side to the same point.

Study Figs. 6 and 7, which show how a circle or an oval can be drawn in perspective. Draw a circle in full view, enclose with a square, cross the square from corner to corner up and down and across through the center, and again up and down and across where the circle meets the cross lines. Continue these cross lines to PS. Place the circle at the junction of these lines on the converging square, Fig. 7; this will give you a vertical ellipse (or a circle in perspective).

A horizontal circle in perspective may be obtained by filling the top converging plane with the same kind of lines. This rule will help you when drawing oval

mirrors, children's hoops, curves on furniture, etc.

Draw an oval mirror on the bureau in Fig. 2. Draw a basket in Fig. 8.

ANGULAR PERSPECTIVE

An object is in angular perspective when neither side is parallel with the picture plane. In Fig. 9 we have a box in angular perspective.

Draw picture plane, horizon, point of sight, prime vertical and station point, also distance points the same as you did in parallel perspective. The measuring scale in the foreground may also be used but instead of using D and D' use M and M'.

You will note that this station is not $1\frac{1}{2}$ the diagonal of the picture plane.

Remember, when neither side of the object is parallel to the picture plane, both sides are on the slant.

To draw the cube, draw the height, and one vanishing line to the horizon; where it touches the horizon we call V or vanishing point. You may place this line on any slant. When drawing from a real cube, hold your pencil along the line and get the direction this way. Remember, if the near edge of the cube is *on* the prime vertical at an angle of 45° , you see as much of one side of the cube as you do of the other. Both sides will vanish at equal angles and the vanishing points will fall on D and D', but the minute you move the cube at another angle or change its position to the right or left, the vanishing points will change. So in a room, different objects have different vanishing points while objects in parallel perspective all vanish in the point of sight.

This cube is to the right PS. You see more of the one side than you do of the other, the vanishing line will fall elsewhere on the horizon. The greater the slant of one side the more gentle the slant of the other, the vanishing point on the side with

the greater slant will be nearer PS than the other vanishing point.

You know the angle of the object is really a right angle, so after finding one vanishing point V, draw the line from V to S (or station point), and at the station construct a right angle. Continue this line to the horizon, which will give V' or the other vanishing point.

You know that parallel oblique lines vanish in the same point, so the parallel sides of the cube vanish in the same points. How much of the side is seen we determine by M and M' instead of D and D'.

Using a compass and with V as a center and VS as a radius, mark off the horizon M. With V' as a center and V'S as a radius, mark off the horizon M'. These points are used as D and D' in parallel perspective.

Draw the auxiliary lines the same length as the height of the cube, then the dotted line to M and M'. The parallel sides of the cube vanish to the same points. Carry measuring lines forward to obtain the size on the scale.

Fig. 10 is an angular view of a room; it is like the inside of a large box.

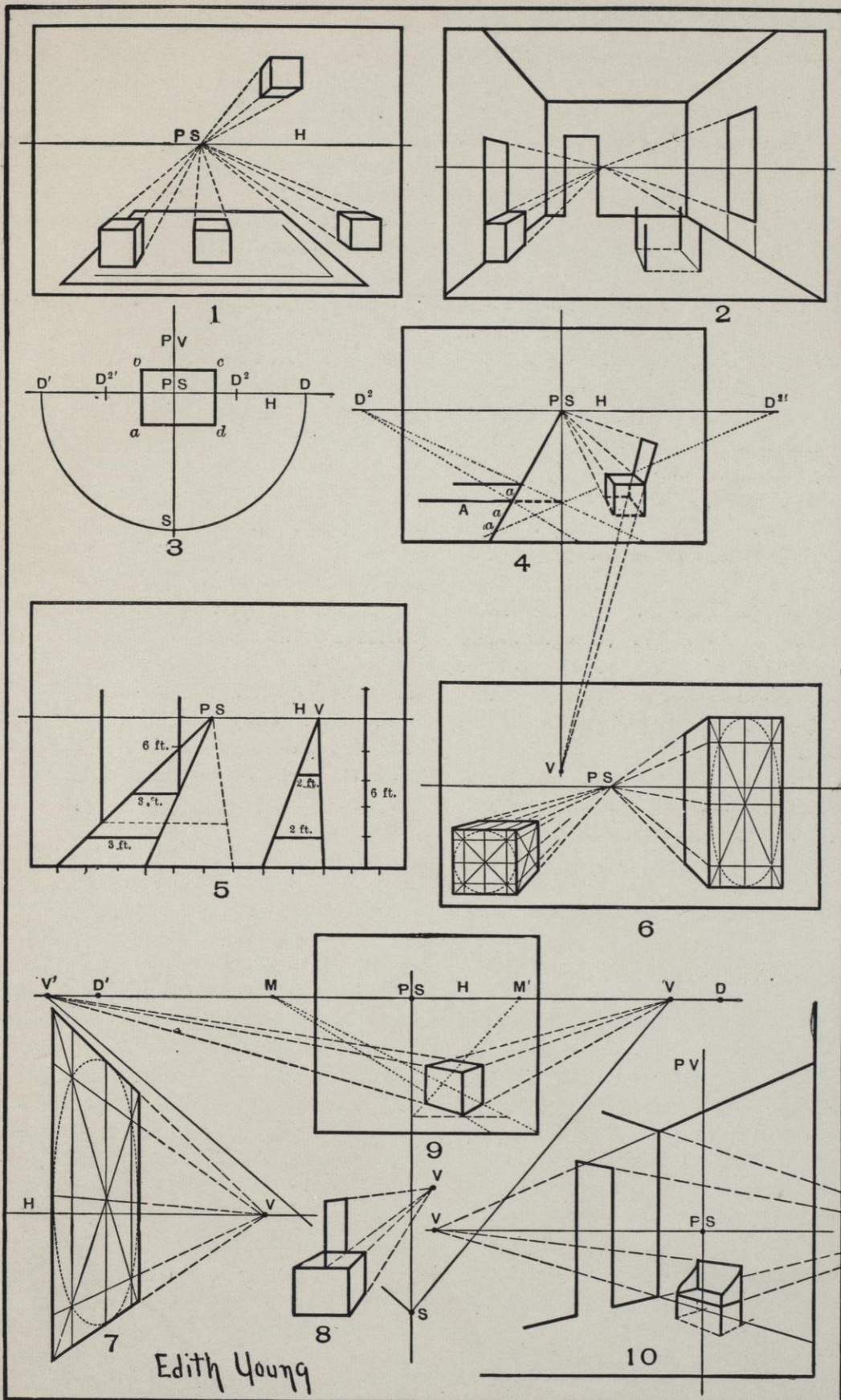
Draw the picture plane, horizon, point

of sight, prime vertical, station point, distance points and measuring points as in Fig. 9. The lines of the ceiling come down to V and V'. One vanishing point is not on the paper, so slip another paper under your drawing, extend the horizon and continue the converging lines to the vanishing point.

The lines of the door follow the wall. The lines of the seat follow the other wall, and therefore the vanishing points for walls, door and seat are the same.

A room in parallel perspective may contain objects which are in parallel perspective and objects which are in angular perspective. If several objects in a room are at different angles, each one has its own vanishing and measuring points, while the converging lines of the parallel objects vanish in the point of sight, the same as the lines of the room. A room in angular perspective may contain objects at the same angle and objects at different angles and objects in parallel perspective.

Cut out a picture of a room with furniture in angular and parallel perspective, paste the cut-out on paper, and extend two converging lines; where they meet will be the horizon.



LESSON XXVIII

LAYOUTS FOR NEWSPAPERS AND CATALOGUES

By this time the student should have learned to draw the fashion figure in the front, back, side and sitting positions. He should have learned to sketch a garment from the model, and to place it on the figure. He should have learned also how to ink a drawing using the proper technique. To draw four or five figures may seem an undertaking and if one feels that he is slow in drawing one figure, he should keep on practicing until he can place one figure in, fairly quickly, that is getting the action and proportion without much difficulty.

A layout artist is one who draws the figures and their costumes, in a given space. Where many different articles of clothing, as hats, waists, corsets, dresses, etc., must be advertised, many business houses employ a staff of artists on the work, each artist doing the class of work that he is most proficient in. In such cases one drawing may pass through many hands before it reaches completion. The layout artist begins the drawing, another artist inks or paints the costumes, another the heads, and another the detail work, etc. Wash drawings in black and white and in water color are done in these houses, and while this book does not take up wash work, the student of this book might become one of the artists to make the layouts for these wash drawings.

Taking it for granted that the student is to fill an order in all its parts, bear in mind the rule for enlargement.

The size of the plate is very important, it being the size of the picture when finished.

It should be interesting as well as help-

ful for the student to go through an engraving plant. As this may be impossible, a brief account of the photo-engraving process, by which line pictures are reproduced, is here given.

The drawing is first photographed, usually to a reduced scale, and brought down to a size much smaller than the original. In this case all lines and dots will be reduced in size, and also the spaces between them. The photographic film is then toughened by a solution, stripped from the glass, turned, and placed over another sheet of glass with the positive side up. The glass plate carrying the turned negative is placed in a frame over a sensitized zinc plate and placed in the sun or under a powerful electric light. As the photograph is a negative, the lines of the drawing are transparent and the light shines through on the zinc plate, hardening it under the lines only. The part protected by the black portion of the film remains in its natural condition.

The plate is then inked and afterward washed. The hardened part, only, retains the ink, thus leaving a copy of the drawing on the plate. A fine powder (dragon's blood) is sprinkled on the plate, and adheres to the ink parts only, thus protecting the lines. The back of the plate is protected by a coating of asphalt varnish.

The plate is given several "bites" in acid, which eats away the surface not protected. As the bite eats sideways as well as down, the plate is sprinkled several times, with the powder, during the biting process. The "bite" eats between lines and dots, leaving the image in relief

on the plate. From this relief the drawing may be printed.

A drawing which is to be reduced by the photo-engraving process must be large enough so that the lines may be clean cut and distinct. If there is much detail, there must be room enough for careful drawing. Lines that are crowded will run together when reduced.

On the other hand a drawing, if made too large, will lose in value when reduced.

As a rule the original drawing is larger than the plate, although it may be the same size or even smaller. In the latter case it will be enlarged when reproduced.

THE METHOD OF ENLARGEMENT

Where drawings are to be made for reproduction by printing, the customer will give the artist the size of the plate which will be the size of the picture when reproduced. The artist leaves a margin on the left-hand side and at the bottom of his paper. He then draws the exact size of the plate in the lower left-hand corner and a diagonal line through the opposite corners, extending it indefinitely. (See Figs. 1 and 3.) Fig. *R* is the size of the plate. The plate is to contain one figure.

Extend the line *b* far enough to give a good height to draw the figure. Draw *c* to the diagonal line. Draw *d* from where *c* touches this line, to *a*. When reduced, the rectangle *a, b, c, d* will be in the same proportion as Fig. *R*. Any horizontal and vertical line meeting on the diagonal will mark off the same proportion.

The proper size space having been determined, fill in this space with one figure as in Fig. 2. The customer is paying so much for every square inch of metal plate, consequently, he does not wish to waste space; make the figure touch the edges of the plate on all sides.

Fig. 3 is the beginning of a layout for three figures. Fig. 4 is the way to space the figure. Fig. 5 is the way to place the figures.

Fig. 2 is a suit layout; other layouts (for hats, waists, underclothes, etc.) are enlarged in the same way. *Leave at least one inch margin*, draw the size of the plate, enlarge it, then place as many ovals as there are to be figures. *Place all ovals before drawing the figures.*

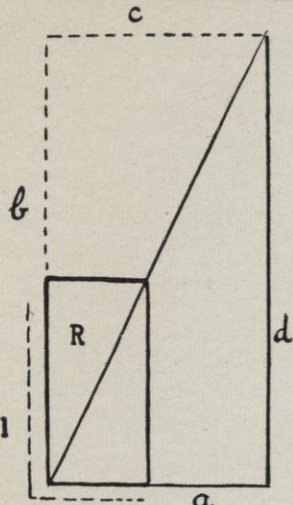
When arranging several figures, make a variety of positions of heads, and a variety of positions of feet. Make the figures express interest in each other. Newspapers and some business houses require "swingy" figures with plenty of dash and "go." Many pattern houses are more conservative and like the figures more normal. Some houses have the figures drawn on separate papers. These they cut out and paste on a large sheet of paper in an arrangement to suit themselves. In this case they give the artist the height of the figures to be drawn.

If one figure is supposed to be at a little distance back of the others, follow the rules of perspective and make the far figure smaller. Keep the figures in the foreground the same size.

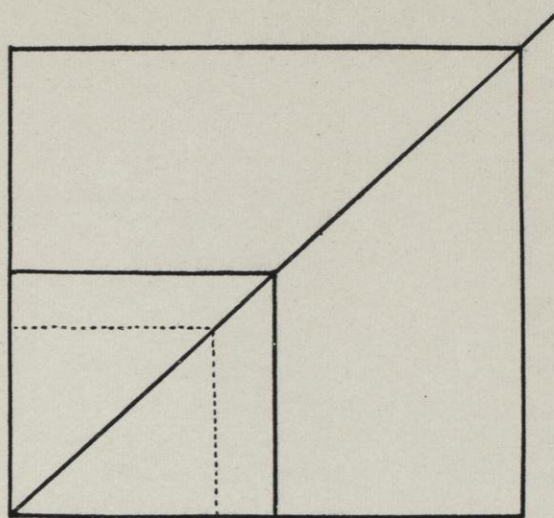
Fig. 6 is a catalogue, underclothes layout. This layout calls for two figures and nine garments.

Keep the space well covered and the separate garments the size of the ones on the figures. The place at the upper right-hand corner is left for printing. It is called *mortice*. A figure or garment may slightly overlap the edge of the space for printing. Odd spaces may be filled in with backgrounds, such as tables, vases, mirrors, etc., or out-of-door views. See Lesson XXVII on Perspective.

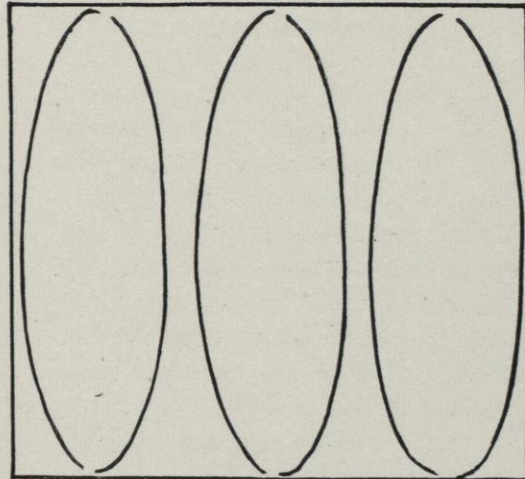
Do not draw back figures unless your employer wishes the backs of garments illustrated.



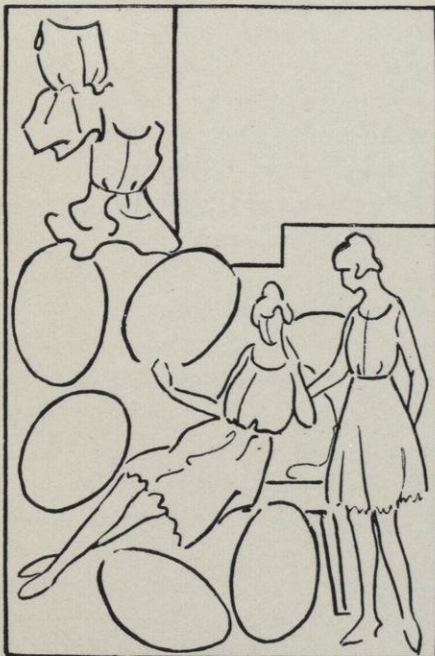
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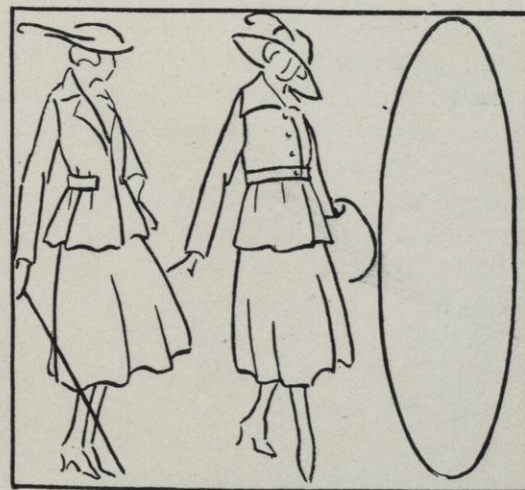
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6 Edith Young

LESSON XXIX

ORIGINAL DRESS DESIGNING

Costume design is a very interesting subject and is an art in itself. If one can draw fashions correctly, he can learn to create them.

Study this lesson carefully and apply its principles on original work. Keep a note-book handy in which jot down ideas as they present themselves.

The student should also read and study the fashion papers. He must become familiar with the names of principal designers and their work, as for example:

Callot, Jenny, Chéruit, Lavin, Paquin, Poiret, Drecoll, Premet, Redfern, Doeillet, Bulloz, Soulie, Douchet, Worth, Beer, Armand, Revillion, Renard, Reboux, Chanel, Callot, Soeurs, Monge, Lacroix, Hallée, Talbot, Erte, Leon Bakst, Georgette, Lady Duff Gordon, (Lucile), etc.

He must visit the openings and French shops. The newspapers send artists to these shops to sketch the latest designs for their papers. Ideas for new designs may be taken from many things in which one not versed in this art would never dream that they existed.

The very first thing to know is what are the prevailing styles. A design must be simple and have good lines. Long lines running up and down tend to make a stout person look more slender, while lines running around the figure lend breadth to the slim figure. Long lines from the shoulders down are good, but these may be broken at intervals without destroying the long line effect.

One great thing to be considered in costume designing is proper proportions. Have all proportions interesting. Do not divide up spaces into mechanical divisions.

For example, if you want to place very small tucks up and down on a waist, do not make the tucks the same size as the spaces between them, or any mechanical division of the same. This rule applies to cluster of tucks and to the space between the clusters.

Do not open a V neck one-quarter, one-half or one-third way down the front. Consider the proportion of cuffs to other dimensions, also of the size of the pockets to the distance down from the belt, length of over-skirt to under-skirt, etc.

Study Fig. 1. Note where the lines are omitted as indicated by dots. In Fig. A, lines 1 and 2 are continued to the bottom of the dress.

To obtain an idea for a design seems difficult for the beginner. The simplest way for the student to start, is to cut out of the fashion papers parts of different dresses that will accord, and that will make a good whole. Take one waist, another skirt, another sleeve, another collar, etc., all of which place on a nicely drawn figure. All parts of the costume must look as if they were meant to go together. This is good practice; but designs made this way are not original enough to be sold.

The next step in dress designing is to create a modern dress from a modern dress, using the main lines as a foundation. Fig. 1 is taken from Fig. A. See how lines 1, 2, 3 and 4 are preserved, while the design is entirely different. The belt in Fig. A suggests the piece over the shoulder in Fig. 1.

The idea for Fig. 2 was taken from a bird, a bobolink. The designs and colors of the plumage of the bird are carried out

on the dress. The bird has a white (W) back with mottled (M) feathers near the head, which come next to the yellow (Y) on the head. The breast and wings are a greyish black (B) as also is the tail. The part where the mottled feathers are may be embroidered in many colors on the dress. Follow the shape used for the wings and the shape of the white back, which extends past the wing line.

Fig 3 is taken from a rug design. See how the shape of the figure repeated so often on the rug is used for the front of the waist and for the collar. The trimming is embroidered with the design taken from the outside edge of the rug. Color schemes may also be carried out.

Be particular about making the back of a dress correspond with the front.

If you can create a design from a modern dress, you will be able (if you keep in mind the present style) to create a design from an ancient dress. Obtain books from the library on ancient costumes.

Designers use costumes from all periods in history for their work. They take their ideas from both court and peasant life. Study the costumes worn by ancients in all countries. The museums are excellent places for inspirations.

Designers pay much attention to the general outline of the whole figure (when dressed), expressed most clearly by the silhouette. Study the silhouette as it appears in different centuries.

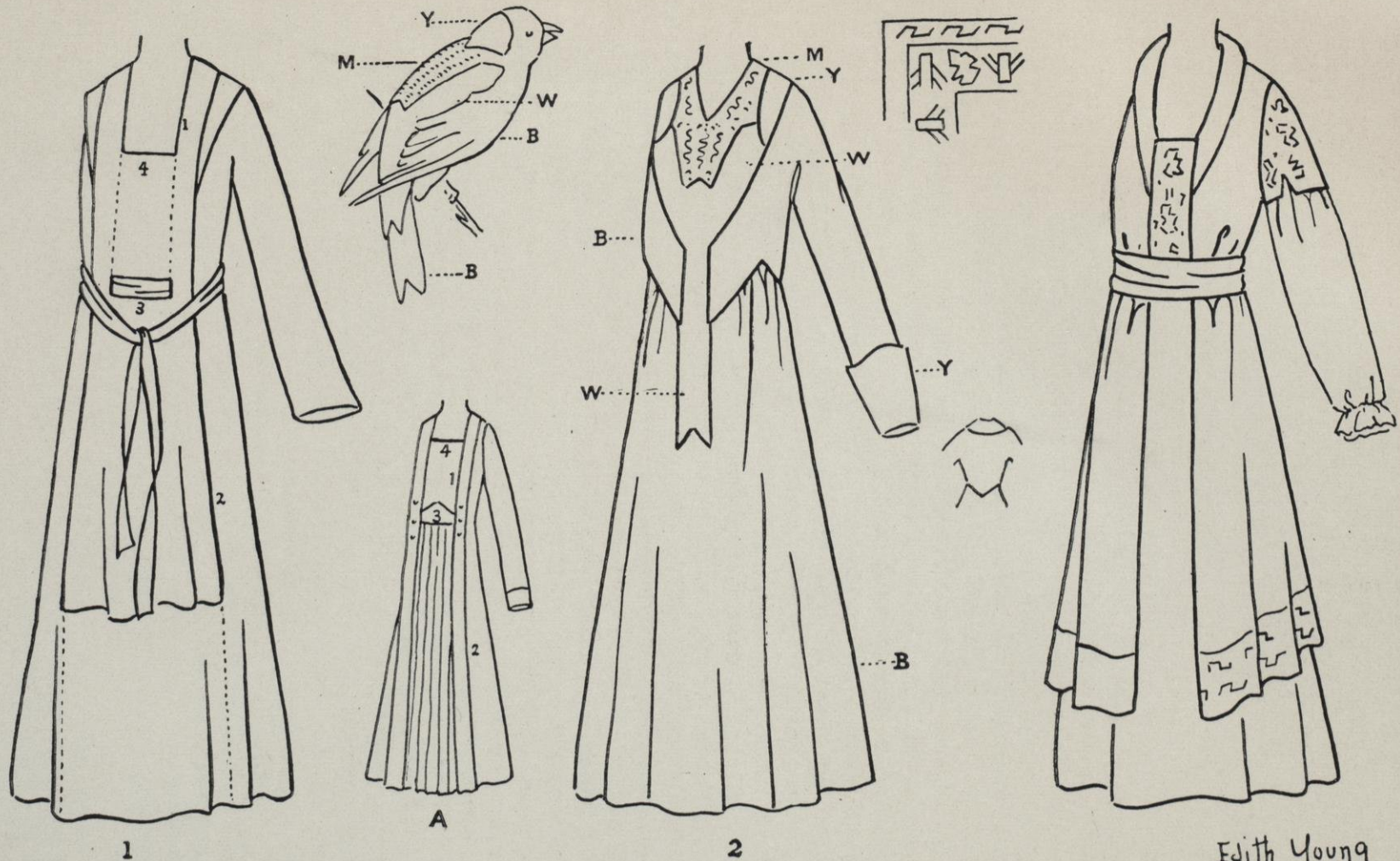
Things around you, such as flowers, vases, etc., all may suggest designs and color schemes. Manufacturers of costume

materials like nicely drawn fashion figures dressed in their materials to advertise their goods. Select a sample of goods and design a suitable costume for that goods, rendering it in color.

Designs may be submitted in pencil only, on the lay figure, or they may be placed on the human figure. These are more pleasing, especially when they are colored. These should be rendered on water-color paper. They may be outlined in pencil, ink, or a different color from the gowns themselves. When placing flat washes of color over given surfaces, use the directions for French wash but use color instead of lamp black. Try all color schemes on separate paper.

Tempera colors are often used. These come in tubes and are applied thick like oil paints. The student may mix white paint with ordinary colors to obtain this effect, or he can use show-card colors. There are many good books on color; study them carefully.

The student may best decide which branch of "Fashion Drawing" he wishes to pursue. If it is "Costume Design," he should use every effort to perfect himself in that direction. If it is "Costume Illustration," study every detail that applies to this line. He *must* study the work of successful artists in both branches and try for *style*. There are many ways of illustrating costumes, try for something clever, as it is the clever thing that counts. Lesson XXX suggests other ways to put in practice what has been learned from this book.



Edith Young

LESSON XXX

DECORATIVE WORK

The student is now in a position not only to draw for fashion papers, but to use his knowledge in designing box covers, book covers, cards, etc., and to draw catchy pictures which may be used for advertising purposes and which will be salable. Publishers will order pictures from sketches submitted in rough form, but the artist's finished work must first be approved.

Sketches are made with a few pencil strokes giving the publisher the ideas. They may be very rough but must have snap and the lines must be drawn as if one knew how. The more sketches one creates of this class the more ideas will come to him.

A composition is good when the main point in the picture is most apparent, all other things being subordinate to it. The given space must be filled in nicely, but not crowded. Keep your point of interest near the center and have the background spaces interesting. This may be accomplished by making a variety of shapes and sizes, without having them too different. All parts must pull together for one purpose. Study books on composition. These treat on balance, harmony and tone values.

It is well first to sketch in your ideas *very roughly* with pencil and practice paper. Take your ideas from decorative pictures, changing the figures and the backgrounds. Start with some selected idea and place lines around it that will fill in the given space; these lines will suggest shapes of objects which may be used for the main idea or for the background.

It is well to draw the figures and the

background before placing the frame line around them. To ascertain just where to place this frame line, make a small hole in a piece of paper, cut the hole round or square and view the picture through it, shifting the opening in different positions. This is called a "finder," and by this method you can find the best place to draw the frame around the picture.

These sketches, when worked out, may be rendered on pencil paper with pencil only, or they may have flat washes of color placed on the parts to be colored.

A finished pen-and-ink drawing should be drawn on bristol board. If the colors are to be given, place them on transparent paper which is laid over the picture, being pasted on the wrong side of the top edge of the bristol board. This will suggest to the publisher the color scheme, although he may change it when reproducing the drawing. Many drawings are sold this way; they are line drawings. Others are sold with the colors carefully worked out on the pictures themselves. These should be rendered on illustration board with wash or tempera colors. They require a different process for reproduction than that used for line drawings. Consult previous instructions for the use of water-color paints, Lesson XIX and XXIX.

Try for good color schemes. Use combinations of colors you have seen, also try new combinations. Try out all schemes on other paper before attempting to color your drawings.

The sketch shown in Fig. 1 was taken from seven different pictures, the figure itself being drawn first (the figure was in underclothes, the right-hand held flowers,

while the left one was resting on a table). There is nothing in this sketch to suggest any of this detail except the position. Now let us dress the figure in a summer dress with a hat suitable for the occasion. A parasol will go nicely in the right hand and fill in the space at the right. There is still more space to fill at the right; a rose bush will go well with the idea of a hot, summer day. The composition needs a lawn for the standing figure and this is taken from still another picture. Let us place a few more roses on the left at the bottom, and a few clouds at the top which help the summer day. Thus we have parts of seven pictures; the lady, the dress, the hat, the parasol, the bushes, the lawn and the clouds.

Study Fig. 2. This little girl was seated in a daisy field with hills in the background. Her hair had a Dutch cut. She was picking a daisy. Suppose we draw her as she sits, give her long hair and another dress and have her fixing a pot of flowers in the house. The window suggests the house part; so we have the child, the hair, the dress, the plant and the window taken from five different pictures.

When submitting sketches, ovals and circles need not be perfect, but when making finished drawings be very accurate. Use a compass for circles and a ruler for squares and oblongs.

Construct an oval within an oblong. A good way to make a perfect oval is to draw diagonal lines from corner to corner and a vertical line and a horizontal line through the middle. Draw one-quarter of the oval in the left-hand top corner. Trace off this quarter of the whole drawing and turn the tracing over, placing it in the right-hand corner, having all lines fit. Trace off, then turn the tracing over and place it in the right-hand lower corner;

trace to the left lower corner similarly and then redraw carefully.

Fig. 3 was designed in the same way. The little colonial lady had one hand resting on a piano and the other one extended. Why not place her dress in her hands and help the old-fashioned effect by the diamond window in the background?

In Fig. 4 the winter girl is very much blown by the wind. Everything is driven in the same direction, even the snow. A small portion of a figure may extend past the circle, but do not extend it too far. Do not touch the feather with the circle or the figure with the distant hills. If the figure were leaning against an object, she would touch the object. In case of distance the space between lends atmosphere.

The student must not only strive to draw well, but he must strive to sell his work. Remember publishers will not go to you until you have shown yourself worth looking up. Go to them with samples of your work, always taking your best drawings, and taking to each house the class of work that that house uses.

Letters of introduction are excellent things to have, and they might get one a position. But good work is required to keep a position, as it is the work that really counts. Show what you can do and do not get discouraged if you do not make a sale at once. Most houses are courteous and are willing to offer suggestions.

"Free Lancing" is when an artist has his own studio and sells his work to different business houses.

Take your knocks as so much medicine and keep on learning and pushing to the front. There are many positions open for artists and even a subordinate position is a wonderful thing, for it will give experience and may lead to opportunity.



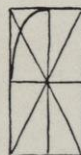
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