



# FASHION DRAWING AND DESIGN



JOAN M. CHADWICK

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FASHION  
DRAWING AND DESIGN







H A R R O D S

FIG. I. A DESIGN IN FOUR COLOURS FOR COVER OF CATALOGUE

# FASHION DRAWING & DESIGN

A PRACTICAL MANUAL FOR  
ART STUDENTS AND OTHERS

BY

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ONTARIO COLLEGE OF ART  
100 MACLAUL ST.  
TORONTO 2B, ONTARIO

LONDON

B. T. BATSFORD LTD., 94 HIGH HOLBORN

40010

FIRST PUBLISHED IN MDCCCCXXVI.  
MADE AND PRINTED IN GREAT BRITAIN  
BY FLEETWAY PRESS LTD., LONDON.

## PREFACE

THIS book on Fashion Drawing and Design is intended to be a text book for Fashion Artists, and not an up-to-date fashion book. The illustrations have been carefully selected to show the methods of painting for reproduction, fashion drawings in different stages, the technique of representing fabric, and the values of light and shade.

The modes may not be those of the very latest moment, but if they were chosen to-day, the fashions sometimes change so rapidly that by the time the book is safely through the printer's hands, much may have altered by Dame Fashion's decree. The aim of the book, however, is not vainly to record of fashions at any particular time, but to explain and illustrate the various methods and styles of drawing in general use for recording dresses of different types, with their manifold detail accessories, and it is hoped that a representative review on these lines has been brought together.

So many young people are seeking a career and wish to take up Fashion Drawing, that a book dealing with the subject in all its branches will be, I hope, of practical assistance, though nothing can take the place of intensive personal study and practice.

There are some classes in connection with Schools of Art, but these are very few, and several have closed down. I do not quite know the reason, but principally, I think, the fashion students are discouraged by the master, who usually affects to despise fashion drawing and tells the students he wishes them to go in for "real art," instead of raising the standard and showing them how much good drawing is essential, and that most of the celebrated artists did not disdain any kind of painting, even the signs of coaching inns.

L. CHADWICK.

HAMPSTEAD,  
*August, 1926.*

## NOTE OF ACKNOWLEDGMENT

I must acknowledge the great kindness I have received from everyone, advertising managers, well-known manufacturers, drapery firms and editors of newspapers and magazines, all of whom willingly lent me blocks and drawings to illustrate the different methods of Fashion Drawing. Thanks must be given to Messrs. Aquascutum for the powerful drawings by Mr. Tom Purvis (Figs. 74, 146, 148, 165); to the Aerograph Company for so kindly allowing me to quote from their booklet on the use of the Aerograph and for the loan of illustrations (Figs. 77 and 78); to Messrs. Burberry for the characteristic pen drawings of Mr. C. Roller (Figs. 59, 171); to Messrs. John Barker (Figs. 63, 113, 163); Madam Barri, for the clever silhouettes (Figs. 43 and 44, also 79 and 80); Messrs. Courtaulds for illustrations of the well-known Luvisca (Figs. 39, 40 and 145); The Celanese Company for Fig. 61, and the Chilprufe Manufacturing Company for the charming drawings of children by Miss Hocknell (Figs. 86, 168).

Amongst other firms represented by illustrations are Messrs. Hoyle and Sons (Fig. 85); Messrs. Derry and Toms (Fig. 120); Messrs. Debenham and Freebody for the drawings by Miss Beatrice Spiller (Figs. 35, 36, 170); also Messrs. Emile (Figs. 153, 154); and Maison Nicol for studies of Hairdressing (Figs. 151, 152); Messrs. Elliots (Fig. 159); Messrs. Jays (Figs. 144, 147); whilst special thanks are due to Harrods for the charming *Frontispiece* (Fig. 1) and Figs. 38, 58. Other illustrations were provided by Messrs. Jenner (Fig. 101); Messrs. Gorringe (Figs. 63, 64); Messrs. Lashwood (Figs. 119, 121); Messrs. Marshall and Snelgrove (Figs. 89, 90); Messrs. Maclure Macdonald and Co. (Figs. 115, 116); and Messrs. Phillips and Co. (Fig. 169).

The reproduction of fashions published in the following newspapers and magazines have been a great asset to the book, and the courtesy and kindness of the Editors was most encouraging. *L'Art et La Mode* contributed illustrations by Soulie, the doyen of Fashion Artists (Figs. 47, 53, 57, 114); *The Daily Mail* (Figs. 109, 149, 161), sketches by Miss Bessie Ascough; *The Daily News and Star* (Figs. 62, 67, 102); *Daily Express* (Fig. 142, from a design by Captain Molyneux, drawn by Miss Madge Munro); also *The Gentlewoman* (Figs. 37, 83, 88, 112, 150, 152, 158, 160); *The Lady* (Figs. 41, 66, 110, 111, 135); *The Sketch* (Figs. 69, 71, 166); *The Queen* (Figs. 68, 76); *Vogue* (Figs. 81, 82, 87); and *Harper's Bazaar*, an American periodical widely known for its fine reproductions (Figs. 51, 164, drawn by Erté, and 52, 72, 73, 123).

Many thanks are also due to the Director of the Print Room, South Kensington Museum, for the facilities he gave me for studying old fashion plates and the permission to reproduce them.

I cannot conclude these acknowledgments without thanking Mr. Harry Batsford, who placed so many books of reference at my disposal, and for his help and advice; also to Mr. A. W. Haggis for the technical notes on colour reproduction which appear in Chapter VIII.

L. C.

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FIG. 2.  
BALL DRESS (Consulate Period) 1801.



FIG. 3.  
BALL DRESS (Louis XVIII Period) 1819.

## I

## INTRODUCTION

IN the seventies and eighties and up to twenty years ago fashion drawing was very stilted and inartistic ; the figures were out of proportion, more resembling hour-glasses than human beings, and it was a golden time for the unskilled or partially trained amateurs, as it was thought quite undignified and derogatory to condescend to record fashions. Then a few artists saw the possibilities and struck out a new line. Graceful, natural, and life-like figures began to appear in the magazines and papers. Fashion editors became more critical, the Drapers' Advertising Managers more fastidious, until the present high standard was reached, and now fashion artists have come into their own again.

The attitude of the ordinary mind towards fashions and fashion drawing is either contemptuous or amused, but not as a rule serious. No thought is given to the influence of events upon dress, no realisation that climate makes an enormous difference, or work and environment, and yet when the dress and fashion is thousands of years old, even a glorified dressmaker's dummy is of absorbing interest and of great value.

The richness and extravagance of the garments are not cavilled at, but the exquisite workmanship, trimming and ornamentation positively gloated over with the greatest enthusiasm by savants of all countries, and days and months are spent not only in excavation but in the reconstruction of these relics. What idea should we have had of this splendid civilisation without the wonderful care taken in the detail of dress.

There is another aspect of the fashion art, and that is its historical value. If the student will turn to a good history, well illustrated, he or she will find that at the end of each period a section is devoted to manners and customs, and the dress and domestic life is built



up from contemporary records, the costumes are often copied from brasses and effigies in the churches. If no record had been left we should have been much the poorer in knowledge, and many historical novels would have lost considerably in interest if dress could not have been described.

The history of dress can only be touched upon, as this book is to be essentially a technical one.

The spirit of the age has generally manifested itself in the dress of the time, and has adapted itself to the kind of life led by the people.

Great epochs of history made equally great changes in dress. The age of chivalry, the Crusades which brought wonderful new fabrics, colours and jewels from the East, and incidentally was the origin of Craft Guilds. The Renaissance, the birth of civilisation, each age left its mark upon the civil and domestic life and dress.

It may be interesting to refer to some historical characters and their love of dress. Beatrice d'Este is a good example. In a letter to an agent who was going to France she writes : "I send you a hundred ducats, and wish you to understand that you are not to return the money if any is left after buying the things which I want, but are to spend it in buying some gold chain or anything else that is new and elegant. And if more is required, spend that too, for I had rather be in your debt so long as you bring me the latest novelties. But these are the kind of things that I wish to have—engraved amethysts, rosaries of black amber and gold, blue cloth for a camora, black cloth for a mantle such as shall be without a rival in the world, even if it costs ten ducats a yard ; so long as it is of real excellence, never mind ! If it is only as good as those which I see other people wear, I had rather be without it."

She besought an envoy in Venice at one time to get her "immediately silks, velvets of oriental make, brocades patterned all over with leopards, doves, and eagles, rare perfumes, Murano glass, silver, very fine Rheims linen (finer than any sample), bracelets and finely wrought rings."

Beatrice d'Este was cultured, a patron of arts and a strong character; her devotion to clothes certainly did not indicate weakness.

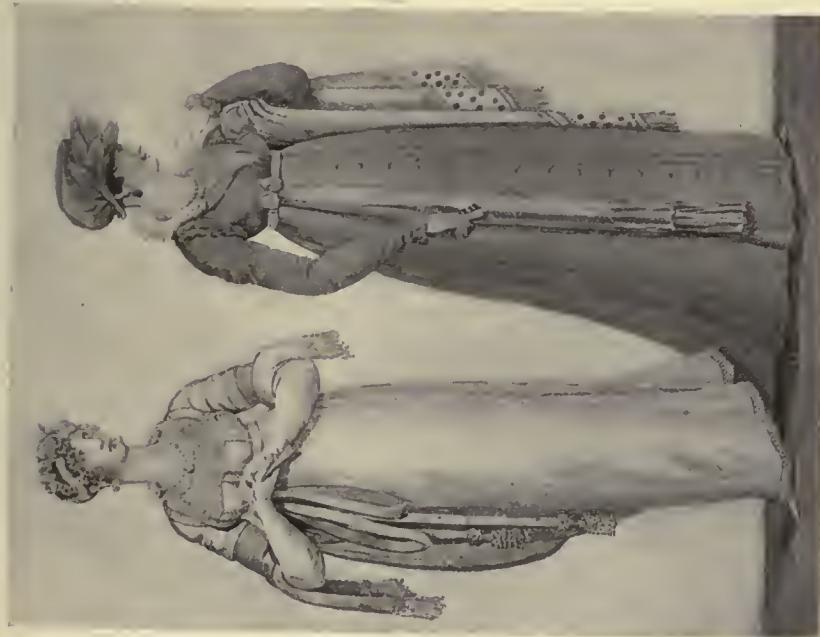


FIG. 4.  
FROM OLD FASHION PLATE OF THE FIRST YEARS OF  
THE XIX CENTURY.



FIG. 5.  
A RICH SILK DRESS, FROM THE ETCHING OF AN  
ENGLISHWOMAN.







FIG. 6. FROM ORIGINAL DRAWINGS BY PARIS, R.A. ABOUT 1835.

FIG. 7.

Queen Elizabeth, one of our greatest monarchs, had a wardrobe crowded with dresses, over 1,000 it is said, and yet she was a wonderful ruler and very strong-minded. Marie Stuart, her rival, was also devoted to the toilet, and the Marie Stuart cap and collar are often revived.

Women were not alone in their love of dress. Pepys, a clever, witty politician, speaks frequently in his diary of both his own and his wife's dress, and says it is "vastly becoming."

In the eighteenth century much time and money was spent by Beau Brummel, Beau Nash, the Prince Regent, the Macaronis and Dandies of their day with their clouded canes, lace ruffles, wigs, etc.

The same period showed great extravagance in women's dress. The hair was powdered and dressed to a prodigious height. Frances Burney refers to this in *Evelina*. Women did not take part in games, and were driven in a coach or carried in sedan chairs, so the hoops and spread-out skirts did not incommodate them as much as we should think.

Jane Austen, another intellectual, did not despise dress, and in her letters describes new dresses and caps.

"My cap has come home, and I like it very much. Fanny has one also; hers is white sarsenet and laces of a different shape from mine, more fit for morning wear, which is what it is intended for, and is in shape exceedingly like our own satin and lace of last winter, shaped round the face exactly like it, with pipes and more fullness and a round crown inserted behind. My cap has a peak in front. Large full bows of very narrow ribbon (old twopenny) are the thing. One over the right temple perhaps, and another at the left ear."

In another letter she says: "I shall want two new coloured gowns for the summer" (see Figs. 3 and 10), "for my pink one will not do more than clear me from Steventon. I shall not trouble you, however, to get more than one of them, and that is to be a plain brown cambric muslin for morning wear; the other, which is to be a very pretty yellow and white cloud, I mean to buy in Bath."

A learned woman is called a blue stocking, but it was really a man who wore stockings of that colour and attended the literary symposiums and salons; he was very witty and the life of the

company, and when he appeared the "blue stockings" were hailed with delight.

Some noted men and women have been distinguished by some eccentricity in dress, such as Gladstone's collar, Abraham Lincoln's hat, Chamberlain's eyeglass and orchid.

The illustrating and description of dress is not only valuable from an historical point of view, but of inestimable use to novelists and playwrights. We all know what care is taken in dressing a play, and, if of bygone times, any anachronism is quickly noticed and pointed out. Novelists have always been very particular in portraying the heroine's dress, and we get a vivid description of Julia's toilet in *The Last Days of Pompeii*—

"Julia's tunic of a deep amber, which well set off her dark hair and somewhat embrowned complexion, swept in ample folds to her feet, which were cased in slippers, fastened round the slender ankle by white thongs; while a profusion of pearls were embroidered in the slipper itself, which was of purple, and turned slightly upward, as do the Turkish slippers at this day . . . a graceful buckle on the left shoulder, in which was set an exquisite cameo of Psyche—the girdle of purple riband, richly wrought with threads of gold and clasped by interlacing serpents—and lastly, the various rings fitted to every joint of the white and slender fingers. The toilet was now arranged according to the last mode of Rome."

Thackeray in *Vanity Fair* describes in his inimitable manner Becky Sharp's dress on going to Court. (See Fig. II.)

"Lady Jane . . . quickly spied out the magnificence of the brocade of Becky's train, and the splendour of the lace on her dress," and later on he says: "The particulars of Becky's costume were in all newspapers—feathers, lappets, superb diamonds, and all the rest."

Again we have the fascinating Dolly Varden—

"As to Dolly, there she was again, the very pink and pattern of good looks, in a smart little cherry-coloured mantle, with a hood of the same drawn over her head, and upon the top of that hood a little straw hat trimmed with cherry-coloured ribbons, and worn the merest trifle on one side—just enough, in short, to make it the wickedest and most provoking head-dress that ever malicious milliner devised. And not to speak of the manner in which these cherry-coloured decorations brightened her eyes, or vied with

her lips, or shed a new bloom on her face, she wore such a cruel little muff, and had such a heart-rending pair of shoes, and was so surrounded and hemmed in, as it were, by aggravations of all kinds."

Charlotte Brontë also gave minute pictures of dress, especially in her celebrated book *Jane Eyre*, in which she makes Jane depict the dress and character of Mr. Rochester's guests—

"Mrs. Colonel Dent's black satin dress, her scarf of rich foreign lace, and her pearl ornaments, pleased me . . . "

"But the most distinguished was the Dowager Lady Ingram, whose crimson velvet robe, and a shawl turban of some gold-wrought Indian fabric, invested her with a truly imperial dignity." (See Fig. 7.)

At the present time colour and fabric are used to denote temperament. The intriguing adventuress is clad in diaphanous purple with a long chain of jade beads round her neck, and wearing jade ear-rings—her unsophisticated rival in white and pearls. The staunch, genuine English girl, somewhat of a hoyden, and very much a sportswoman, is pictured in well-worn tweeds, sensible shoes and pull-on hat; in the evening she is in a simple frock, her healthy sunburn contrasting with the exotic bloom of the adventuress.

If we go back to 1790 or 1815-20 we find fashion plates were beautifully drawn and designed. Well-known artists sketched for the *Lady's Magazine*, and used all their talent in depicting the dresses and accessories. Watteau Fils was one of these, also Horace Vernet, who devoted himself to fashion plates of the Incroyables and Merveilleux. The beauty of the execution will be noticed in some of the illustrations we are showing. (See Figs. 2, 4 and 5.) The two ladies in Fig. 4 have the long sleeves and overskirt which, in a modified form, are worn at the present time. The figure in the brilliant silk is by William Holler, and can be taken as a very good example of how to paint silk or satin. (See Fig. 5.)

In our own country, up to the time of and including the Early Victorian era, fashion plates were carried out with great skill and artistry, such as those by Paris R.A. and others. (See Fig. 6.)

The dress of to-day is a particularly happy one for a book of this kind, as the style ranges from the Egyptian 3000 B.C., touches

the Plantagenet in jumpers and sleeves, the hoop and skirts after the "Beggar's Opera," the caps, head-dresses, turbans and hats from the eighteenth and the beginning of the nineteenth century, not leaving out quaint touches of the early Victorian (*see* Figs. 8 and 9), and even coqueting with the high hats and stiff flowers of 1897-8.



*Fig. 8.—Early Victorian*



*Fig. 9.—Walking Dress*

To reconcile all these differences of period requires knowledge and wide reading, but I think I have said sufficient, whether we consider the value of historical or modern aspects of dress, to encourage the would-be fashion artists and make them feel they are by no means obscure factors in the social life of the day.

FIG. II.  
DRESS, 1815.



FIG. X.  
DRESSES, EMPIRE PERIOD.









FIG. 12.  
PRELIMINARY PENCIL SKETCH OF FIGURE.

## II

### HOW TO BEGIN

THE instruction in Fashion Drawing formerly given to a beginner was to draw a model figure which consisted of an egg-shaped face, a wooden-like body à la Mrs. Noah, with a narrow waist and a skirt drawn from a dressmaker's dummy. I suffered from this kind of lesson myself, and having modelled my style on these foundations, had to unlearn it all again, and teach myself to draw living figures, not dummies.

It is necessary to have some guide to correct figure-drawing and yet to avoid a stiff, stony and mechanical appearance.

It is better to begin your study of Fashion Drawing by making numbers of pencil sketches of the figure in every pose you can see or think of. These pencil roughs should not be finished up at all, as it is not detail that is being aimed at but movement and life. Two or three of these figures should be drawn every day until the student can put a smart figure on the cardboard ready for any style of dress, such as figures walking, sitting, kneeling, back view, etc. (See Figs. 12, 16, 17 and 18.)

### MATERIALS REQUIRED

The materials which will be needed by the fashion artist are not numerous or costly; the chief outlay will be brushes, but with care they last a long time.

Boards vary considerably; a good general art shop will keep several makes. Cheap boards can be used for practice, but for finished drawings it is better to select a good board.

The surface should be hot pressed both for line and wash, especially in black and white; for furs and colour, boards with no surface are better.

Hot pressed paper and Bristol board can be used for line work.

For Line Drawing, Crowquill pens are the best. No. 659 will be found most satisfactory.

The paint for wash drawing can be Persian Black Process, black, ivory or lamp-black. The last three are in tubes.

Ordinary water colours are used for fashions in colour, cover designs, etc. Matt colours are the best for show cards.

White paint must be used for the high lights and white lace, etc. ; this should be Albanine, Process White or Chinese White.

#### List of materials required :

1. Process or Fashion Boards for Wash Drawing.
2. Bristol Board or Hot-pressed Paper for Line.
3. Water Colour Boards for Fashions in Colour.
4. Coloured Paper for Show Cards and Chalk Drawings.
5. Sable Brushes and Crowquill Pens.
6. Persian Black Process, Ivory or Lamp-Black.
7. Albanine Process or Chinese White.
8. Water Colours in Tubes.
9. Matt Colours for Show Cards.

The student will find materials 1, 2, 5, 6, 7, quite sufficient to begin with.

#### NOTES ON ILLUSTRATIONS

Practice is everything, and if the student will look upon these pencil sketches as he would scales in music, which the musician plays over and over again until he is perfect, the preliminary steps will soon be passed, and ease and facility quickly gained.

To get the sketches correct as well as full of life, some measurement of proportions must be made. Generally a line is drawn down the centre of the paper and with a compass marked off in sections. This is not the way I should recommend ; the figure may be absolutely accurate but appears only a lay figure. The method I have adopted and found most successful in teaching is to make the beginner draw in the figure very sketchily and then measure the height and other proportions. At this stage it is easily corrected without spoiling the freedom of the sketch.



FIG. 13.  
PENCIL SKETCH OF DRAPED FIGURE.





FIG. 14.  
A CHALK DRAWING BY LORD LEIGHTON SHOWING A BACK VIEW OF A FIGURE  
NUDE AND CLOTHED.



FIG. 15.  
SHOWS A CHARACTERISTIC STUDY OF HANDS, DRAWN BY LORD LEIGHTON.

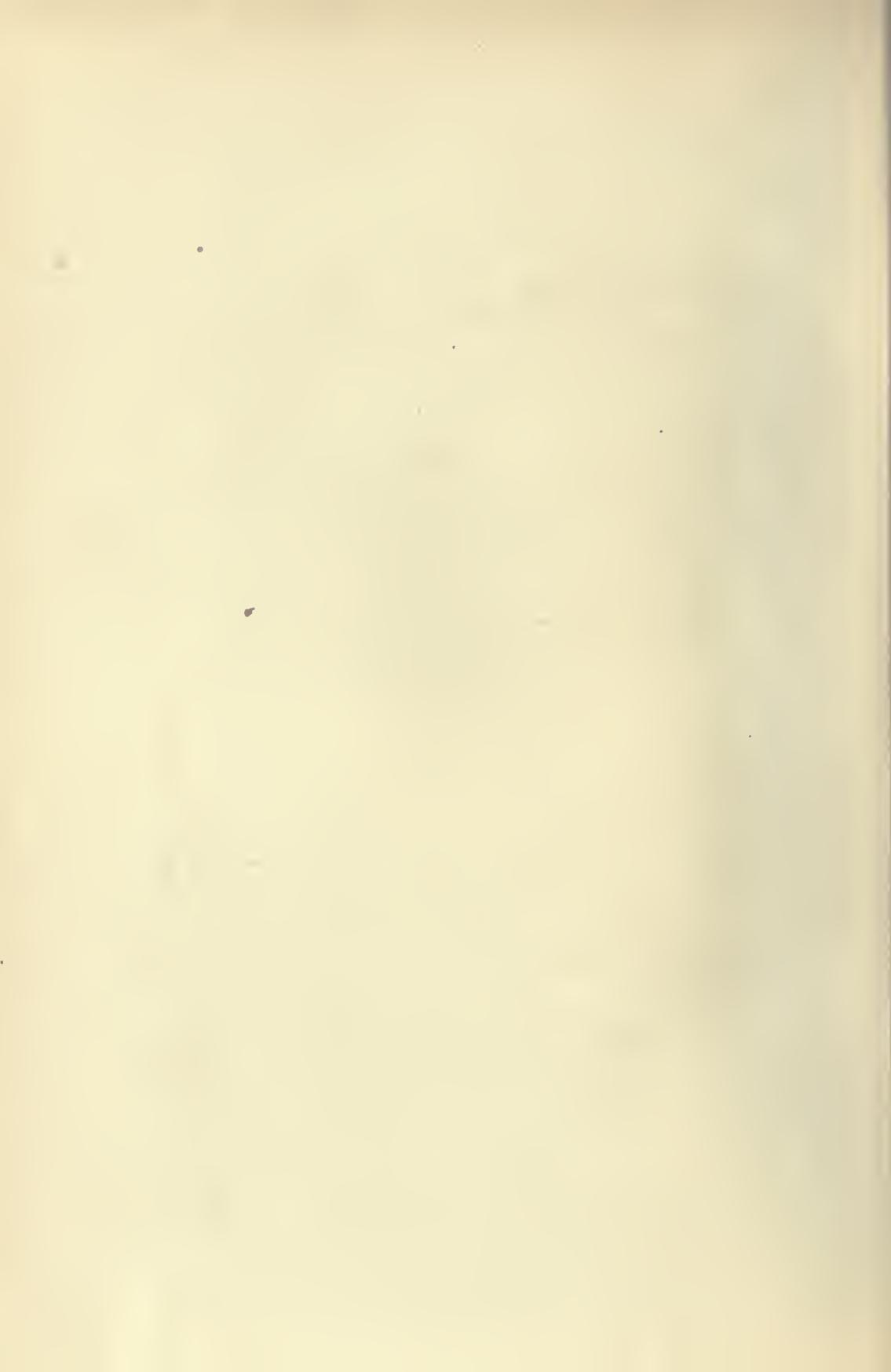






FIG. 16.  
FIG. 17.  
TWO BENDING NUDE STUDIES, PHOTOGRAPHED IN CONTRASTING POSITIONS, BOTH SUITABLE FOR FASHION SKETCHES  
FOR SPORTS CLOTHES.



### MEASURING

The first measurements need only be the height and very simple ones of the limbs.

The head is taken as the basis of measurement, the height of a woman is  $7\frac{1}{2}$  heads, that of a man 8 heads, a child's head is much larger in proportion, and the student will find that very young children only measure 4 heads, increasing to 6 and 7 as they grow older.

### THE ARM AND HAND

(See Fig. 20)

The arm and hand reach to half way between the waist and the knee, the elbow comes level with the waist line if the arm is hanging down. If the arm is bent, the elbow is raised above this line in a slight or greater degree according to its inclination.

It is very necessary to study the hand from life (see Fig. 15) as it is impossible to give diagrams of every position. The length of the hand is about the length of the face. If the fingers are spread out they span the face from chin to the top of the forehead. The fingers should be tapered and the middle finger longer than the others; even in an outline drawing the nails should be indicated.

### THE HEAD

The head should also be studied from life, but a few simple rules will be a help if it has to be drawn without a model.

The pupils of the eyes are about the middle of the head, and if the proportion is taken from the chin to the pupil of the eye, and from that to the top of the head, the distance between these points is equal.

The head can also be divided into three parts, the line of the eyebrows, the top of the nose, and the chin. The corner of the mouth to the outside corner of the eye is equal in space to the distance from the corner of the eye to the middle of the ear. If the face is also divided from the nose to the chin into three parts, the mouth will be one-third down from the nose, the dip underneath the second part, and the third to the point of the chin.

### THE EYES

The eyes should be placed well apart, the width between being equal to the width of an eye. The upper lid is much deeper than

the lower one, it is wider in the centre and folds over the lower lid at one corner and is more heavily fringed to protect the eye. The pupil is very dark and surrounded by an iris of different colours, it is liquid and reflects the light. The eye moving as it does on a pivot can be turned in every direction, and great care must be taken that the eyes are both looking the same way.

### MOUTH

A perfect mouth is generally described as a cupid's bow, and that is the most accurate description, although poets allude to the heroine's mouth as a rosebud, cherry lips, etc. The upper lip is the exact curve taken by the traditional bow, the under lip like the string, but also curved, not taut; the corners of the lips do not meet in a point, but the upper lip folds over the lower one. The raised mounds of the lower lip fit into the depressions in the upper one.

### NECK

The neck and shoulders are very important, the line of the neck is full in front and curved into a hollow between the two points of the clavicle, and this dip should always be indicated, if only slightly. Also draw the lines of the clavicle, but do not emphasise these too much or it will give a bony appearance to the neck and shoulders. There are two muscles which also come to a point at the depression in the neck and start from the ears, where there is the widest space; these lines form a triangle, the point coming to the centre of the clavicle.

### LEGS AND FEET

Again taking the head as a basis of measurement, the distance from the top of the head to the knee measures  $5\frac{1}{2}$  heads and the ankles 7 heads, with half a head to the sole of the foot. The foot forms an arch, the weight resting on the ball in front and on the heel. This arch or high instep is considered a form of beauty and also of good descent. The ankle bone should be noted and shown in the drawing.

### ILLUSTRATION

When the figure is walking, the foot at the back should be raised from the ground at the heel, the ball of the foot and toes



FIG. 18.  
PRELIMINARY PENCIL SKETCH.



FIG. 19.  
DRAPED FIGURE.

The pencil sketch of standing figure is seen clothed in evening shawl or wrap.





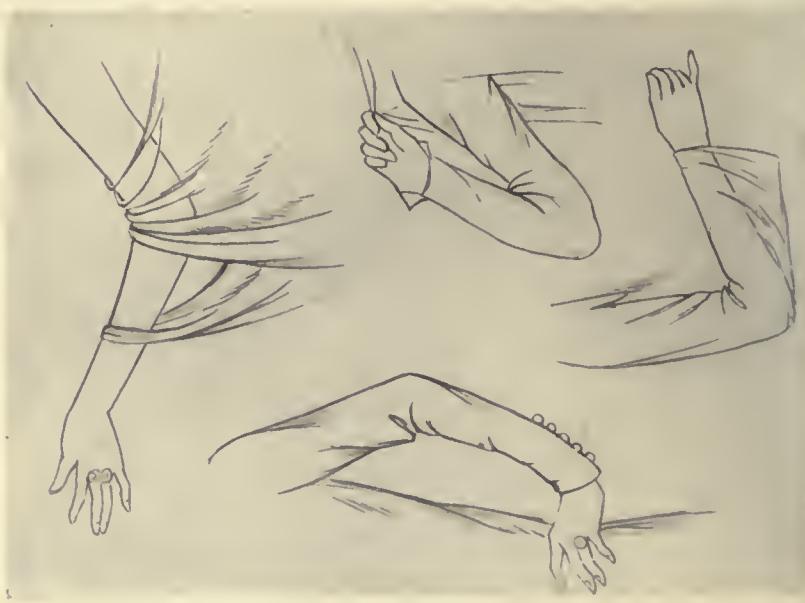


FIG. 20.  
STUDIES IN PENCIL OF ARMS AND SLEEVES.



FIG. 21.  
PENCIL STUDY OF DRAPERY.

resting on the ground at an acute angle level with the foot when stepping out.

When these few proportions have been studied and mastered, the pencil sketches can be corrected and the student's power of drawing quickly and correctly can be gauged; it is useless for him to begin the painting or detail until a certain sureness has been gained.

#### DRAPING THE FIGURE

The next step should be to clothe these figures in appropriate garments according to the pose. (*See Fig. 22.*) Draw a costume or coatfrock on a walking figure; on a sitting figure an afternoon or restaurant gown; sports coats, river dresses, tweed or washing frocks on figures in action. A certain amount of detail can be put into these sketches and it will form a preliminary exercise to the dress designing which comes later on in studying Fashion Drawing. (*See Figs. 13, 14 and 19.*)

#### GROUPING

At this stage some grouping may also be attempted, and two figures can be drawn on the same page, one sitting and one standing. If the proportions are studied and quick sketches made every day, the student will soon be able to begin wash drawing, which, I think, is better studied before other methods, even if the student afterwards specialises in line or other medium.

### III

## WASH DRAWING

Now comes a more fascinating stage in Fashion Art—what is known as “Wash Drawing.” This is really water-colour painting in black and white for reproduction. It is used for catalogues or magazines, so the dress and detail must be made clear and sharp, not hard, but what we call “slick.”

The boards required for wash drawing should be Fashion or Process boards with hot-pressed surface, except for furs, which I will deal with later on. Persian black, Process black, any of these with Albanine and Process white, and two or three good sable brushes, are all the materials needed.

Sketch on your board a smart figure, very lightly, with an H.B. or H.H. pencil. (*See Fig. 24.*) When you are satisfied with the pose, draw in the details of the dress, keeping it quite simple with very few lines. The sketch should then be washed over with plain water, this prepares the board and to some extent fixes the pencil, so care must be taken not to leave a wrong line, as it is sometimes difficult to erase after the water is washed on. Let this dry and then begin to paint, using plenty of water with your black so that it may flow easily and dry light and smooth. If the brush is dry the black leaves a hard line, which is sometimes impossible to get out.

Wash in the head, beginning with the principal shadows and dark part of the hair, which should be painted in very strongly, leaving the high lights to make it look soft and fluffy and like hair, not hard and opaque. Where the hair touches the face, paint a soft shadow and a few delicate lines to indicate hairs. Then proceed to wash in the face, painting in first all the delicate shadows and indicating the features. It is a good plan to wash over the part you wish to paint with water and run in the black while it is wet ; this gives roundness to the face, and some modelling



FIG. 22.  
STUDY OF DRAPERY, BY LORD LEIGHTON.



FIG. 23.  
MUFFS AND OTHER ARTICLES OF DRESS AND TOILET, DRAWN BY HOLLAR.







FIG. 24.

First the Pencil Sketch with detail drawn in ; then the first washes. The

Fig.  
THE WASH DRAWI



FIG. 25.

IN THREE SUCCESSIVE STAGES.

The illustration shows the finished design with all the details carefully worked up.



FIG. 26.





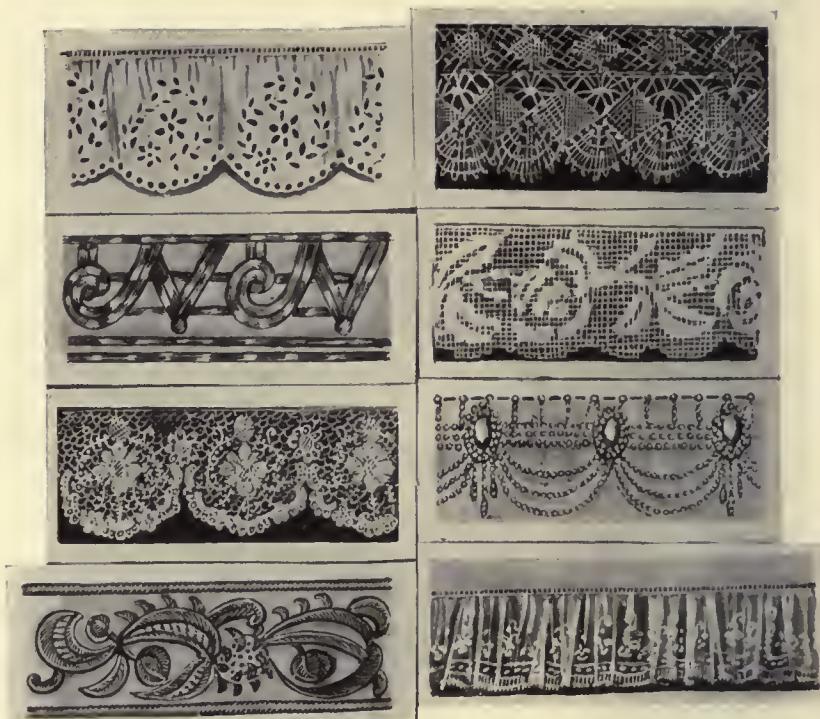


FIG. 27.—DETAILS IN WASH.



FIG. 28.



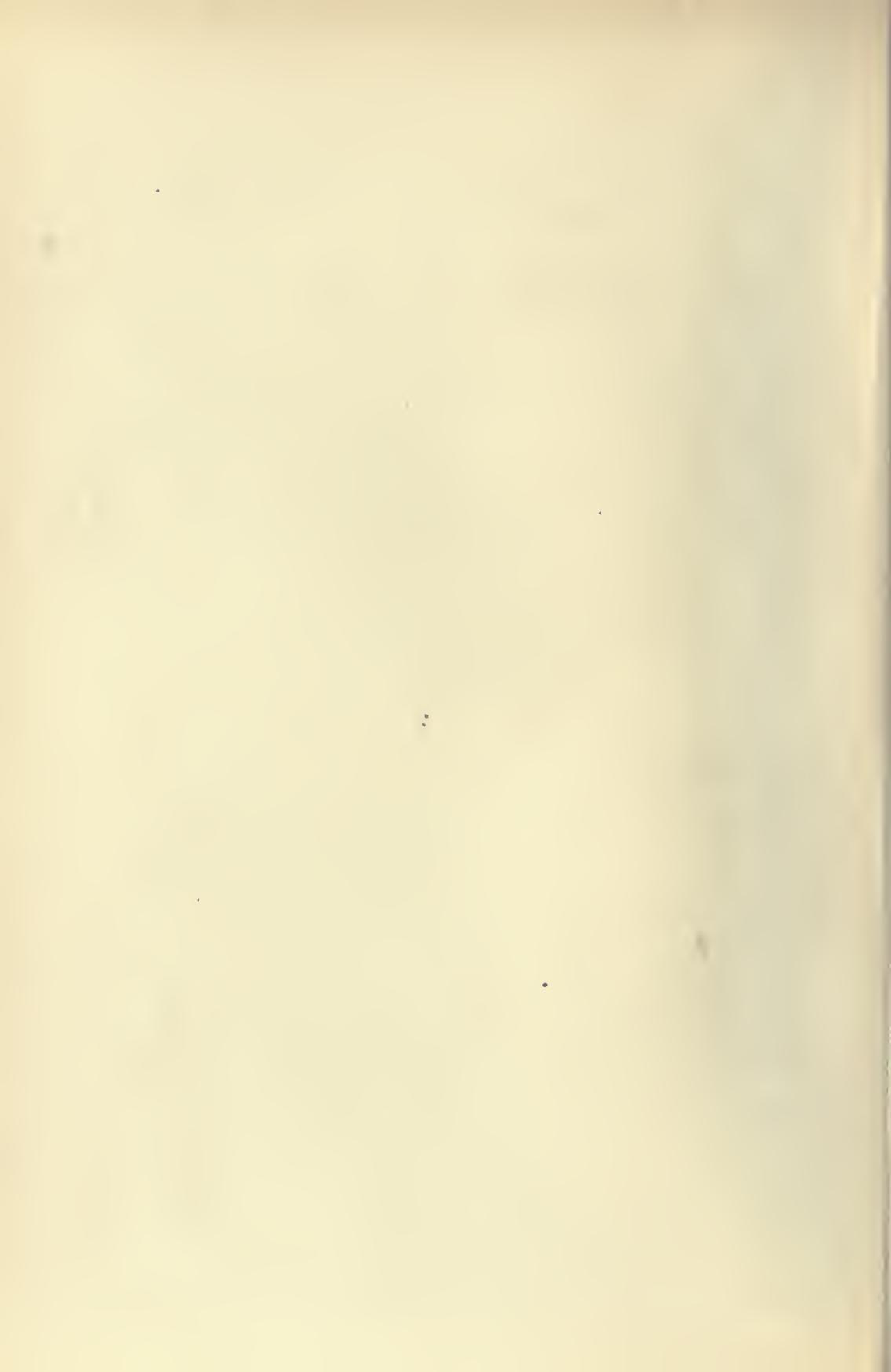
FIG. 29.

WASH DRAWINGS OF DIFFERENT MATERIALS AND PATTERNS :  
SERGE AND HERRINGBONE.



FIG. 30.  
PLAID SHAWL IN WASH.

FIG. 31.  
KNITTED WOOL COAT IN WASH.



can be done with the brush while the paint is wet. If you have drawn a pretty one, with the features lightly painted in, it is better to leave the face in this state and not finish up entirely, but go on to the dress, as the whole drawing should be worked together, not one part finished up before the other.

### THE DRESS

For your first attempt at wash drawing choose something simple, such as a plain coat and skirt ; this is the best to begin with. Do not be afraid of putting on the paint. I find that this is often the reason the beginner spoils the drawing ; some black is put on faintly and then before that is dry the student tries to correct some imaginary fault, probably the paint is half dry and half wet, and a hopeless muddle is the result and the student is in despair. Take a fairly large brush and wash in very broadly the shadow side of the coat and skirt, both at the same time ; if they are painted separately they have the appearance of being a different colour and material. Paint the dark side of the sleeve and the little sharp triangular shadows thrown by the corner of the collar. When this is dry, paint the minor shadows and the folds, following the lines of the figure. Several gradations of shade will be noticed in the folds, from very deep through half tones to quite light ; these variations make all the difference to a drawing.

Before going any further with the dress, deepen all the shadows on the head and model the features as much as possible. (*See Fig. 25.*) It is not necessary for quick reproduction to work up the face like a miniature, but every shadow and touch should mean something. When you paint the eyes get the pupils quite dark and clean and the iris liquid and transparent; don't make them all black with a dab of white to look like beads. The same care should be taken with the other parts of the face. At this stage work up ready for the finishing touches ; the dress must now be brought up to the same tone until the whole figure only requires the detail. (*See Fig. 26.*)

Look over the painting and add any touches to sharpen the effect or take out any mark that should not be there. When the artist is quite satisfied with the finished wash he can next proceed to detail. (*See Fig. 37.*)

### DETAIL

Modern painting ignores detail and all we get is frequently a suggestion of lace, a glimpse of fur, a flash of silk. To be able to convey this impression is undoubtedly clever, but your client will usually require the exact pattern of the lace, the braid or the buttons, etc., which he wishes to advertise. You will find this meticulous care of detail in the pictures by old masters, Velasquez, Quintin Matsys and numbers of others, including those known as pre-Raphaelites, so we must not despise it; but, of course, it is purely mechanical and only requires practice. Let us take several kinds of detail and describe how they should be painted.

### LACE

The trimming or accessories to a dress depend upon the fashions of the moment, and the caprice of Madame Fashion is soon felt in the industrial centres and often makes all the difference between poverty and wealth. At one season the fashionable woman is smothered in lace, at another there are so many rows of buttons that we are irresistibly reminded of Alphonse, the page in *Nicholas Nickleby*, or else she is braided and frogged like a military attaché. It is, however, safe to assume that lace, braid and buttons will always be worn, so I will begin with the first named.

The method of painting white lace is by blacking in the space to be covered and, when the paint is quite dry, draw the pattern carefully with process white, the leaves, the flowers and tendrils, and let this also dry; then outline the petals, veins and dots with Albanine. The mesh is formed by cross lines in process white. For very coarse or torchon lace the whole must be put in with Albanine. For very fine white lace the space should not be dead black, but chiefly in half tones, getting a certain amount of depth to throw up the pattern; a thin wash of process white over the dark here and there gives it a filmy look, which will help materially to give the lacy effect. This should be touched up in the high lights with process white. (See Fig. 27.)

Practise the different kinds of lace by drawing two lines on your board, blacking in the space between and following the instruction given. If the trimming on the dress consists of flounces of lace, paint in the shadows and leave the high light as you would



FIG. 32.

## FLOUNCED SILK SKIRT.

Notice the way silk is represented by sharp contrasts between light and dark.



FIG. 33.

## BROCADE SKIRT.

The pattern is darker than the ground but sometimes it is shown lighter.

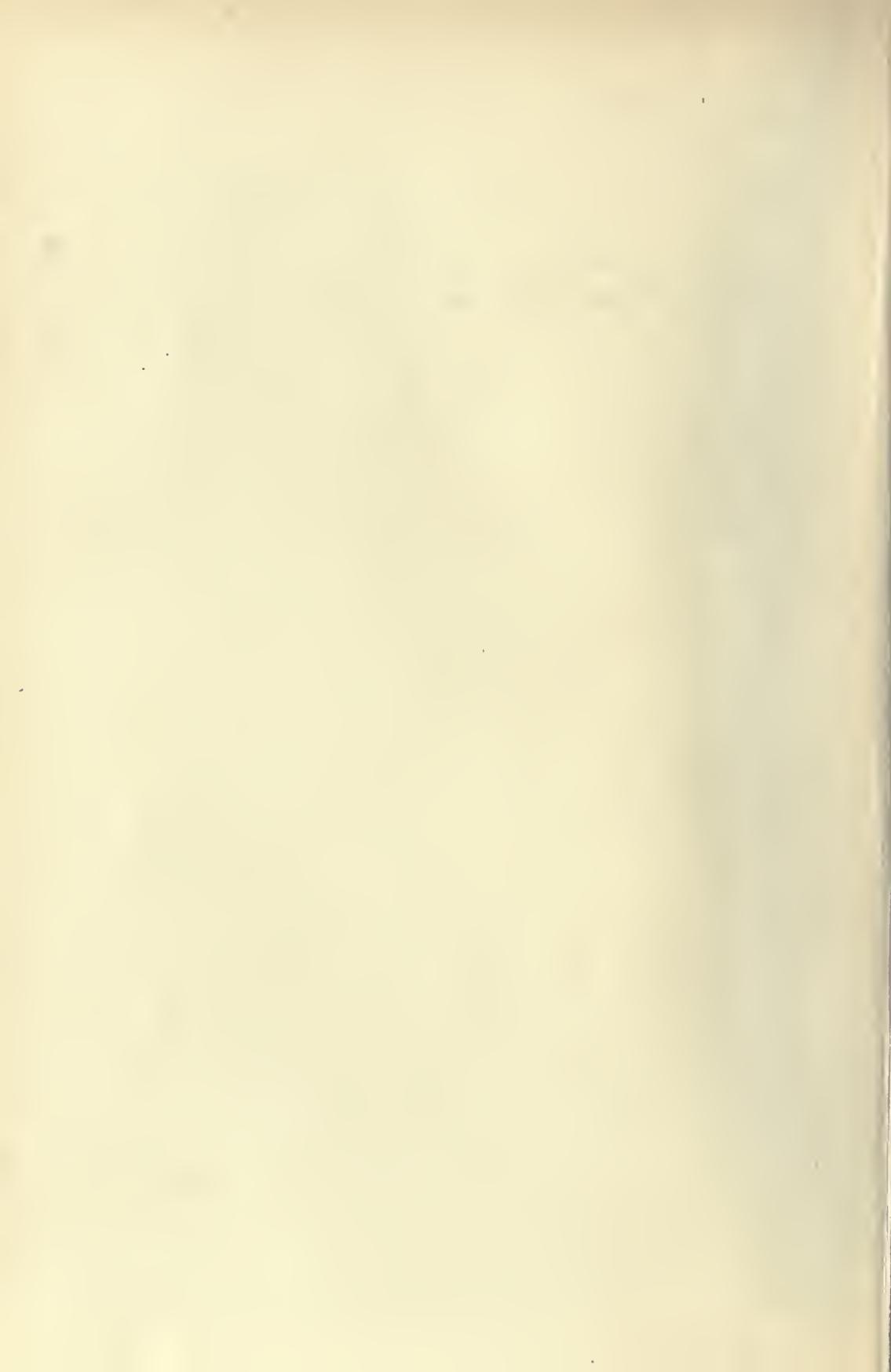






FIG. 34.  
AN EXAMPLE OF PAINTING VELVET.

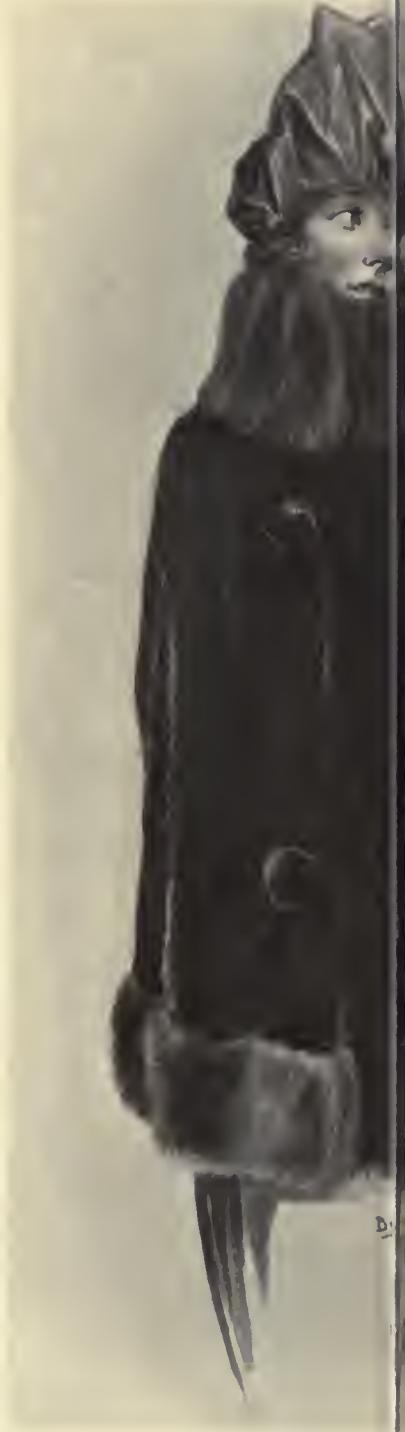


FIG.



FIG. 36.

EXCELLENT FUR DRAWINGS BY MISS BEATRICE SPILLER.  
These illustrate the richness and softness of the material.

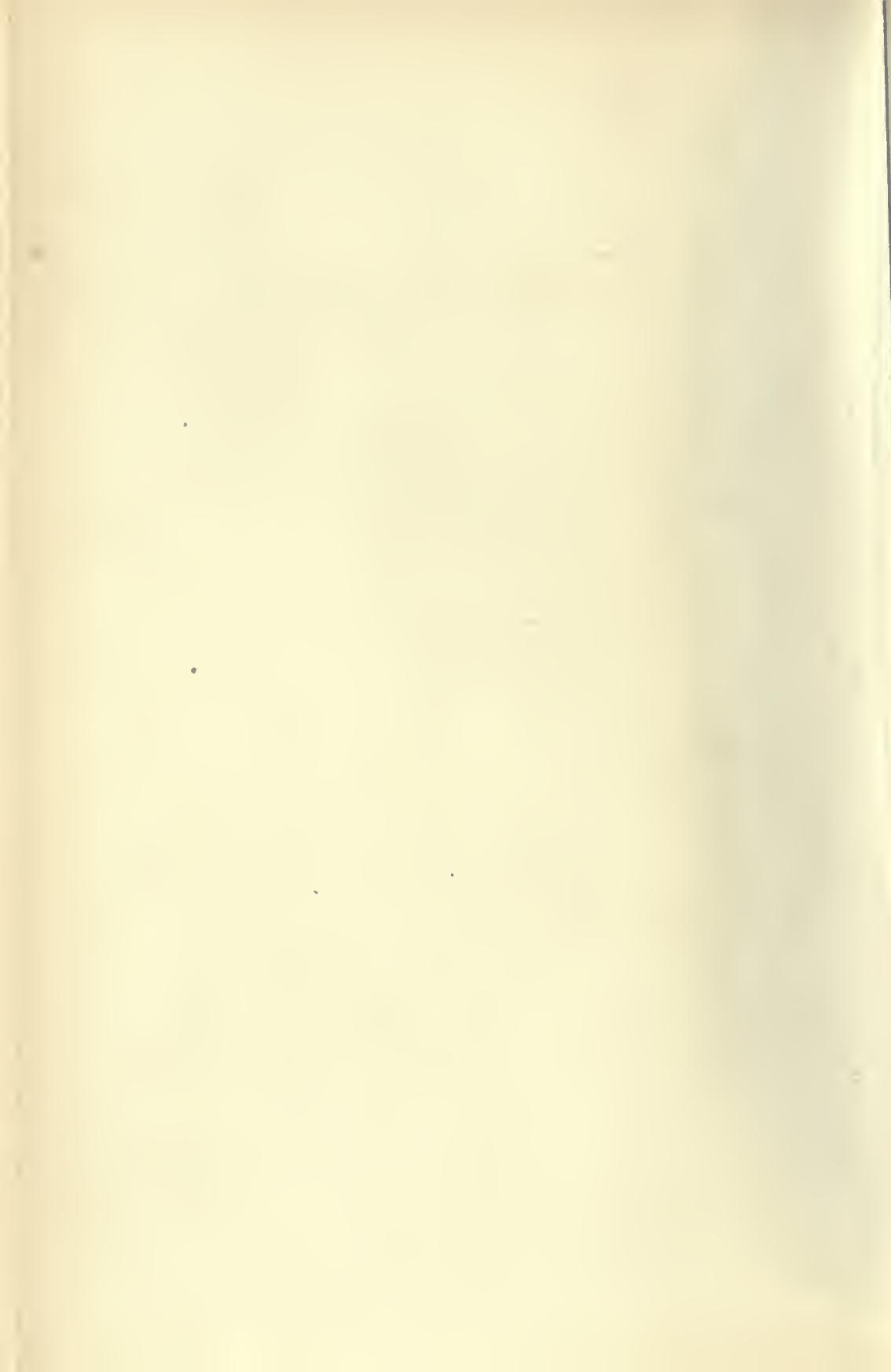






FIG. 37.  
WASH DRAWING BY LILIAN YOUNG.

for a flounce of silk or cloth ; on this draw the pattern, using Albanine only on the top of the folds and process white in between. Black lace is the same method reversed. The paper underneath the lace is left almost white ; draw the detail with black (the flowers or design), the mesh with cross lines in black. The lace is generally made with silk threads ; these catch the light, so on the top of the flower, etc., paint delicate touches of process white, also lines of process white mixed with black. If the design is thick, the shadow has a wider dark line to raise it from the mesh.

At the present time, evening dresses consist of a little silk and many beads, tunics, girdles, flounces, sheaths and armour of beads. The effect by artificial light is sometimes most beautiful, at others bizarre and barbaric, but like sheep we follow some leader of fashion, and in every one of us there is something of the child and savage, and we all love glittering things.

A beaded sketch in colour can be made very artistic, but I am dealing at present with black and white. Ordinary beads are painted as a round, black dot, with a tiny white spot where the light catches the surface. Sequins are painted in a flat half-circle, with a sharp, fine light on the outside edge. Pearls have a very high light and a shadow, and a half-tone on the shadow side ; this gives the beautiful luminous effect so characteristic. Avoid making them opaque like marbles.

#### BRAID

Military braid (*see Fig. 27*) is very usual on costumes or tailor-made dresses. Horizontal lines in black are drawn very fine and close together. In the high lights the lines should be made with Albanine, and in the shadows with process white mixed with a little black.

On white serge coats and children's sailor dresses white braid is used. This is very simple ; draw fine lines in Albanine and in process white for the shadows.

I must say a word about embroidery. This makes all the difference between an ordinary commonplace dress and an artistic creation. In painting embroidery in wash the student must endeavour to give it the appearance of being raised. Draw in your design lightly in pencil or paint. A good method is to outline the pattern in ink, but the drawing must be quite exact as it is

impossible to erase the ink without injuring the paper for painting. If the ink is used, the dress can be washed in as I have described, and the design will still be visible. Paint little strokes to represent embroidery stitches, and on the shadow side a dark line to give the raised effect. If the embroidery is of silk, white lines can be drawn across the pattern to give this appearance to it. White embroidery is simply reversed, and white lines drawn but a dark shadow under each flower, fruit or leaf to show it in relief.

It is impossible to describe every kind of detail as new trimmings are constantly being invented or resuscitated, and it is necessary to experiment until the effect is obtained.

### FABRIC

#### ILLUSTRATIONS (*See Figs. 39 and 40*)

When a plain wash has been satisfactorily accomplished and studies of detail made, the next step is to try to paint different materials; the plain wash is sufficient for ordinary cloth, but there are many varieties, and if your client is a wholesale manufacturer he will require each kind to be properly defined.

Serge is very usual and is shown by painting in diagonal lines, taking care that all slant in the same direction—even all straight folds of a skirt must be crossed in the same way. I well remember one of my first attempts when I rounded all the lines over folds, the result being very clumsy and failing to convey the idea of serge. Notice if it is coarse or fine serge and draw the lines accordingly.

#### ILLUSTRATIONS—SMALL DIAGRAMS

Another cloth used in making coats has a herringbone pattern in the weave, and this must also be shown. (*See Figs. 28 and 29.*)

Plaids are painted in the same way as the serge, following the pattern and made dark as they cross each other. (*See Fig. 30.*) They are difficult, as in some plaids we find a number of subsidiary lines. Velour and thick cloth should be painted by leaving the edges of the folds slightly irregular to give a soft effect.

#### ILLUSTRATIONS

Silk is painted in quite a different manner. (*See Fig. 32.*) Mix the paint very liquid and washy and put on in a direct manner,





FIG. 38.  
FUR IN WASH.



FIG. 39.



FIG. 40.  
TWO BLOUSES OF LUVISKCA, GOOD  
EXAMPLES OF SILK TREATMENT.

deciding beforehand where the light and dark will be. The edges of the drapery are sharp and should be left light, in between the folds; a few irregular touches give the silky effect. Try to get this as far as possible without white until the very last, and then a few dashes of Albanine will give the required brilliance to it. Satin is not so sharp, the folds are heavy and the high light not on the top of the fold, but with two half-tones, one each side the light. (*See Fig. 33.*)

For velvet, the paint must also be mixed very liquid. Begin very black, and let the colour flow over the light parts; wet the light part and run in some process white. Don't let the white go on to the very black parts, but where the two meet, soften with your brush before the paint is dry. (*See Fig. 34.*) If the whole dress is of velvet, wet it all over and wash the paint on, beginning, as I have said, with the very blacks before the board has time to dry.

### FURS

Fur is considered the most difficult to paint and some artists specialise in this, and by constant practice are able to paint any fur required. (*See Fig. 23.*)

The principal effect to aim at is softness, richness and depth; there are no hard lines in fur. Sable and ermine and very soft pliable furs fall into the most fascinating folds and little creases where wrapped round the shoulders. Some are more stubborn but even these do not lose their depth.

Black fox or skunk is comparatively easy. Sketch in the fur, taking care to show its best points. This is very important as there is a certain fashion, which, like other fabrics, varies in the way they are treated; so it is with furs—heads and tails one year, neither the next, but perhaps fringe or big fur bottoms.

Again, in moleskin the skin is made into squares, stripes and other rather eccentric patterns.

Sketch in the figure in the best position to show the shape and new mode of the fur, and then paint it as near as possible to the real thing. (*See Fig. 35.*)

If the fur chosen is skunk, notice that it is generally made up of different strands. Wash it over with plain water and paint in the blacks; these cannot be too black. Guide the paint, leaving high

lights. Before it is dry paint little lines from the edge of the black in the direction of the hairs in the fur. These hairs from one strand come over the next one, so leave a little light between each and paint the hairs over it.

#### ILLUSTRATIONS

Black fox is painted in nearly the same way, but the hairs are much longer and it is not divided into strands.

Seal is very similar to velvet, but where the black and light meet the line is irregular, with little hairs all painted in, also the outside line is in irregular folds with fur suggested. Pony skin and moiré silk are painted in a similar method, the hair making the difference. Sable and beaver are very difficult as a very rich effect must be given and soft creases and folds indicated. (See Fig. 36.) The hairs being so fine it is almost impossible to define them, and they can only be suggested. It takes much practice to paint these successfully. (See Fig. 38.)

White fur is, of course, treated in a different manner. The high lights should never be covered even with a faint tone (see Fig. 42). It is impossible to get a clean wash with any black paint underneath. Begin by a wash of plain water and then paint in the shadows very delicately while the board is wet. When these are deep enough in tone, let it thoroughly dry, then wash over the light part and run in some Albanine, drawing very fine lines from the white over the dark parts. To say they must be as fine as hairs exactly describes the effect at which the student must aim. This describes the method for long-haired white furs, such as fox. For ermine follow the same directions, making the hairs of course very much shorter. The little tails add wonderfully to the realistic rendering of ermine. Feather ruffles and stoles are treated like fur.

I must repeat most emphatically that furs of whatever kind must look rich, deep and soft.

#### CORRECTING A WASH

I must not leave the subject of wash drawing without speaking of making corrections. It is inevitable, however careful your drawing may be, that some alterations may be necessary, and in some cases your client may wish the coat to be longer, the skirt



FIG. 41.  
EXAMPLE OF WASH.



FIG. 42.  
WHITE FUR IS BETTER SHOWN WITH  
A DARK BACKGROUND AND THE  
SHADOWS QUITE SOFT.



shorter, a different hat or some other sometimes trivial and irritating difference. Then again, the dress may be beautifully finished and the figure quite spoilt by an ugly face. Let me take the latter contingency. There is one way in which to make a drastic change and that is by putting on a new head. Of course, this is a last recourse, but I have been asked to do up an old drawing and paint a different head and up-to-date hat. This is done by taking an accurate measurement of the space to be filled ; you then paint a head on a separate piece of cardboard (the same surface as the one you wish to alter). When you have finished the face, peel off the top layer of paper. Do this gradually, damping it if it sticks, cut out the painted head and fix it on the neck of the figure where the edges touch the board. Some hair can generally be painted over them to hide the join. It is better to cut away the old head, but sometimes this is not necessary ; if this is done very carefully the alteration cannot be detected in the reproduction.

The dress can also be altered. Buy a small sponge at one of the art shops, or if you are in a hurry cut a small piece from your bath sponge and tie it to the top of an old paint brush, winding the cotton round and round. Sponge out the part you wish to alter with clean water (the black paint does not always come out and the student may find it necessary to use a typewriter ink eraser). Let the board dry thoroughly after being sponged before using the rubber ; if it is damp at all the surface would be quite spoilt by rubbing. This in a lesser degree applies to the sponging out ; it should be done gently and the surface of the paper preserved.

When the part you wish to change has been taken out begin to paint in as you would do in the first instance, stippling in any roughness or uneven spots.

One chapter will be entirely devoted to backgrounds, so I will explain the principles of those later on, but frequently when the figure is dressed in white or light material it is necessary to paint dark round the figure to show it up. If this is not properly done a hard line shows, which much detracts from the appearance of the picture.

When the figure is partly washed in, wet the board all round or partly round the figure. While the paper is wet paint in very

black near the figure, shading in the same way that a photograph is vignetted. With your brush guide the paint, or if you think it will not dry smoothly, you can blow the paint from dark to light. Example of wash drawing (*see Fig. 41.*)

If the student will follow these instructions it should not be difficult to paint a good wash drawing, but every artist has his or her own *pons asinorum*, and must work hard to get across to reach success on the other side.

## IV

# LINE DRAWING

THERE is more variety in the method of line drawing than in wash. As a rule two or even three people can work on one wash drawing, and then when a few finishing touches have been made by the original artist the whole looks fairly equal, of course not quite the same as if it had been the work of one artist only. In line drawing there is a wonderful difference. Look at the pen drawings in the daily papers, some simply outlined, others almost having the effect of an etching (see Fig. 44), such as Pegram's or Septimus Scott's.

This chapter on line drawing would certainly be incomplete without referring to the Burberry advertisements. This method is frequently seen in American magazines. C. Roller is the artist, and I do not remember any others quite like them in England.

## ILLUSTRATIONS

I should advise the student to specialise either in line or wash, and get as much originality and individuality into his work as possible. At the same time the ordinary fashion artist should have a good working knowledge of all the methods, so that he or she is never taken at a disadvantage.

At the present time there seems to be more demand for fashions in line than for those in wash. The reason for this is partly cheapness and partly the change in the style of magazine illustrations and the influence of French and American artists.

Of course, there has always been a considerable amount of line drawing used and occasionally some of the West End houses have brought out their catalogues entirely in this way.

Very few materials are required for line drawing, Indian ink—the Mandarin and Dragon are good makes—crow quill pens and a lining-in brush, which I will speak of later on, pencils and rubber

with typewriter's ink-eraser for corrections. The boards should be Bristol or Clifton boards or hot-pressed paper.

The student should practise drawing any number of lines with the pen, some curved and some straight, some thick and some



*Figs. 43 and 44.—Illustrates the use of numerous lines and is a different method from any of the others reproduced*

thin. This can be done with the same pen, making the difference by putting more pressure on the pen for the thick lines. These lines should be unbroken, sure and firm, not ragged and uneven. However fine the line is drawn, it need not be scratchy, or it will come out badly in reproduction and is not good pen work.

The whole drawing must look clear and the blotted appearance seen in some line drawings is the result of faulty lines. Cross-hatching is not used quite so much now as it was some years ago, but I have seen very effective drawings made with the entire background cross-hatched. To form this cross-hatching, the lines are drawn slanting in one direction and then crossed by other lines slanting in the opposite way, or upright lines can be made with the lines crossing them in a horizontal direction. Whichever way is chosen, the cross lines should not be put in until the other lines are dry. If crossed when the ink is wet, it makes a blot where the lines meet. When the student feels he has mastered the different lines and can make a clean sweeping stroke with his pen, a figure can be attempted.

Studies of drapery and simple figures can be drawn with ink in the same way as the preliminary studies for wash drawings.

### SIMPLE LINES

It is necessary to begin with simple lines although it is difficult. Usually the student keeps on adding line after line, and in the end finds he has fallen between two methods and failed in both, making too many lines for a simple figure and too few for a highly finished one.

Draw the figure carefully in pencil and look it over and correct any faults before beginning with ink, as line is more difficult to correct than wash.

The head (*see Fig. 45*) should be inked first, the hair indicated by a few curved strokes following the waves, the features only outlined with the exception of the eyes, for these a black spot is made for the pupil and a line drawn round for the iris, of course, shaped according to the direction in which the eyes are looking. In outline figures, the mouth is sometimes blacked in but this is not the best way; the upper lip and lower one are better drawn separately, each with the correct form.



*Fig. 45.—Line drawing with detail*

The face proving satisfactory, the dress can next be lined in. Always work on the left side first; the effect is obtained more quickly and there is not the danger of smudging the lines by touching these with the hand in drawing. If the subject chosen for the first line sketch is a costume, the student can outline the entire figure, including hands and feet, and when this is dry, he can add the inside details such as the coat, collar, belt, seams, buttons, the whole kept to simple lines; the drawing will be more effective without any shading. Before proceeding to more elaborate line, the student can try the effect of conveying ideas by these simple lines. I have seen a figure having the appearance of walking in a high wind and this impression was entirely produced by the way the lines were drawn in sweeping curves as if the dress was billowing out, blown by a March wind or autumn gale. (See Fig. 46.)

#### ILLUSTRATION (See Figs. 43, 53 and 57.)

Newspaper line with some shading naturally follows simple line, the preliminary work is the same, the pencil sketch and the inked outline, but for the quick printing and block-making needed for newspaper work, the pen and ink must be carried further. The outside line must be much stronger and very black lines under the sleeves and under the coat or jumper; lines also showing the folds of the skirt are usually put in and even a few on the face, by the eyes, under the hat brim, on the hair and by the neck.

Even with these extra lines, the drawing must be clean and straightforward with all the lines sharp and refined. Nothing is more fatal to a reproduction in a newspaper than weak, niggling lines.

#### MASSES OF BLACK

Very fine lines and masses of black are illustrated by these drawings by Erté from *Harper's Bazaar*. They are quite unique, and although several English artists make use of this black no one does it in quite the same way. At first sight the term eccentric is usually applied to them, but when the details are examined any criticism is turned into admiration for the wonderful delicacy of line. (See Fig. 51.)

In these Erté also displays so much imagination that the disparaging remarks about fashion drawing can easily be silenced.

To supplement the simple lines a good effect is obtained by



*Fig. 46.—Simple Lines*

blacking in certain shadows. Some advertisements show this very strongly. Begin by lining in as in the first figure, making the lines thicker and stronger, then with a fine brush put in quite black shadows, the shadow side of the sleeve and coat following



Fig. 47.—Line Drawing using Mechanical Tint



*Fig. 48.—Showing Shawl and Embroidery*

the shape of the folds and creases, the triangular bit under the revers, the edge of the coat against the skirt. If this is followed out a good strong drawing will be produced.



*Fig. 49.—Method of indicating Serge*

#### ILLUSTRATION

Your client, however, wishes you to show clearly to his customers that the dress offered for sale is made in silk, serge (see Fig. 49), woven or brocade material, etc., and it is impossible to do this unless the drawing is elaborated. (See Figs. 54 and 56). The

preliminary drawing must be just as careful as for the outline figure and all the principal lines should be drawn in. Then before beginning the other part think first how you must convey the idea of



*Fig. 50.—Woollen check and material in Line.*

different materials. I can give some directions and the student must practise these until he can build up his own style on these foundations. For silk (see Fig. 55) draw straight lines broken where the light falls on the top of the fold, and in the lighter part



*Fig. 51.—Pen Drawing by Erté*



Fig. 52.—*Study of Detail*

draw little lines rather resembling forked lightning ; this is for light silk. For black or dark silk thick lines close together should be drawn and the folds blacked in with a brush, leaving the high lights, but against these the line should be wavy, not straight. A knitted golf coat (*see* Fig. 50) or woollen dress should be made to look thick, and this is done by lines each side the fold nearly horizontal, and the fold left wide to show the woolly substance. In some cases the client will request the artist to show that the jumper or coat is made of Shetland wool, and zigzag lines joined to loops have to be put in to satisfy his requirements.

A black fur cloak can be put in quite black with little lines round the edge to show it is hair. Velvet again is expressed by masses of black and narrow high lights left white.

Another great master of line is the French artist Soulié (*see* Fig. 53), so different from *Erte* that it is difficult to realise that both use the humble pen and ink.

Soulié's drawings are strong and virile ; there is no attempt at the merely pretty pretty and obviously sketched from life. The dresses are quite original and show the trend of fashion in France.

It is interesting to see that the reproduction of Soulié's picture in the Salon of 1885 might be a fashion plate, so much it reflects the mode of the day.

There is another style which I will call the "Soulié." This is neither outline nor elaborated in the way I have just described ; it is clever and the drawing good, the penmanship shows great freedom, and velvet, silk and lace are, you might say, dashed in, but if the drawings are examined the student will find method in this seeming carelessness. The lines follow the drapery, lace and chiffon are drawn with light, thin lines which show exactly what they are meant for.

The best way is to try all these methods and then specialise in one. Every artist is known by his style, and without seeing the signature we can generally tell it is a Baribal, a Shepperson, a Lucie Attwell ; the difference is unmistakeable. Be original ! Don't be a poor imitation ; study from all these good artists and then strike out a line for yourself. (*See* Figs. 57 and 58.)

If advertisements are examined it will be seen that artists have made experiments with the pen more or less effectively, some very clever with a touch of genius, others bordering on the eccentric



Fig. 53.—Drawing by Soulié

and of no permanent value. There was a sketch in an old magazine to advertise silk stockings, it was carried out in wash and line and should perhaps have come under that heading, but it was essentially the clever manipulation of line which gave it the unique distinction.



*Fig. 54.—Brocade in Line*



*Fig. 55.—Silk in Line*



*Fig. 56.—Tweed*

The whole drawing with the exception of the face, hands, and silk stockings was entirely drawn in perpendicular lines. The picture consisted of two sitting figures, a man and a girl, obviously in a carriage, as there are windows and a suggestion of landscape outside,



Fig. 57.—Group showing Line and Mechanical Tinting



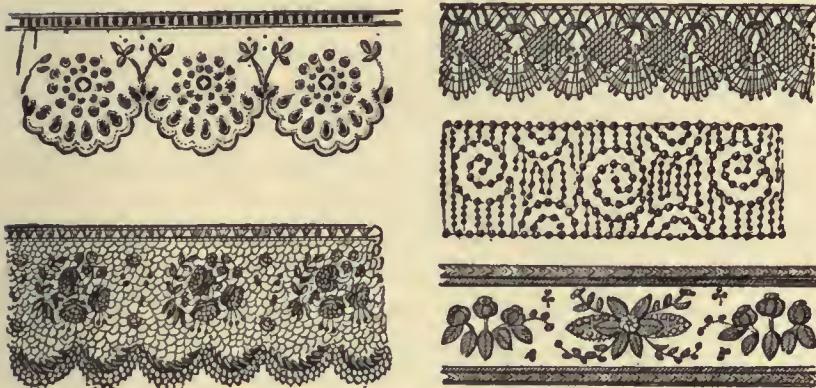
Fig. 58.—Newspaper Advertisement: Furs in Line and Mechanical Tint.



Fig. 59.—Line drawing by C. Roller

and it is the wonderful way in which these different objects, the girl's hat, the man's hat, her dress, his suit, their shoes, the cushioned seat, his stick and her hanging bag, and a trolley are seen through the window. The detail is shown by white spaces where the straight line pauses and then is carried on. The shadows are expressed by the line being made very much darker and broader, but still straight.

In Harrod's advertisement illustration and the one from "L'Art et la Mode" (Fig. 57), the student will probably think that they are wash and line drawings, but this is not so; the printer has shaded them by a mechanical process.



*Fig. 60.—Details in Line*

As I said before, the face, hands and silk stockings are carefully washed in.

#### DETAIL IN LINE

I think it is more difficult in some ways to draw lace in line. There is no infallible recipe and it is a question of experimenting; new patterns are constantly brought out and the artist is expected to depict Irish crochet, Valenciennes, torchon, filet lace—whichever holds the passing fancy. (See Fig. 60.) The same applies to materials, although we are told there is nothing new under the sun, which may be true, but if we are asked to design a dress of organdi we may wonder what it is like, and then be told by some Victorian that it is only book muslin under another name. Many of the illustrations I am giving here are the result of my own

experiments, and I shall only give you those that have been successful.

For fine lace the flowers, leaves or design must be lightly drawn in and outlined with very fine lines. The mesh should be shown



*Fig. 61.—Detail in Line: Celanese*

by a few crossed lines, but not too many or the lace will look hard and stiff. Extra lines should also be drawn to show the way the lace falls; these follow the folds and are drawn in a different direction to those of the mesh. Thick, coarse, white lace is better indicated by the design left white and the square holes in the mesh



Fig. 62.

This White Fur Coat drawn by Miss Hilda Russell is a very good example,  
shewing the thickness and depth with very few lines.

blacked in, the linen threads of the lace showing up white on the black.

### FURS

#### ILLUSTRATIONS (*See Fig. 62*)

There is a great art in drawing furs in line. Wash lends itself so easily to the fluffiness, richness and depth in a fur, and in line it is almost impossible to get the same effect, but much may be



*Fig. 63.—Fur in Line*

done to give this softness ; too often a drawing of fur is more like porcupine quills than anything else, or the bristles in an old broom. It will require much practice and much study of the skins. Note the way the hair grows, the length, the soft, delicate little crinkles and folds, then draw them in pencil until you gain sureness of touch, and not only sureness of touch, but knowledge of the way the fur divides and the direction of the hairs. I will take two or three usual furs. (*See Fig. 63.*) Black skunk has usually

three or four strands, the hairs forming these separate pieces overlap each other, with light lines between, leaving high lights to show the glossiness of the fur; ermine is very soft and winds round the neck in soft little folds, even on the plain part you find



*Fig. 64.—Fur Coat showing method of drawing in Line*

uneven creases, which are put in quite black in the deepest fold, but with very light touches for the shadows. (See Fig. 65.) A row of tails helps to break the monotony of the surface. Natural musquash and squirrel have much the same treatment, but in



Fig. 65.—Another example of Fur in Line



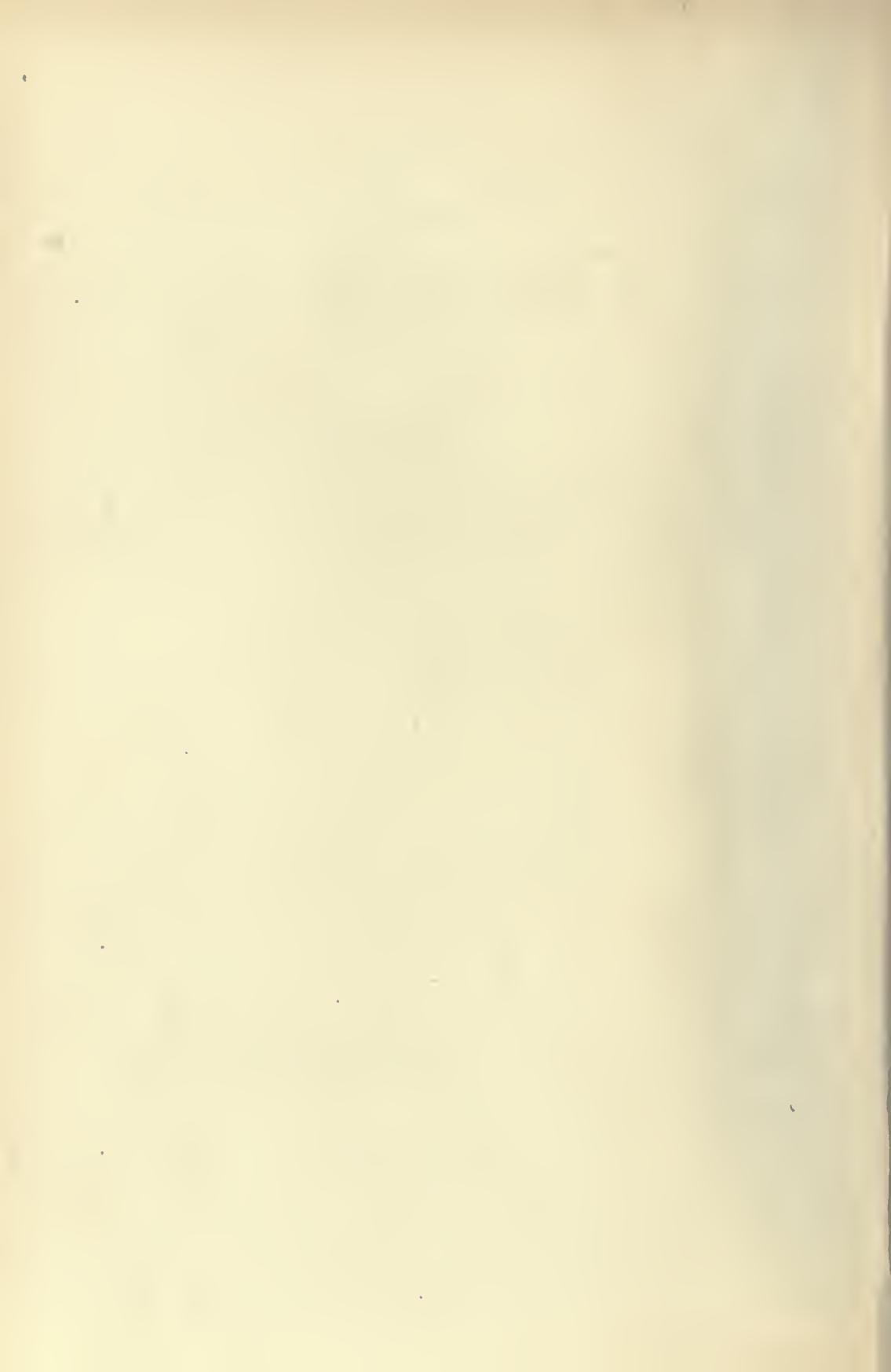
Fig. 66.—Line Drawing from "*The Lady*"



*Fig. 67.—Line Drawing with Mechanical Tint*



FIG. 68.  
WASH AND LINE BY RENÉE MAUDE.



these the coat or stole is made with a number of skins, and it is by observing where these sections come and if the dividing line is light or dark and how the hair comes over the line that a good result is obtained. (*See Fig. 64.*)

Seal is the easiest fur to show, as the ink is put on in black masses, with broken lines where the light touches the fur. Pony is like watered silk, with more lines for hair. Black fox has sections of deep black, and the hair is much longer than bear or skunk.

In dealing with the golf coats, very thick camel hair ones I had to sketch had to be treated just like fur, as they almost had that appearance. (*See Fig. 50.*)

Draw the rib of the feather with two lines slightly apart at the base, tapering off to a point at the tip. From this centre rib draw fine curved lines, curling at the end of each one. In the chapter on millinery I shall probably deal with this subject again.

There are at least three styles of line work for the face, and I must impress upon the student that the whole figure must be in harmony, so very often the face is seen in outline and the dress with all the shadows drawn in. So if you are drawing the figure in simple lines, the head must be the same.

The second method is to emphasise the principal features by a few lines of shadow by the eyes, under the chin, and by the nose and the mouth.

Faces sketched with expression, modelling and, in fact, the whole of the head drawn in detail, with as many lines as the artist thinks necessary, forms the third method. (*See Figs. 66 and 67.*)

#### CORRECTIONS

Before leaving the subject of line I will deal with making corrections, as no one is infallible. If good paper is used, Bristol boards or hot-pressed drawing paper, it is easy to erase any superfluous and wrong line by carefully rubbing it out with typewriter's ink eraser. Do not erase only in one direction, as it tends to take off the surface too much and leaves a groove in the paper, but rub it gently both ways, and you will find the paper almost uninjured and you can then ink in fresh lines. This also requires care, as the paper takes the ink a little thicker and blacker. If the correction is required on the face and perhaps only a small line is to be altered, it can be painted out with white.

## LINE AND WASH

It will be noticed that many of the best papers use line and wash for their illustrations. I think this method bristles with difficulties even more than plain wash and simple line. For those who do not understand the term line and wash I must explain that they are line drawings, with some shadows and details put in with wash. Sometimes the entire dress has a flat tint all over, in others the underdress is washed in and the overdress, tunic and details carried out in line. (*See Fig. 68.*) At first this does not seem difficult until the artist tries the effect, and then the result is sad and leaves him humble indeed. The accompanying illustrations will give some idea of the use to be made of this combination of methods.

At one time the artist was pinned down to one medium and not allowed to combine the two. A wash drawing was begun and finished in wash without ink lines added, but reproduction has made such great strides, that, given a really good drawing, it does not matter if it is in chalk, line, wash or all three, the result is good.

In the old illustrations the artist had to make his drawing on wood blocks or steel plates, and he was handicapped by having to draw everything the reverse way. Now copper blocks are made direct from the drawing.

(*See Figs. 70 and 75.*) It is desirable to outline the drawing first, using, of course, waterproof Indian ink in the same way as in the preliminary stages of a line drawing. The hair need only be lightly touched, as a good effect of hair can be given with very few lines and an almost flat wash. When the eyes, mouth, nose, etc., are drawn and the ink is dry, a flat wash of black can be put over the face, taking care it is not too dark, as the artist does not wish to give a negro appearance to the head. When this wash



FIG. 69.

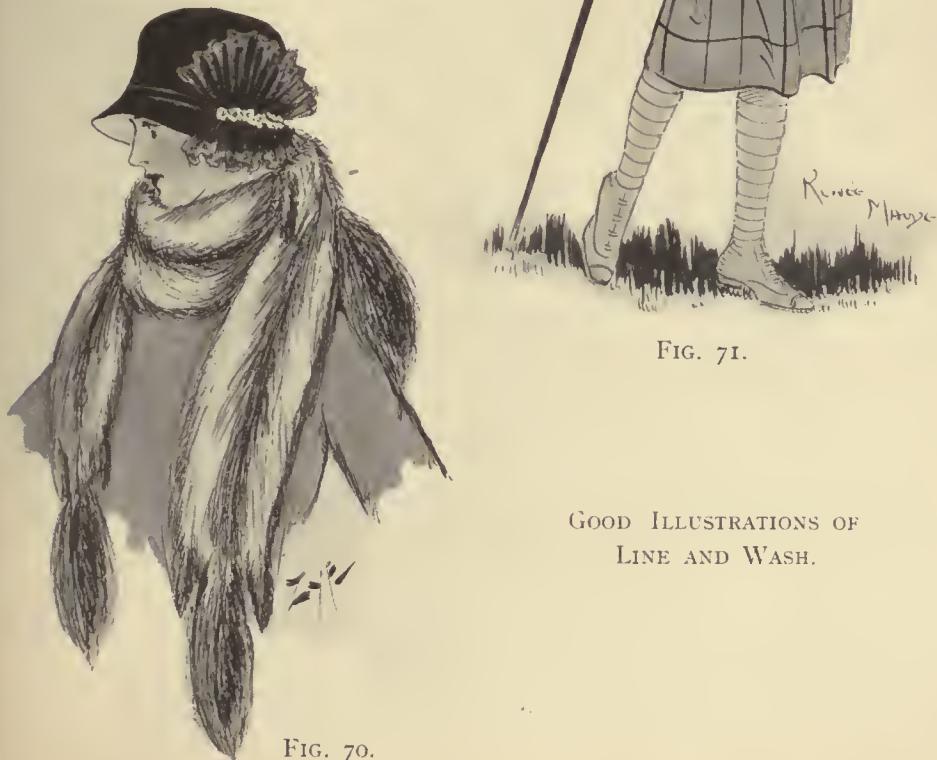


FIG. 70.

GOOD ILLUSTRATIONS OF  
LINE AND WASH.





FIG. 72.  
EXAMPLES IN WASH AND LINE.



is also dry, extra lines can then be put in to give expression and emphasis, the lips darkened, a deeper shadow under the eyebrows, a few lines under the chin and on the dark side of the neck. If the face is washed over, the neck and arms should be done at the same time, so that there should not be any inequalities in the work.

It is also permissible to leave the head in quite simple lines and only use the wash for the dress and background. A very smart drawing can be made for a millinery head or for a stole or scarf, by sketching in the hat and scarf in line and putting a wash on the face. A chiffon taffeta dress with side wings of lace should have the taffeta washed in and the lace done in very sketchy lines to give a light, transparent look to it; a few lines on the taffeta must be added to bring it into harmony with the rest of the drawing. The artist will see that each dress, hat or coat must have the wash and line arranged to bring out the best points in each. In these wash and line drawings, much use is made of the masses of black such as I described in the chapter on line.

(See Figs. 72 and 73.) French and American magazines vary slightly, but speaking broadly, the wash is principally to emphasise contrasts of colour or material.

The principal snag which must be avoided is the danger of too many lines or too much paint so that the result is not a line and wash, but a line or wash, so I must impress upon the student to look at the drawing and quite decide upon the amount of line and where the wash will be most effective. This can only be done by practice; there is no hard and fast rule, and each must work it out in his or her own way.

I think the use of masses of black with line and wash is very artistic, much more so than in the sharp contrast with line alone. A figure in a delicate gown of some airy fabric washed over in a light tone against a black curtain is charming, but if the figure is all white against black it may be striking but is frequently more startling than artistic. In line and wash, the figure may be all white, the background painted with a light, thin wash.

(See Fig. 72.) The overdress and the hat are in wash, the rest of the figure in plain line.

(See Figs. 69 and 71.) The two figures from the Sketch have a light wash all over, finished with fine lines for the shading and detail.

(See Fig. 74.) Chalk and wash seem to follow naturally on the method I have just described and come into the same chapter. Get a good conté crayon from any of the art shops and sharpen to a fine point. Sketch the figure in and shade with lines, close together in the shadows and further apart in the lighter portions. There are generally two ways of using materials, and in chalk and wash some artists wash in the figure and some of the detail and finish up with the chalk. This is a good method and does not mess up the drawing as the student can see where to place the lines in the conté. If all the drawing is sketched in first in conté, it is easily rubbed and soon loses its slick and clean appearance, leaving a smudged and altogether unsatisfactory sketch. On the face, the modelling begun in the wash can be very much improved by the assistance of the chalk shading, and where the lines are close together it has almost the appearance of being stippled, but this old-fashioned way of shading should be avoided and only used as a last resource; it irresistibly reminds one of the elegant dark heads executed by the young ladies educated at a select seminary and belongs to the pretty-pretty age of art. Stippling, which consists of tiny strokes or dots, is useful to rectify a small, uneven patch in a drawing where there has been some rubbing-out or a fault in the paper, but otherwise when much of this has been done the drawing looks stiff and stilted. Hair is very successful in chalk, and many artists, among them Stanley Davies, draw the heads for the hairdressers' advertisements with conté.

The background should have very bold strokes, some very black and close together—in fact, massed for the very dark, with lighter ones on the outside. Do not cross-hatch, a better result is obtained by drawing them all in one direction from thick to thin.

Mr. Tom Purvis is certainly an acquisition to the ranks of fashion artists, and with that of a few others, his work should go far to abolish the idea that a real artist does not paint fashions. Fig. 74 is a fine example of his drawing in chalk and wash. His sketches are finished pictures, and if of any other subject would readily find a place in art exhibitions.

Incidentally I may say I see far worse sketches in the R. A. and R. I. than many fashion artists turn out.

Some of Mr. Tom Purvis's paintings are in oil, but this medium



FIG. 73.  
GOOD EXAMPLE OF WASH AND LINE FROM HARPER'S BAZAAR.



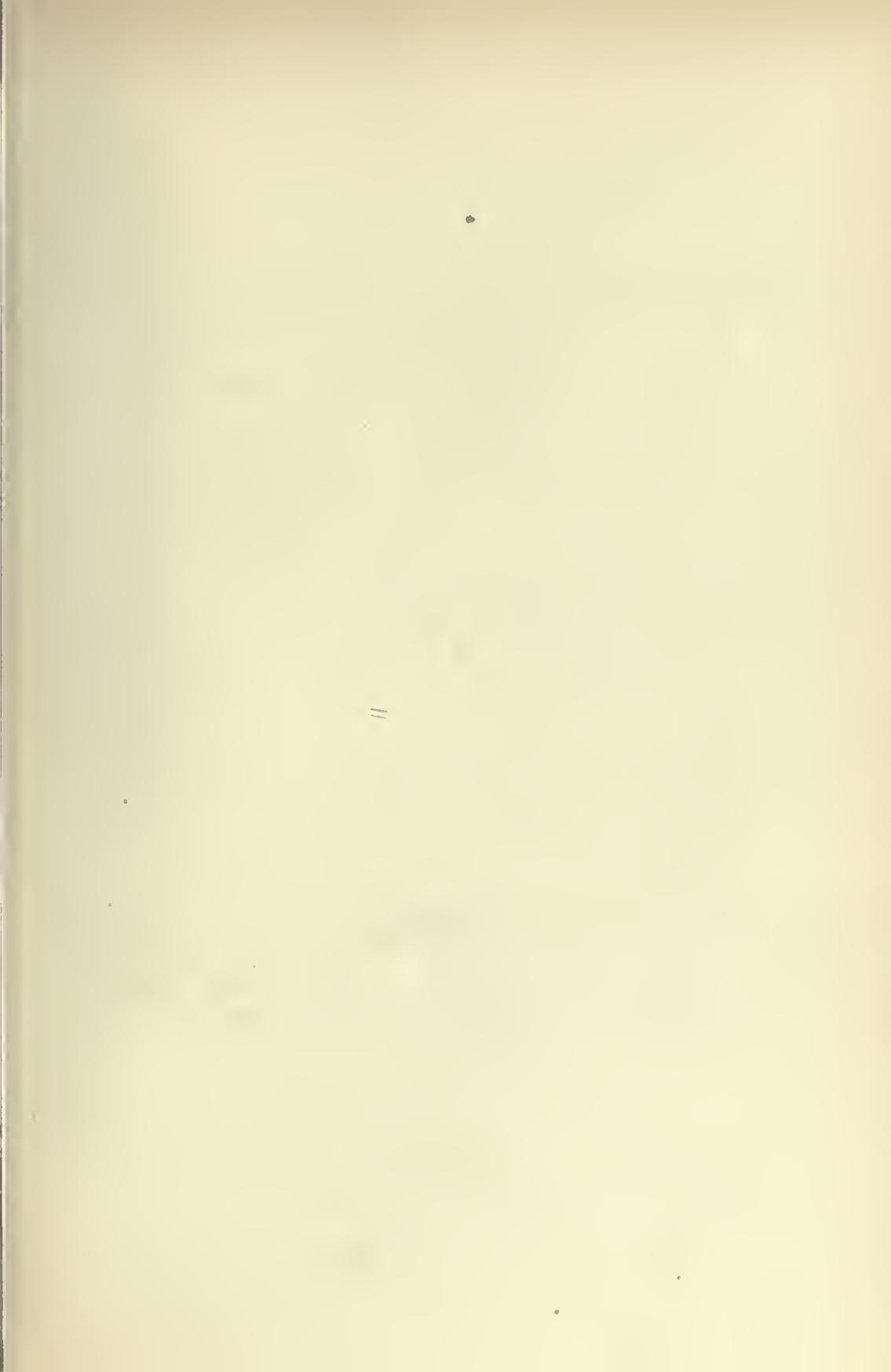




FIG. 74.  
CHALK AND WASH DRAWING BY TOM PURVIS.

I should not recommend to the student. It requires special training and is not so easy to manage as water colour or black and white.

### SPATTER WORK

(See Fig. 76.) As this method is generally employed in conjunction with line or line and wash, I am dealing with it here. It is sometimes applied to backgrounds and sometimes on the dress or accessories, such as chairs and couches. Like stippling it dates back to the time when young ladies made blotters for bazaars and ornamented them by placing dried ferns on a cardboard and with a fine tooth-brush spattering ink over the white part; the ferns were then removed and a pattern of the fern showed up against the background. Spatter drawings for fashions are done in the same way. If a rough tweed coat or costume has to be drawn for an advertisement, to get the texture of the tweed quickly a piece of rather stiff paper, semi-transparent, is placed over the figure, on this trace the outline of the costume or coat, cut this out carefully and replace the paper on the drawing, which must be entirely covered except the part to be spattered; it should be fastened down with pins to prevent it slipping. (See Fig. 76.) Indian ink or process black with water should be poured into a saucer, getting the required thinness and sufficient quantity to finish the drawing without waiting for a further supply. The drawing and paper should be held down firmly with the hand. A fine toothbrush is then dipped in the ink or paint and shaken over the drawing. Great care must be taken. If the black is too liquid it will splash and blot instead of sprinkling little dots over the surface. If any part is desired darker, the first application of the ink must be left to dry; a second spattering can then be tried. An attractive sketch can be made of a winter scene of skating figures, wearing white wool dresses and white furs. The background of grey sky can be put in by spatter work, the figures in line standing out against it.

Of course these and similar methods are used generally to get a little variety, although for a rough material it is very effective and gives a better suggestion of tweed and similar cloth than covering it with little dots made by the pen or brush.

I must also write about drawing with the brush. This reproduces

very well for newspaper illustrations and has the appearance of stencilling. If the student has mastered line and wash this should be comparatively easy. I mentioned a lining-in brush earlier in the chapter on line; these can be obtained at any art shop. They are most useful for lettering, which is almost a separate branch of art, and also for blacking in shadows.

The particular use of lining-in brushes I wish to point out is the facility with which a drawing can be begun and finished with the brush, given, of course, knowledge of drawing and essential lines; this knowledge I am hoping the student will gain by study and practice. I cannot advise him to draw with the brush without foundation lines, but these are only for guidance. The figure when drawn is outlined with the lining-in brush in the same way in which the simple pen lines are drawn. This outline will be thick, and if spaces are left at intervals will, as I said, look like a stencil, or if the lines are unbroken a strong convincing drawing is shown.

#### AEROGRAPH

The Aerograph is very useful for backgrounds and fine shading, and it is sometimes difficult to detect where it has been used; it is only by the evenness or absence of brush marks that it can be noticed at all. (See Figs. 77 and 78.)

By courtesy of the Aerograph Company a few hints are given for the use of the Aerograph from their booklet, *The Artist and the Aerograph* :—

#### TO BEGIN :—HOW TO MAKE STROKES

Hold the Aerograph in the manner indicated in the above photograph. Note particularly that the hand holding the instrument must be in motion at the time when the finger-button is pressed to start the spraying, and must continue its movement until after the flow of colour is stopped at the end of the stroke, otherwise surplus colour will be deposited at the ends of each line.

#### GRADUATED TINTS AND SHADINGS

In making these it is important that the strokes should follow the erection of the contours, e.g., in shading the curve of a cheek in a portrait, the strokes should follow the contour of the cheek.

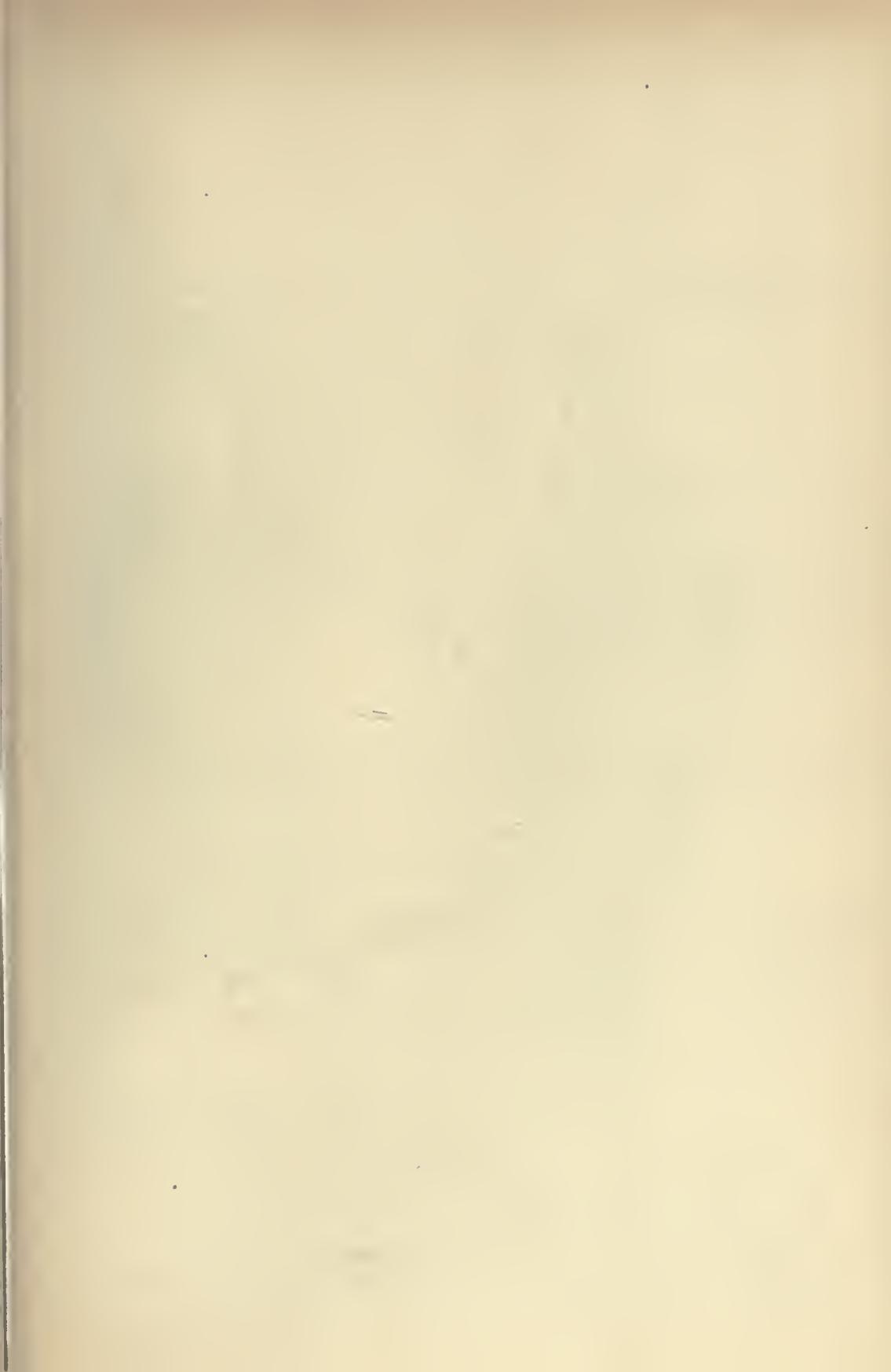




FIG. 75.  
WASH AND LINE WITH WHITE DETAIL.



FIG. 76.  
SPATTER DRAWING.

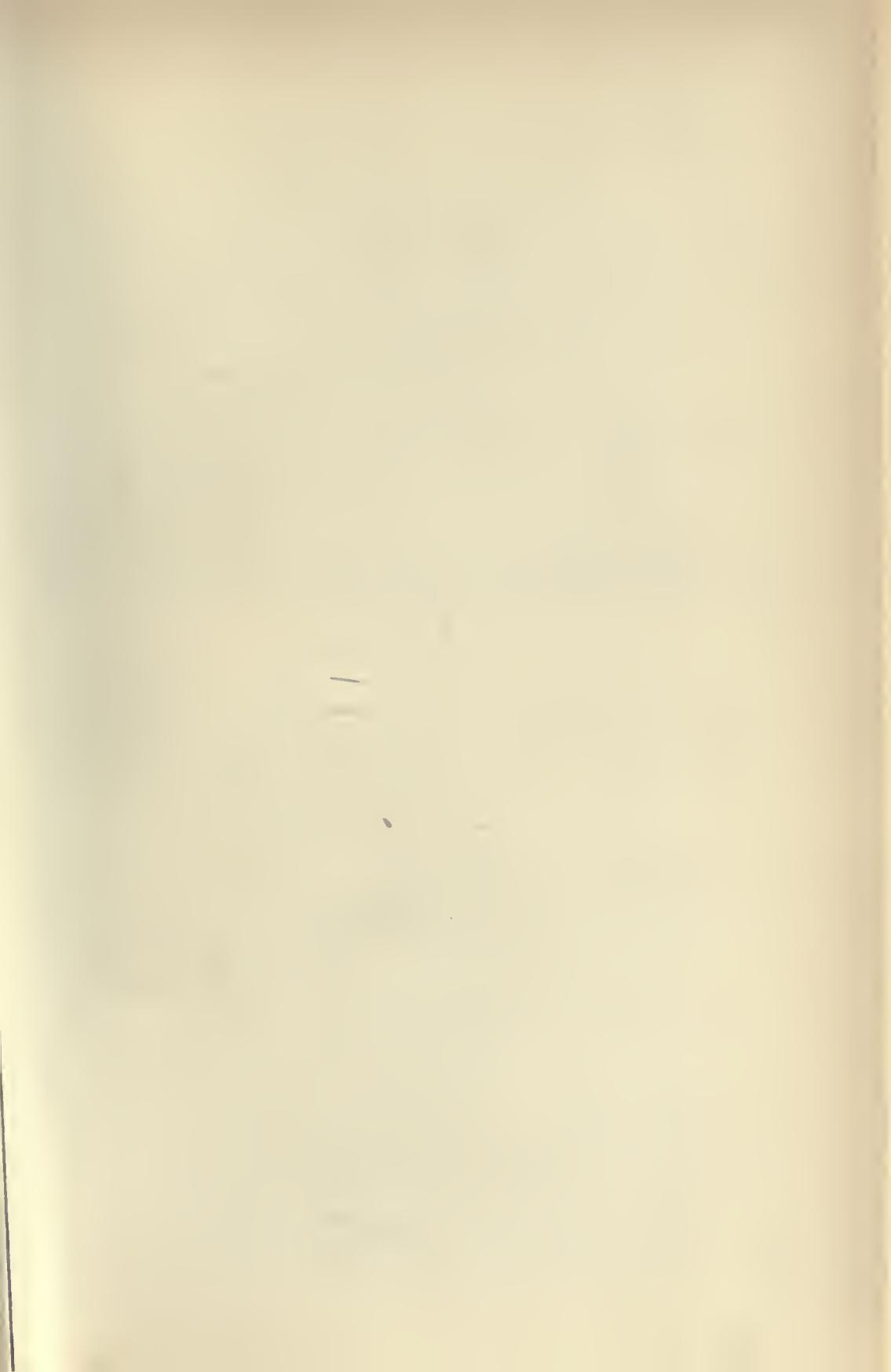




FIG. 77.



FIG. 78.  
AEROGRAPHS.

To prepare graduated tints, practise starting with a dark edge or line and gradually working away from it, raising the Aerograph further from the surface of the paper as you extend the tint away from the dark edge.

#### FLAT TINTS

To make flat tints it is necessary to apply the colour in parallel strokes partly overlapping each other, because when the colour is discharged from the Aerograph it is somewhat deeper in the centre of the spray than on the outer edge. Do not attempt to make an even tint with a circular movement, as this causes a cloudy or lumpy effect.

#### PREPARING AND MIXING COLOURS

It is not necessary to mix the colours on a palette, as the tints may be modified by adding to them in the colour receptacle of the instrument. The colour also need not be of the exact thickness or depth required, as with a colour of full strength the most delicate tints can be made with the Aerograph, so delicate indeed they may be quite invisible and only become visible by repeating the spray of colour. Moist colours are preferable to dry, as with the latter there is risk of undissolved particles getting into and clogging the instrument.

If there is a group of heads on one board planned for a page in a magazine, spaces are left between them which give an unfinished look ; if these spaces are shaded by the Aerograph it pulls the whole drawing together.

The parts of the drawing which do not require shading should be masked as in spatter, as there is always danger of the paint spreading and spoiling the drawing. It is possible with skill to get fine gradations of shade and a very even surface ; spatter is much more irregular and would not be so useful.

The Aerograph is often used for shoes ; it is almost impossible for the brush to get the same smooth effect. Of course spatter, Aerograph and rub-out paper are all artificial helps, and it is quite possible to design and paint fashions without having recourse to any of them.

Chalk papers which are covered with lines in squares were much used at one time. An ink or chalk drawing was made on this



Fig. 79.—Silhouette

Fig. 80.—Silhouette

paper and completely finished up, the high lights were then scratched out, giving a brilliant appearance, much better than masses of white paint. Grey and brown paper can also be used, the high lights put in with body colour.

#### SILHOUETTE

(See Fig. 79.)

SILHOUETTE drawings are very attractive, and not only that, but are quite adequate in their representation of style and lace. Silhouette portraits were very much in vogue some 100 years ago, and when employed occasionally for illustration, form a pleasing change from the ordinary advertisement.

## CHILDREN'S FASHIONS AND LINGERIE

DAINTINESS seems the right word to use for the style required for sketching anything belonging to children or for the ethereal garments generally designated "lingerie."

### CHILDREN

(See Figs. 81 and 82.) It needs a special gift to be able to draw children in natural positions, and if the student can specialise in this he will find no lack of work. There is a constant demand but very little supply, so if really good sketches can be offered to the advertising managers the artist will have as many orders as he is able to carry through.

I must emphasise what I said at the beginning that there must be life in the pose. Children are never still, and it is the ability to suggest action that makes the difference between stiff wooden little people and the real children of Gladys Peto, Miss Hocknell and others. Miss Peto's drawings are extremely dainty, and she places her masses of black where they will have the best effect. The surroundings of windows, cushions, curtains, etc., seem just right.

Miss Hocknell's children are beautifully drawn, the little garments principally in line, with a very slight wash on the face and hands. (See Fig. 86.)

I am not now considering the children depicted in some of the up-to-date fashion magazines. These make a certain appeal by their smartness.

It will not be necessary for me to recapitulate how to paint in wash, line or chalk; the student should be conversant with the different methods before attempting this most difficult branch of art. I think, generally speaking, that line or line and wash



FIG. 81.  
CHILDREN FROM VOGUE.



FIG. 82.  
CHILDREN FROM VOGUE.



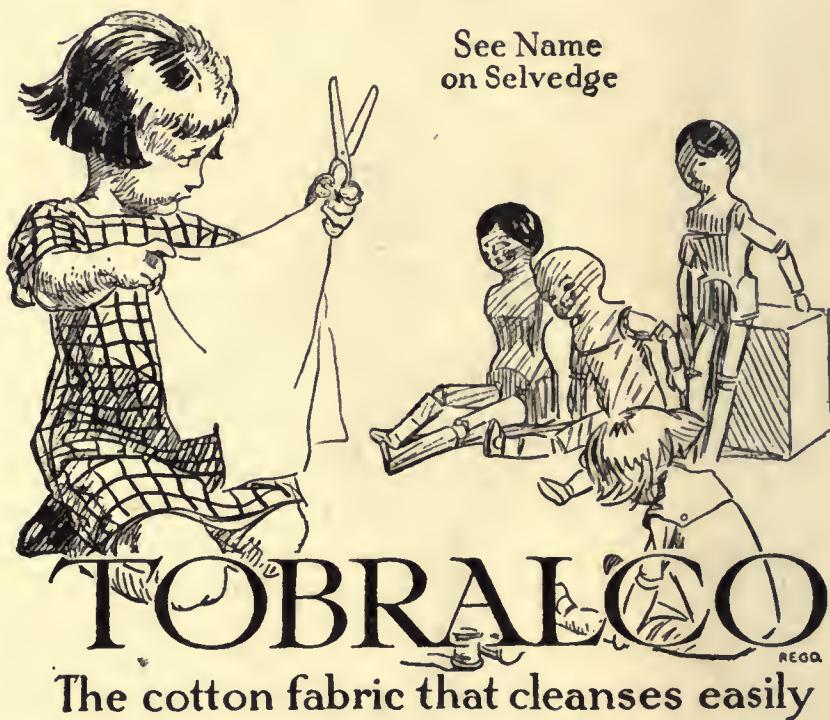
are better for drawings of children than wash alone, as it tends to give a heavy look to the figure. Numbers of pencil sketches must be made in the same way as the beginning ones. Make



*Fig. 83.—Smart child's dress*

rapid pencil sketches of children walking, playing, running, dancing, etc., in fact in every position you can think of. (See Figs. 83, 84 and 85.) These should be from life, if possible. The children of friends are better than professional models, as

the movements are freer and more spontaneous. I think one or two children in smocks would be easy for a first attempt, drawn very carefully and then lined in with ink. If the hair is bobbed, notice how it curves under at the back and is cut short over the forehead; draw the ink lines to show these points. If the hair is curled, draw half-circle lines and little tendrils of hair



*Fig. 84.—Child with Toys*

coming from them. A great danger to be avoided is making the face too old; try to get the lovely curves of childhood, a perky little nose, upper lip sticking out in a most fascinating manner, full under lip tucked in at the corners, dimpled chin and wide open eyes, or the long lashes down, most intent on the mechanism of a toy. Hands rather short and plump with creases at the wrist, and the legs long and slender.

The smocks may be ornamented with feather-stitching or

smocked with a contrasting colour or embroidered with rows of animals; in any case the great aim is simplicity.

The Hercules group (*see Fig. 85*) is worth studying for the contrast in the dress: a plain one in the middle, with a figured one on the left and spotted on the right.



*Fig. 85.—Children in Pen Drawing*

The child holding cherries in check, the touches of black in the kitten and the gollywog strengthen the sketch.

A party frock is a more difficult proposition and much more detail is needed, such as insertions of lace and almost invariably ribbon run through slots of embroidery, sashes floating out, made into little rosettes, a big bow of ribbon on the hair. It may sound

complicated, but gives great scope for daintiness and for the sketching of fairy-like fabrics. (*See Figs. 87-88.*)

I have pointed out the danger of making children look too old ; there are other pitfalls to be avoided and one is the different ages—I might call them the four ages of childhood. The infant, the child, the schoolgirl and the maiden. It is much safer, if a dress is given you to sketch, to ask for what age it is intended, but often the various garments are sent with no guide but the artist's knowledge and common sense. A maid's dress is fairly easy, but there is small difference between a three-year-old and a seven-year-old, and this difficulty is increased by the very skimpy skirts of the seven-year-old, which are not much longer than one for a younger child. I cannot give an infallible rule; there are touches about a very little one's dress which are left out when they are a few years older.

The advice I wish to give is that the figure should be appropriate to the frock—don't put an old, heavy-looking dress upon a slender graceful figure. The same advice applies to a maid's dress—smart and in the prevailing mode, without losing the young girlish appearance.

The artist is often called upon to sketch a games dress ; these are generally worn by girls from nine to fourteen or upwards. The style does not vary much. Some rather like a girl guides' or sailor dress, others in the djibbah style, square-necked with long box-pleats and girdle of cord. The dress in serge or cloth material, it is without sleeves and worn over a blouse of contrasting shade and thinner material such as brown cloth over tussore silk, or blue serge over white. These dresses must have shoes to correspond, thick brogues or gym shoes.

Before leaving the subject of shoes, which is very important and might have a chapter devoted to it, we must consider shoes for very little children. These have ankle straps and quite rounded toes, and are made of very soft leather, brown or black for outdoor wear and white kid for house or parties. Children a little older still have similar shoes and the style does not change until about seven or eight. They are then more like grown-ups but with flat heels and rounder toes. Maid's shoes are another matter very much in the fashion except for games, when special shoes or boots are worn. With the shoes comes the question of suitable



FIG. 86.  
CHARACTERISTIC DRAWING OF CHILDREN BY MISS HOCKNELL.



FIG. 87.  
ANOTHER STYLE OF CHILDREN'S DRAWING.



stockings. Children wear socks until they are nine or ten, plain or striped to match the dress. Older girls have thin silk stockings for dress occasions and cashmere for school; black or brown look the best and are much smarter than fancy colours.

I did not deal with children's hats in the chapter on Millinery, as they are usually included in a children's department. The same



Fig. 88.—*Dainty Children*

note of simplicity will be seen in looking at children's hats. Little girls look perfectly sweet in the small poke bonnet shape with narrow ribbon twisted round the crown and ends hanging down at the back, or a Tam-o'-shanter of never-failing popularity which seems to suit any face from three years old to, shall I say, thirty?

### LINGERIE

(See Fig. 94.) I have put lingerie and children's fashions in the same chapter as they both require dainty treatment. The materials are usually thin and lend themselves to delicate line drawing and also to the strong contrasts in the black and white of a good wash.

Lace, broderie Anglaise, silk embroidery and many varieties of detail, some of which I have described, I hope have been practised, as this knowledge will now prove of immense use.

First I must speak of the drawing. This must be, if possible, more accurate than one intended for a costume or dress; the arms and neck are generally bare and bad drawing is easily detected, so the student will see that extra care must be taken.

### LINGERIE IN WASH

I will deal with lingerie in wash. The whole drawing must be kept light, and only in the principal shadows much black is used. Although white (Chinese or Albanine) is indispensable, it should not be put on until the finishing touches are required, it is always better to leave the white paper—of course I mean for the material—the trimming is a different matter, and white may be put on at once if it is necessary for the pattern. (See Fig. 89.)

If a nightdress of crepe-de-Chine has to be painted, wash it in as you would a crepe-de-Chine evening dress, and draw a very pretty face with boudoir cap. Design the cap if you have not one sent with the nightdress. These caps are a great asset and make an otherwise ordinary sketch into an artistic one. If possible have a sitting figure, you can get better folds into the drapery and also show the trimming, which is generally on the top part round the neck and sleeves. A standing figure can be made to look well, but students frequently get a Greek statue effect, I suppose the result of their studies from the antique, and the folds resemble those on a sculptured figure and do not convey the impression of lightness and graceful lines. (See Fig. 90.) Wash in all the shadows, keeping the very darks for the folds under the arm and where the material turns over, or for the tiny folds into a ribbon belt. Although there should be a light and dark side to the figure, as the lingerie is generally white or in light colours, it is found better to paint the whole figure light against



FIG. 89.

WASH DRAWING OF PETTICOAT, ENTIRELY LACE, WITH  
RIBBONS LOOPED OVER IT.







FIG. 90.  
REST GOWN, BEAUTIFULLY PAINTED, OF EMBROIDERED VELVET  
AND GEORGETTE.

a dark background, as the shadow side of white is as a rule lighter than its surroundings. (*See Fig. 92.*)

If it is a single figure in petticoat or nightdress the effect can be obtained by a dressing gown thrown over one shoulder and one arm and held up on the other side by the hand, this will add to the artistic appearance of the drawing and obviate the necessity of running in black against the figure, which if not carefully done will sometimes spoil the entire drawing. Where there are several figures this method of washing in black must be used to a certain extent, and two white figures with the black well placed and vignetted off is very effective.

For some catalogues, and almost invariably for advertisements, line is used for drawing lingerie or line and wash. The fineness of the material seems to be shown by fine line almost better than in wash, and this method has been employed with good results, as shown by the accompanying illustrations. (*See Fig. 93.*)

### ILLUSTRATIONS

In studying line drawings of lingerie notice how the lines are finished off with dots, the line of a fold instead of ending abruptly being continued by tiny dots, which adds to the delicate effect. Lines ending in a little curve like a pothook also indicate the thinness of the material. (*See Fig. 91.*)

In these drawings black is very much used to throw up the figures, but must not be made to hide bad drawing; it may be overdone, and instead of giving this effect it makes the drawing heavy and overloaded. A little, however, is most useful, and a black dressing table against which is a standing figure in nightdress, pyjamas or dressing gown gives just the right touch of contrast. Some of the figured or striped materials used for pyjamas or rest gowns do not require this setting, and should be drawn with a backing of plain paper and placed against another figure in a white garment without any pattern on it. (*See Fig. 92.*)

### DETAIL AND TRIMMING

The detail and trimming in lingerie must also have the lightness and daintiness I have described as essential for the materials in wash and line. In wash drawing the lace should as a rule be



*Fig. 91.—Line Drawing of Princess Slip with only the simple essential line*

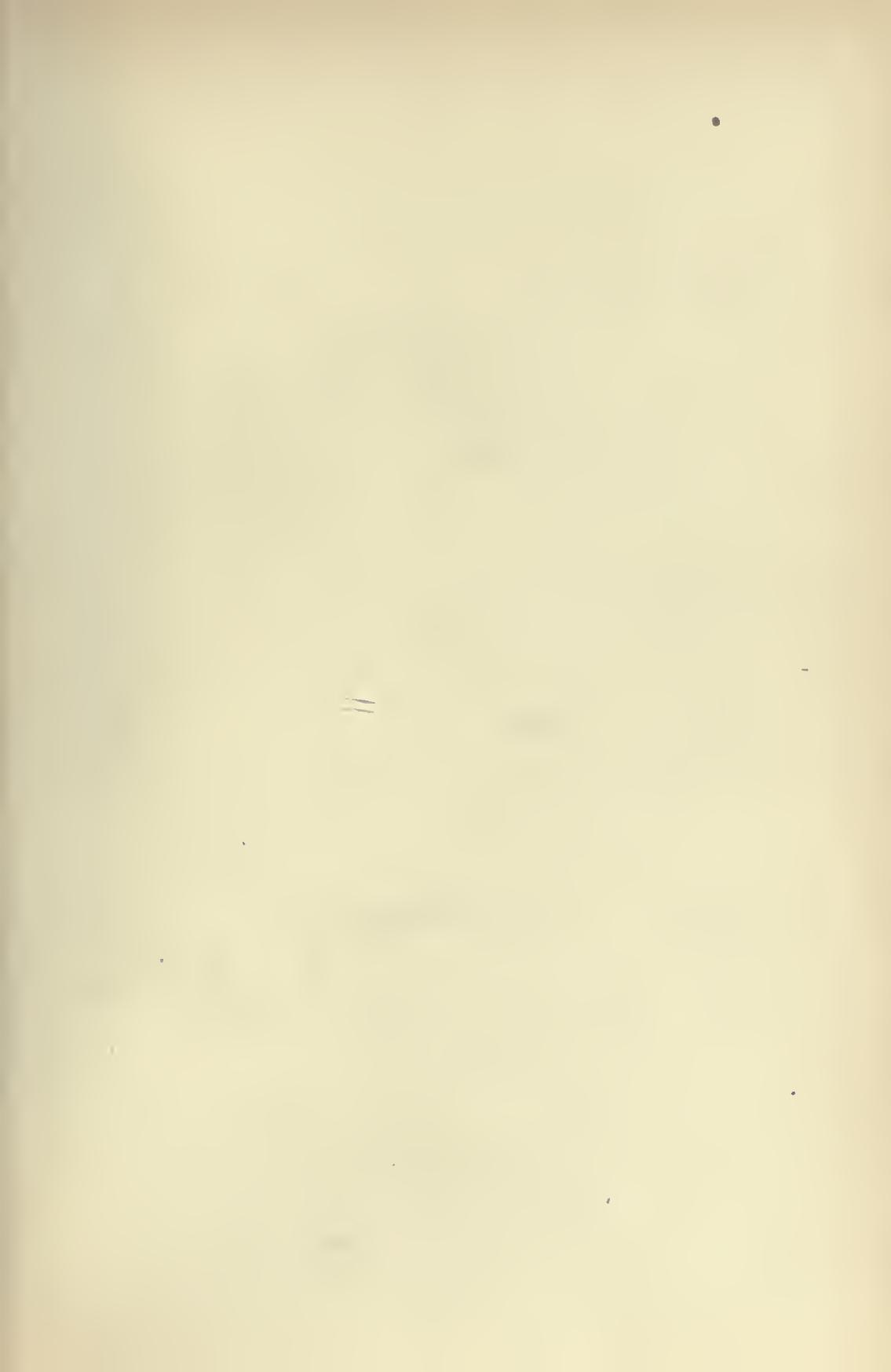




FIG. 92.  
LINGERIE IN WASH AND LINE.

quite defined—that is every leaf and petal shown, the ground-work blacked in, and the pattern drawn with Process white and Albanine. Many West End houses, however, will allow the artist to indicate



*Fig. 93.—Two Figures showing black in background*

the pattern in the high lights and lose it in the shadows; this takes away any stiffness which may creep in if the whole of the detail is mapped out. A certain amount of impressionism is allowable.

The same stiffness must be avoided in line drawing almost more than in wash. I think the reason for this is that as lace has to be drawn with black lines, if there is much on the garment it may make it look as if it were white trimmed with black, so the pattern must be spread out ; that is when the lace has ten flowers across the yoke. To make it look lacy only three or four would be put in, as when it is reduced these would be quite close together ; if more are drawn and crowded, it may come out a patch of black with no distinctness.

#### CORSETS

Corsets are very, very difficult to do ; first, any fault in the drawing of the figure is shown when the corset is fitted on to the outline ; if the figure underneath is out of proportion, the bones of the corset will come in the wrong place. A dumpy, fat figure gives a clumsy appearance and alters the position of the waist, and on a very attenuated figure the same corset would look short and the bones awkwardly placed.

The waistline of the corset should be taken as a guide. Put it on a dummy and draw each line in the right direction, giving them the correct curve over the hips ; the lace trimmings, silk, embroidery painted or lined in, and the eyes and eyelet holes in the busks, also the suspenders. Some lingerie is shown on the figure above and below the corset.

The whole aim of an advertisement is to show the goods offered to the greatest advantage, and the artist must always make an effort not only to be accurate, but also to give the best effect to anything he has to draw.



*Fig. 94.—Lingerie*



*Fig. 95.—Line drawing, showing treatment of feathers*

## VII

### MILLINERY

THIS is a very important branch of fashion art just as it is a subject of most profound interest to the majority of women. Of course, there are always some who are, or pretend to be, entirely indifferent as to whether the hat they are wearing suits them or not, but it is difficult to believe in the sincerity of this sentiment; one is tempted to think it is conceit and the idea that whatever they choose must be "vastly becoming," as Pepys would say.

The artist has a difficult task, and if he approaches it thinking that he can paint a head and hat quite easily (as there will be no hands, no feet, and no thinking out an attractive grouping), he will soon find out that his ideas are mistaken—he has jumped to conclusions too soon.

First of all, the artist will have three people to please: the printer or art agent, the client, and last, but not least, the head milliner. I feel that she should be printed in capitals, as her decision generally over-rules the mere man and is final.

Before, however, reaching this point there are several milestones to pass. It is most essential that the artist should paint a pretty face, one quite satisfied with the hat she is wearing ; if the student has some friend, smart and attractive, some studies can be made from life, with the features most carefully drawn and modelled. In the chapter on wash drawing I have touched upon this, but when the whole value of the drawing rests upon the head alone, without any accessories of dress to take the attention, it will be at once seen that the most meticulous care must be given to the painting.

#### METHOD

The first instructions for drawing the head in pencil and preparing the board should be followed—that is, washing over the pencil with plain water before beginning to paint. The artist should get someone to wear the hat for her to sketch, as it must fit on the head, and not only fit but look smart (*see* Fig. 96).

Begin with the hat and lightly wash it in, keeping a light and a dark side ; then paint the shadow side of the face, the eyes and the principal features. If the artist is so unfortunate as to spoil the face by making the eyes not quite level or by getting hard lines in the preliminary wash, scrap it and take a fresh board and begin again. This seems rather drastic, but it is far better than patching up, which should only be done if it is what we call rush work and the printer's boy waiting on the doorstep.

Figs. 96, 97, 98. These represent the hat in the three stages in the same way as the dress. I must indicate, however, that in the preliminary sketch the hat is generally drawn without the face, as there is not time at the shop or warehouse. The rough-out is brought back to the studio and a suitable face is then drawn to fit the hat. I should recommend a few very sketchy indications of features. Mark out where the eyes would come and the chin. That is a very good guide for size ; it is much more difficult to fit a face to a hat than a hat to a face.

#### HAT MATERIALS

Notice if the hat is silk or velvet (*see* Fig. 99), and paint it to look like these materials ; then, again, the hat may be of straw



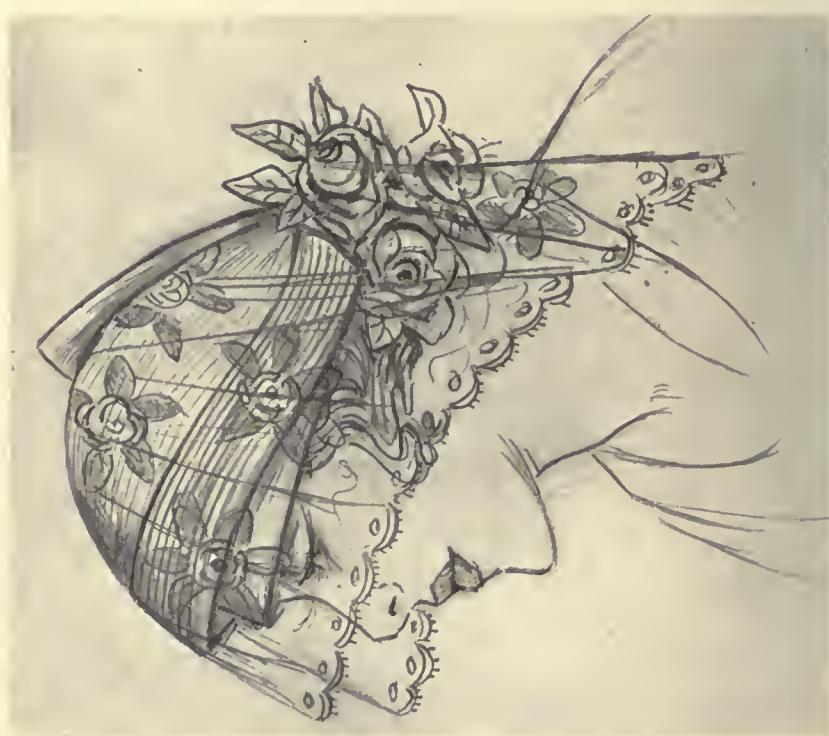


FIG. 96.  
(A) WASH DRAWING OF HAT; FIRST STAGE.



FIG. 97.  
(B) PRELIMINARY WASH; HALF FINISHED

FIG. 98.  
(C) FINISHED WASH DRAWING OF HAT.



FIG. 99.  
WASH DRAWING OF VELVET HAT WITH PLUMES.







FIG. 101.  
CHALK AND WASH.



FIG. 100.  
HAT IN LINE AND WASH.



and the sketch must show the kind of straw, tagel, raffia, basket, coarse or fine. I will describe an ordinary staw hat trimmed with ribbon and cherries. When the lights and shadows have been washed in, leaving the detail and also the face nearly finished, the straw can then be defined. Draw lines round the crown, keeping a certain distance between. When these lines are drawn, touch the edge with albanine in the lightest part and process white in the shadow. If the straw is black, process white only should be used. This is for fine straw.

#### COARSE OR BASKET STRAW

First draw lines in pencil round the hat rather wide apart, then draw the straw crossed or plaited exactly as it appears, wash in shadows under each piece of straw where it crosses the other, leaving the raised part light, the edges of the straw can then be touched in with albanine. If two or more colours are mixed together in the straw or silk, paint it to show the different shades from very dark to light. Knitted hats, crotchet hats, canvas, georgette and net, offer much practice and ingenuity to paint all these.

#### BEAVER AND VELOUR

(See Fig. 101)

Beaver and velour hats are perennials and every autumn sees some variety of these; the material is the same, only differing in shape and colour and sometimes in the way it is treated. Take beaver for instance, sometimes it is smooth like a man's top hat and sometimes left rough. The rough beaver is painted like fur, for the smooth very high lights must be shown to indicate the glossy surface. These are generally sports hats and it is better to draw a very young girl wearing them. Suede and oiled silk for wet weather and other unusual materials are pressed into the service of the millinery designer. Some artists specialise in millinery heads, but it narrows the field so much that I do not recommend it.

I have described the painting of sequin and jet, this with lace is often seen in hats, the jet for matrons' toques; but old and young wear very much the same style, the difference is not so great as in former times. (See Figs. 110 and 111.)

## HAT TRIMMINGS

Cherries are always used in millinery, although there is not the rage for them every year, but in the autumn they form a most useful trimming. If the fruit is light in colour a little white mixed



Fig. 102.—This is a newspaper illustration from the "Daily News." The pose of the head is good, and the corded ribbon clearly indicated

with the black can be used and the colour put on quite flat; to raise it and make it look solid and round a half-tone is painted on one side when the first groundwork is dry; this, with a bright spot of albanine, will make a very good representation of a cherry. A straw hat with ribbon and cherries sounds very commonplace, but it is the shape and the way it is placed on the head which

gives it a certain cachet most difficult to obtain unless the milliner and artist have the gift ; if so, this seemingly ordinary hat may be quite smart. See Fig. 103 for illustration of brocade with feathers.



*Fig. 103.—Hat in Brocade, with Plumes*

#### FEATHERS

Feathers are nearly as difficult as fur, and must be made to look light and graceful. If it is an ostrich feather, a line must be painted down the centre, wide at the root and tapering off to a single thread, from this rib the feather fronds are drawn and generally curled under, unless fashion's dictate says they must be straight as if they had been out in the rain. Paint the shadows in first, drawing lines from the centre each side in opposite directions. When this is quite dark enough, paint with albanine a fine line down the middle of the rib and little lines branching off, turning the ends under ; don't outline each little frond until it looks like porcupine quills. The student must use her own judgment and put the white lines where they will have most effect.



Fig. 104.—Millinery details in line. A spray of Roses, Cherries, an Ostrich Feather, a Ribbon Bow, a Wing and two kinds of Straw



FIG. 105.  
1805.



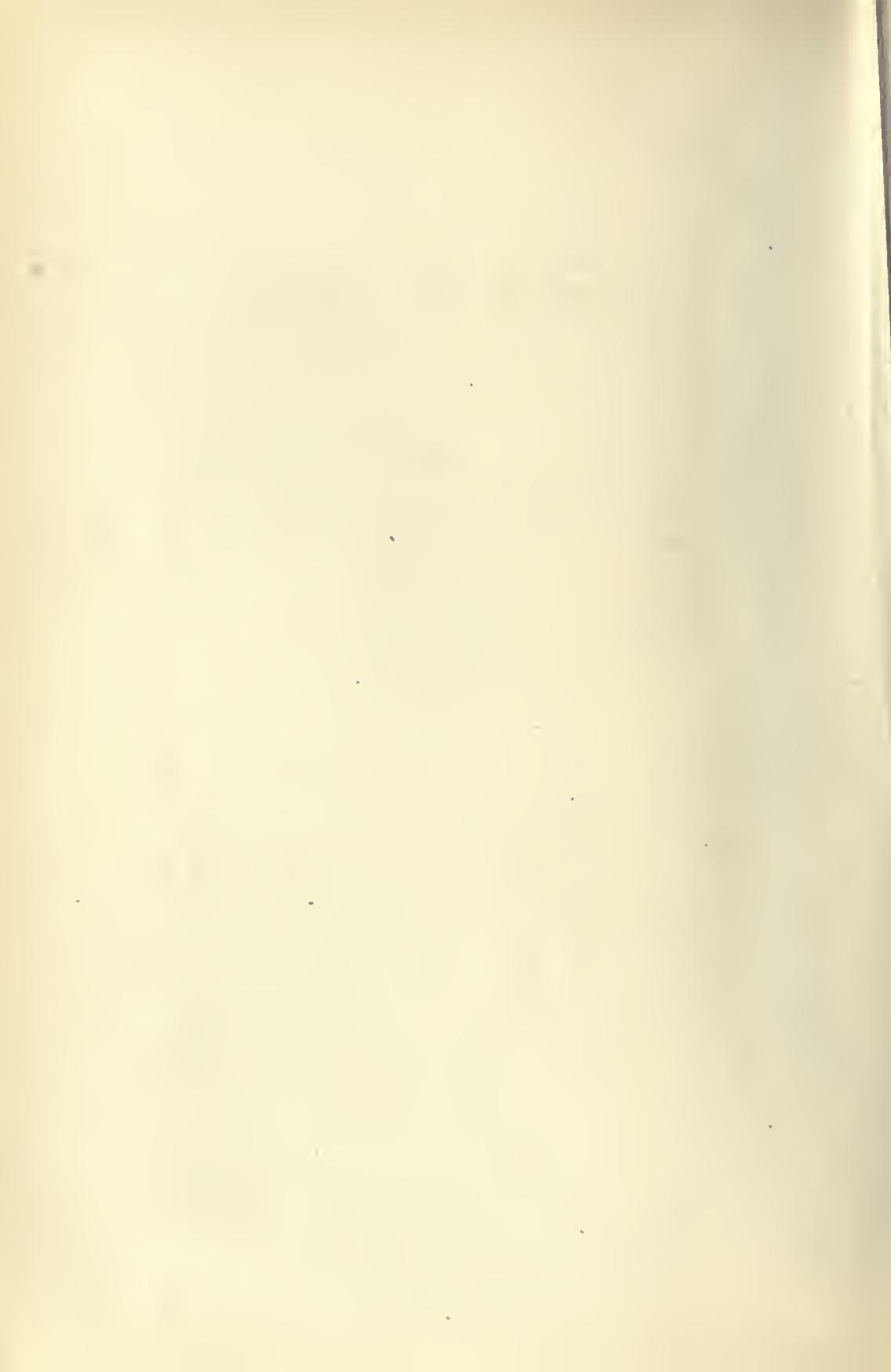
FIG. 106.  
1810.



FIG. 107.  
1812.



FIG. 108.  
1925. FROM 1805.



## FLOWERS

In the spring and summer flowers predominate in the trimming. Try and make these as natural as possible. This is fairly easy in



*Fig. 109.—Hat with graceful lines, by Miss Bessie Ascough*

black and white; it is the colour which gives them a freak appearance, where you get a bright blue rose, or a "sport" as your gardening friends would call it. Draw the exact shape of the



*André*

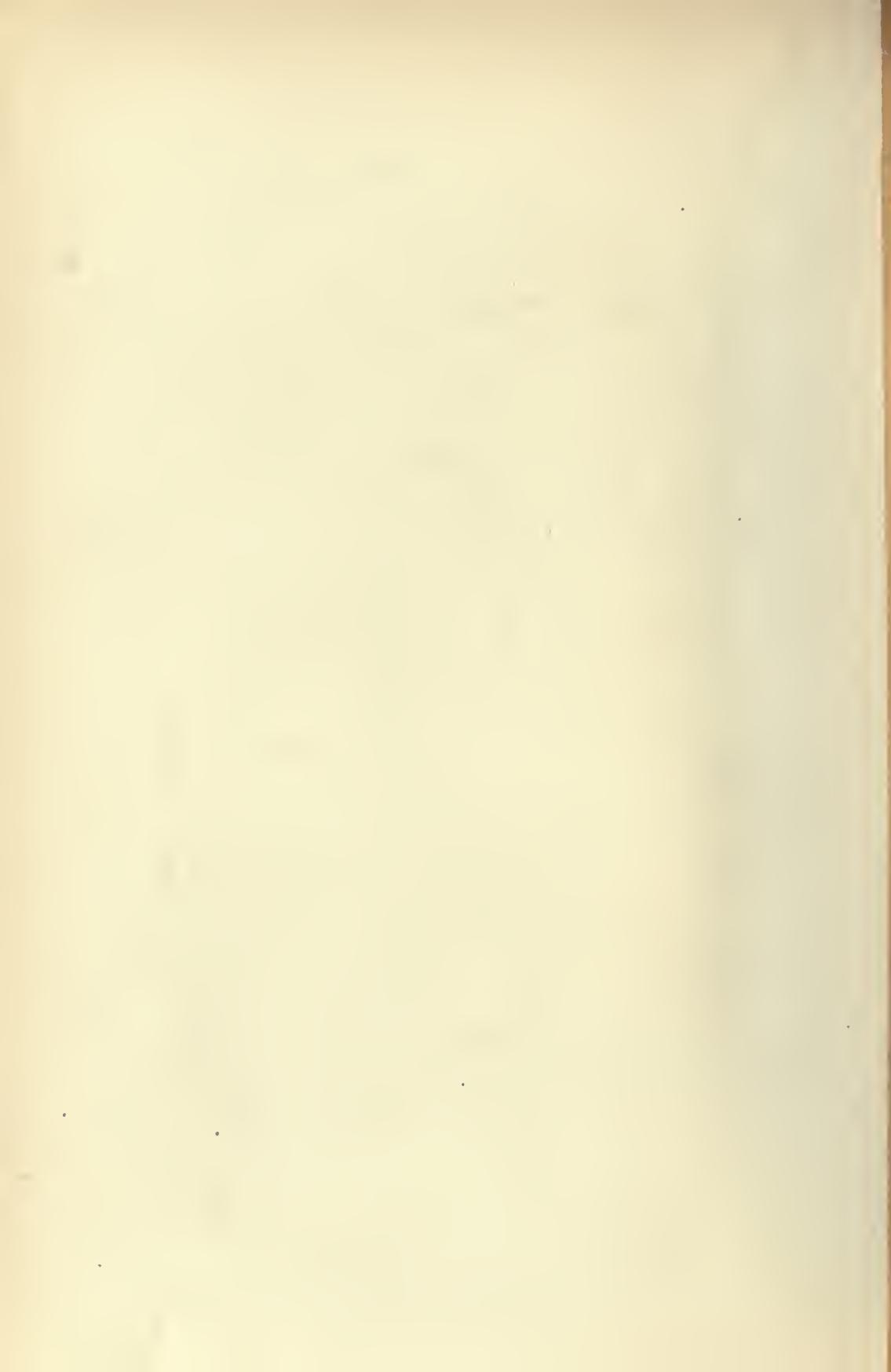
Figs. 110 and 111.—Evening Headdresses  
generally sold in the Millinery Department



FIG. 112.  
VEIL WITH ORIENTAL  
TOUCH.



FIG. 113.  
HAT WITH JET TRIMMING.



flowers on the hat, so that when it is reproduced the purchaser can easily see from the catalogue if the hat is trimmed with pansies, daisies, wallflowers, etc. Some of the flowers are so beautifully modelled that a milliner's room has quite the appearance of a florist's. As the flowers are so well shaped it is worth while to take trouble in painting them. Get sharp touches under the petals, and where the hat is almost composed of leaves each leaf is defined, the centre vein drawn in, and each little branching vein with the edge round or serrated, as it is in nature. Flower stems are sometimes twisted in a basket pattern and form the entire hat, with a lining of silk and tulle; in fact there is more variety I think in the shape and trimming and material of hats than in any other article of dress.

Fig. 109 is another example of Miss Bessie Ascough's art with free graceful lines.

### VEILS

Veils are always in fashion, but like other articles of ladies' dress to "make her fair or leave her neat," the style of the veil is as variable as the breeze that blows it about. The veil is presumably of Eastern origin, and indicates withdrawal and seclusion, and to take the veil is a shutting off from the world altogether. In England, except for the religious orders, the veil is merely an adjunct of dress, and worn to preserve the complexion from the boisterous or cutting winds of our climate. For this purpose the veil is drawn down completely covering the face and tied more or less tightly at the back of the hats, effectively imprisoning stray hairs; the mesh of the veil is open, coarse or fine, at the choice of the wearer. To me a rather fine mesh with a few black spots, these having the effect of patches, is much prettier and more fascinating than a big eccentric design which, seen at a distance, resembles a burn or scar. (See Fig. 112.)

### ILLUSTRATION

Frequently, however, the veil is of no practical use, but flowing from the back of the hat forms a background to the face, and there are few women, however plain, who are not improved by the film of shadow against which the face is seen. Again, the veil may half cover the eyes and just hang down on the side, so it will be seen that to paint the veil effectively is no easy matter.

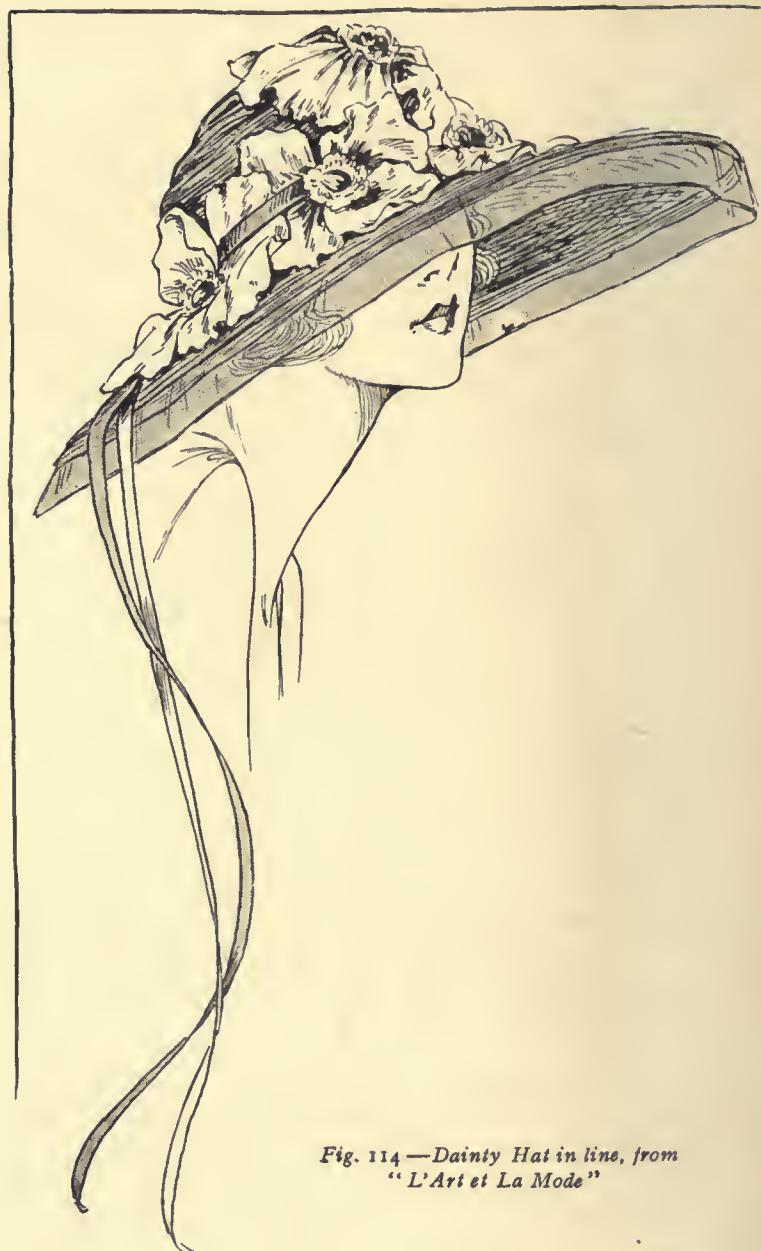


Fig. 114.—Dainty Hat in line, from  
“*L'Art et La Mode*”

## PAINTING THE VEIL.

Paint the hat, going over the part which is covered by the veil with a lighter tone, but make the detail quite clear, as of course it would be visible through the net; the brim of the hat should be quite dark at the edge, even under the veil, the hair, the eyes and eyebrows carefully drawn and painted, and a deep but soft shadow washed in right across the face under the edge of the veil. Paint the neck and shoulders, as the outlines will show through the veil. Now with very liquid paint wash in the veil, taking the paint over the hat, hair, neck and shoulder, in fact every part that it covers, copying the way it hangs and falls over, coming down to a pointed end. Very few lines, almost like ink lines, are drawn, giving a fine thin effect. On this foundation draw a few lines crossed to form a mesh as you would for lace, and if there is a border the pattern also should be drawn. The edge finishes with a little picot which adds to the realism of the painting when shown by thin little strokes.

## ILLUSTRATIONS

Arrange the veil, if possible, to show dark against the light side of the face and *vice versa*. Where the veil comes over the eyes, little lines of process white or albanine can be used, throwing the eyes deeper into shadow and heightening the artistic look of the whole drawing.

I have dealt with millinery in detail, as it is a subject most interesting and worth studying.

It will also be seen that the illustrations in this chapter on Millinery are in most of the mediums I have been writing about: wash, line, and wash and line. (*See Fig. 114.*)

Fashions frequently come round in cycles. In Figs. 105, 106, and 107 will be seen illustrations of old turbans. One modern boudoir cap from old design. (*See Fig. 108.*)

## VIII

### FASHIONS IN COLOUR

Frontispiece. (Fig. 1.) The green drapery in this illustration is a good example of the way the yellow is superimposed over the blue to form the green.

The pink in the face is repeated on the tassel of the chain. The brown and black tints in the fur, which is delightfully furry, are also used for the hat and hair. The face is beautifully finished.

Fashion drawing in colour may be called the " Edition de Luxe " of this branch of art. A complete knowledge of fashions includes colour work as well as line and wash. That there is a demand for dainty figures in colour can soon be seen by looking at the best catalogues and magazines. Most of these have the front inside page in colour, and generally a page of coloured millinery. Then think of the number of covers required for the weekly magazines, varied by special season numbers, all these with different and appropriate designs.

#### COLOURS REQUIRED

Water colours in tubes will be needed, rose madder, vermillion, yellow ochre, cadmium, raw sienna, brown madder, cobalt, sky blue cobalt for faces, and emerald green. Other colours can be added, but these can be tried first; for body colour Chinese white should be used with these.

The same tints can be got in matt colours for the showcard and flat colour designs.

I am taking it for granted that the student has some knowledge of mixing colours, but I may say that blue and brown madder make a delicate grey for shadows; blue and vermillion also mix well. Rose madder and blue make mauve and purple. If a fresh spring green is required, lemon yellow with blue will give the tint; but it is by experimenting that the student will learn

the numberless shades, every colour having gradations from light to dark, and I can only repeat the old advice "mix them with brains."

Fig. 117. The girl with the mirror is another example of finished colour work, and the three separate colour printings of this are given so that the student may be able to see the different processes (Figs. 115-118).

### TWO COLOURS

The reproduction of colour is naturally expensive, which is probably the reason so many advertisements are done in just two colours only. The colours generally used are blue and red. Vermillion is the best, with cobalt or ultramarine with a touch of darker blue in the shadow.

### DIFFERENT METHODS

There are several methods of two-colour painting. Some paint in the entire figure in blue, hair and shadows on face, and then put the red over the blue, thus making it grey in the shadows and the light part red. Another method which I prefer and have used with good effect is to mix the blue and red at the same time, and especially for the face, using pure red for the lips. The dress is probably entirely blue, with only a touch of red to deepen the dark folds, or it may be all red with blue in the shadow parts. Rose madder or carmine with blue make a very dainty drawing, as by mixing the two colours one part of the dress may be blue and the other delicate lilac or mauve.

Bold and striking designs can also be made by the contrasting of black and red or black and yellow. Green is also most effective, but as a composite colour more difficult to use.

### THREE OR MORE COLOURS

(See Fig. 119.) This is a more elaborate design, the two figures being taken from a long panel painting.

Note in this, the painting of detail and the arrangement of colour, the deep tone of the curtain throwing up the light dresses and figures.

When the artist is required to draw a cover design introducing the actual dresses to be advertised, it is as a rule necessary to use

three or more colours. This gives much more scope and allows for more highly finished work.

In every case it is advisable to begin by making a rough sketch and submitting this to your client. Any alterations can then be added or details left out as he wishes. This rough-out being passed, the artist feels that at least one bridge is crossed. A careful pencil sketch should then be made on a process board with slightly abraded surface. Wash in the broad shadows as you do in black and white ; keep all the colours pure and light ; do not go over it until dry, especially in the darker parts, as they are apt to get thick and treacly. Wash in the whole sketch with background if you have one ; it is impossible to gauge the strength of a sketch if one part is worked up and the other part just begun.

In the chapter on Millinery, I have pointed out that the success of a drawing of hats depends so much upon the face ; this applies certainly to colour. For the cover of a millinery catalogue a pretty face and a smart hat are often used. Some clients like a broad wash, and others more finish. Considerable practice is essential before attempting these millinery cover designs, as the head is generally rather large and the whole effect depends upon it being well placed and painted.

Begin the painting of the face by washing in the shadows with blue and brown madder. Next block in the hat and hair, and put a light wash over the face—rose madder, yellow ochre and sky-blue cobalt are suitable colours. Do not get the face too pink, a little light red helps the flesh tint.

The shadows should be delicate, not heavy or opaque, and in these raw sienna and cadmium may be used with good effect.

The hat, of whatever material, must be painted in detail, and the whole finished up as much as a portrait study.

Touches of body colour on the dress and hat will give just that brilliant finish which is so charming in this work.

#### MATERIALS

As we are considering sketches from model dresses the design must be highly finished, every detail accurately drawn and the different fabrics shown, *i.e.* if the coat is velvet and the skirt of cloth this must be clearly defined. The future purchaser should be able to

see what kind of lace is used—torchon or valenciennes. All these points are of importance when painting for advertisement.

To paint velvet use the colour very liquid, but get the darks very rich and deep ; and for the delicate bloom which is always seen on velvet Chinese white should be mixed with colour, and put on very carefully or it will look opaque. Only practice will give the facile touch in just the right place and in the right strength. Silk is a great pleasure to the artist, even if he sometimes despairs at getting the effect. The silk is not painted with quite so much water, as the touches are sharper than in velvet or cloth. Here again white is used for the high lights, but in silk it is almost pure ; these lights are sharp and broken, giving the shimmering and changing tones. Silk also has beautiful reflections and these should be put in to give full value to the painting.

Trimming of gold and silver is often found difficult in colour, but with a little care can easily be expressed. For gold use ochre and raw sienna in the shadows, and cadmium mixed with white for the bright parts. For silver, for the light use pure white, and in the shadows blue, and with a very slight touch of ochre to prevent it looking leaden.

#### FLAT OR MATT COLOURS

(Fig. 121.) A method most frequently used now is that of painting in Matt colours or with water colour in flat tints. As most artists have had some experience in ordinary water colour the painting of fashions in flat colour should not prove difficult ; but to make a figure stand out from the background and look solid is a different thing, and this can only be done by the careful placing of colour and some knowledge of colour perspective. Many of the magazine covers are in flat colour, such as *Vogue*, *The London*, *Pan* and numbers of others.

I must describe how to use the paint in this way. First sketch your subject in very carefully, not leaving any part of the design unfinished ; it is almost impossible to arrange your colour unless this is done. It is a good plan to draw the design on the board or paper the exact size you wish it to be, and then on a small card or cards cut in proportion to the larger one, you can try several different arrangements of colour and decide upon the one which is most effective.

Think it out before beginning, as it is fatal to alter a flat colour picture. First, consider if you wish to paint a light figure against a dark background, or dark against a light. Then again, you may have a group of two or more figures ; these must be in strong contrast either against each other or the background.

#### DESCRIPTION OF FLAT COLOUR PAINTINGS

I will describe a showcard which proved very effective. It had two figures. One was in deep plum colour dress, light petticoat and black hat ; this was dark against a light blue curtain and window. The other figure had a white cap, yellow dress and white apron ; this was silhouetted against a tree seen through the window and the dark shadow under the window-sill, the purple and the yellow harmonising, although with a marked difference between them.

Another was drawn in a circle with a half figure in the centre in a light green dress and with red hair standing against a dark blue curtain ; on the right a grey chest of drawers, and on the left a red lacquer table on which was a green bowl of flowers (the red table repeating the tone of the hair), and a scarf thrown over the back of a chair, the stripes repeating all the colours in the design.

There was a very good one on the cover of one of the magazines. There are two half-length figures, one with deep petunia cloak and brown fur, light jade green hat. This figure is bending forward. The near figure coming in front of the dark one has a bright red hat, white fur and pale yellow coat ; this is shown up in strong relief against the brown and purple. The background has a dark blue grey sky with vivid orange streaks, black fir trees against the sky, and a foreground of snow, a few flakes falling on the two figures. I wish I could show a reproduction of this cover design, as words cannot convey always the idea of colour contrast.

Miss Hawkesley, who has adopted this somewhat Japanese style, paints most beautiful pictures, the principal lines very delicate, drapery of wonderful colour, but generally very rich and subdued.

#### METHOD

When you have tried the colours on small cards, begin to paint. Wash over the face, neck and hands with vermillion and a little ochre or, if preferred, a very light sepia tint. When this is dry,



FIG. 115. "THREE-COLOUR" PROCESS—THE YELLOW PLATE





FIG. 116. "THREE-COLOUR" PROCESS—THE RED PLATE





FIG. 117. "THREE-COLOUR" PROCESS—THE BLUE PLATE





FIG. 118. A COMPLETED REPRODUCTION BY "THREE-COLOUR" PROCESS



outline the features with vermillion, the lips also should be painted in pure red, the eyes in blue or black, and the hair brown, red or black. To give the effect of hairs, lines can be drawn in a darker brown or red ; if the hair is absolutely black, a few outside lines should be drawn.

The dress is next washed in—to ensure the paint drying quite flat you must mix enough on your palette to go over all of it at the same time. If the colour, when dry, is too light, a second wash can be put on, but it is always better to have the exact quantity of paint and the depth of tone required.

Proceed now with the background in the same manner, where the colour is scattered ; that is, if you have yellow flowers in one corner and a yellow lampshade in the other and yellow drapery somewhere else, paint all these at the same time so that the tints may match and not be lemon yellow in one place and cadmium in another. If the colour does not dry smoothly the uneven places can be touched up with the paint mixed with a little Chinese white and the part carefully patched up.

#### MATT COLOURS

This brings me to the subject of Matt colours. These and what are known as Poster colours are most useful for show cards ; they are particularly good on tinted paper. These colours are ready mixed with white and can be obtained at most art shops in tubes or jars. I should recommend the tubes, as I find the paint does not dry up or crack so quickly.

A few colours can be bought as a trial—vermillion, emerald green, cerulean and French blue, yellow and rose madder. These the student would find sufficient as a beginning. Very little water should be used, only enough to make the paint a little liquid. With an ordinary brush paint it straight on to the paper. Do not mind if it looks too bright or too dark ; it always dries lighter, and for show cards or posters brilliance does not matter, the aim is to attract.

A figure in deep blue cloak over a rose pink dress on a grey paper looks very smart, the head with black hair against yellow Chinese lanterns, the colours of the cloak and dress repeated in the other accessories. A brown and black figure on a light brown

paper with blue sea and sky can be made most effective, and what is more to the point, is cheap to reproduce.

In colour work, the student must have a knowledge of the process of reproduction. For a three-colour sketch the drawing passes through several printings, first of all the parts which are green and have a basis of yellow are printed over with yellow; the next printing, all the blue tone is put in, then the red. These three colours superimposed (one over the other) make all the tones in the picture; red over yellow gives orange, blue over yellow gives green, red over blue purple, and so on.

The more colours, of course the more expensive, and if the artist can keep to two or three he may be able to sell his design more readily than if it had been painted more elaborately, and it will also save him from disappointment at the result of the reproduction where probably the printer has been obliged to minimise the colours to meet the wishes of his client as to price.

The student must not let the fascination of colour make him forget that good drawing is essential. I find my pupils are so carried away by trying experiments that when they are brought back from these flights of fancy to the prosaic line and wash they often fail. So it is necessary to quite master wash and line before attempting anything in colour. The first trial sketch may be entirely in black and white, with only the pattern on the dress and the hat painted in red. This can easily be reproduced, the whole of the red part in one printing and the black in a second one.

Catalogue and magazine covers, as I said at the beginning of the subject, frequently have just a head; but there is a great difference in the way these heads are painted—some, such as those by Harrison Fisher, elaborately worked up, but vignetted on a plain ground, others enclosed in a circle; this acts as a frame and adds very much to the finish of a sketch. Of course, the kind of sketch for a cover design entirely depends upon the purpose for which it is intended. For instance, a Fur Catalogue would probably have a girl holding up a muff and clad in a sumptuous ermine stole. For a spring and summer one—children and young girls with flowers and birds, daffodils and butterflies would be suitable.

The showcard must impress upon the public the desirability of buying someone's silk, golf coats, lingerie, shoes, etc., and this

must always be remembered. It should be well thought out and submitted in the rough to the client.

#### COLOUR AND THE REPRODUCTION OF COLOUR

The use of colour for Fashion drawing may tempt the artist to assume that it provides unlimited scope ; but such an opportunity, however desirable, is rarely accorded in work which is subservient to the economic requirements of commerce. This being the case with practically all Fashion drawing, it is important that the artist should from the very commencement of any colour project bear in mind the process to which the drawing will be subjected in course of reproduction. The main objective should be to produce the desired result by such methods as will involve the most economical process of reproduction and printing. In order to achieve this end it is essential that the artist should become somewhat acquainted with the principles and methods of colour reproduction, at any rate so far as they affect his work. If he understands and adheres to these principles he is not only simplifying the task of reproduction, but he may also expect more faithful results. Many artists complain bitterly about the bad reproduction of their drawings, when the fault is largely their own by not conforming to the limitations of the process by which their work is reproduced.

Colour reproduction is a vast subject in itself, but it will serve a useful purpose here to outline those scientific principles of colour upon which the photo-reproduction processes are based.

Science has proved that *all* colour is really the property of light and *not* of the substance which appears to the human eye to possess colour. It is an established fact that different substances reflect and absorb rays of light in different ways, and it can be proved by means of the spectrum that natural light contains all the known colours. When an object viewed in a natural white light appears to be white it means that the object is reflecting all the rays of light, absorbing none ; so that the reflection from the object is, so far as the discernment of the eye can detect, the same as the light in which it is viewed. If the substance appears black it is absorbing all light, reflecting none, whereas a substance appearing to be red is absorbing all the colour of light except red, which it is reflecting. Therefore

the apparent colour of any object is produced by those rays of light which it reflects.

It is upon this scientific theory of colour that the photo-reproduction of coloured drawings or objects is based, and by working on these principles it was found possible to make the reproduction of coloured objects a practical and an economic process.

The first consideration in modern colour reproduction was to make the process capable of being printed :—

- (a) From a flat surfaced plate ;
- (b) With coloured printing inks ;

at the same time bearing in mind the fact that each plate is only capable of being inked with one colour at a time, as the method of ink distribution is by revolving rollers, whereby it follows that the whole surface of the plate must of necessity get inked.

The next step was to find a way by means of photography to separate the colours of the subject into as few "primary" \* colours as possible, but in such a way that when these "primary" colours were super-imposed on paper by means of printing ink they would combine to form a reproduction in colour of the subject photographed. The "primary" colours found to be effective were yellow, red and blue, of which certain shades were standardised. These standardised "primary" colours should be very closely studied by the artist who draws for reproduction, and on every possible occasion he should endeavour to obtain his effects solely by the use of those standard colours or by shades or tints which can be produced by combinations of those colours.

By means of these colour filters it is found possible to separate coloured subjects into the three "primaries." These "filters" are pieces of coloured glass interposed in the camera between the subject and the negative, which is specially made to be colour-sensitive. For the three-colour process the three-colour filters are violet, green and orange. The violet filter transmits all red and blue rays of light, but absorbs all yellow rays, which means that shadows are cast by the red and blue rays

\* These colours are not "primary" colours from a purely scientific point of view ; the latter are the seven colours of the rainbow or spectrum.





FIG. 119. A SECTION OF A DESIGN FOR SHOWCARD,



ODUCING A BACKGROUND HARMONIZING WITH FIGURES

*By Courtesy of Messrs. J. Lashwood*





FIG. 120. AN EFFECTIVE DESIGN, OF JAPANESE CHARACTER





FIG. 121. AN EXAMPLE OF FLAT BRILLIANT COLOUR ON A DARK GROUND



on the negative, but the yellow rays penetrate the filter. When the negative is printed on to copper plate, then the former being transparent where the yellow rays have penetrated allows the sensitised copper plate to be exposed. In a similar manner the green filter absorbs the reds and transmits blues and yellows, whilst the orange filter absorbs the blues and transmits the red and yellow tones. In other words, the violet filter picks out the yellow values, yellow not being one of the components which form violet, viz., red and blue combined ; the green filter picks out the red values ; and the orange filter picks out the blue values. It should be pointed out that the violet filter not only "picks out" all the yellows seen as such, but it also picks out all yellow where it is a component part of some other colour. In this way are three copper plates produced : a yellow plate, a red plate and a blue plate. These three plates, known as a set of three-colour blocks, when individually inked with the colour for which they are specially made, and printed one over the other, can, if carefully produced, give a fairly accurate reproduction of any colour subject, so long as colours or tints foreign to the three "primaries" are not introduced. The introduction of black or grey to a colour drawing invariably means that a "special" plate of the black or grey portions has to be made, thus making a "four-colour set," which, of course, involves four printings, adding thereby considerably to the expense. Tints which appear to be black or grey can be obtained by the "three-colour" process, but without the introduction of the special extra plate the result cannot be guaranteed to be entirely satisfactory.

It frequently happens also that an artist quite unnecessarily uses two entirely different blues, which cannot possibly be reproduced without making two blue plates, whereas two shades of the standard blue would have just as well given the required effect.

It may be easily understood, therefore, that an artist unacquainted with the principles of colour reproduction may quite inadvertently produce a drawing which would involve four, five or even more colour plates to reproduce it through introducing black, grey or two or more contrasting shades of one of the "primary" colours.

These methods of colour separation by photography form the common fundamental principle of all the commercial photo-colour

processes, whether by Zinco Line Colour Blocks, Half-Tone Screen Colour Blocks, Offset, Chromo-Lithography or Colour Collotype, the first two named being by far the most generally used, chiefly on the score that they combine both economy and reasonably faithful reproduction.

### ZINC LINE PLATES FOR COLOUR WORK

"Zinc Line Plates" are considerably cheaper to make than copper "Half-Tone" Screen Plates, and where the requirements of the subject can be met by the former process the artist should see that his drawing is executed in a suitable manner. The principal condition to remember in connection with this process is that only solid mass or "flat" colour, or "tones" produced by open line hatching or dot tinting, can be produced. No gradations of tone by wash methods can be introduced into this process. The principles of colour separation are the same as in the "Half-Tone Colour Process."

### HALF-TONE SCREEN COLOUR BLOCKS

The plates of these blocks are made of copper, and are distinct from line plates, inasmuch as they are suitable for such drawings as possess various degrees of colour and tone as well as light and shade. This is achieved by the "Screen," which is a piece of optical glass containing very fine lines running across each other in opposite directions. This screen inserted in the camera cuts the reproduction of the drawing printed on to the copper plate into very fine dots which are distinguishable in the printed copy under a magnifying-glass. These dots are fine and far apart, or heavy and close together, according to whether that part of the drawing is light or very dark. In other words they vary in diameter according to the tones of the drawing, absolutely touching where the tone is solid. These blocks are printed by a flat-bed letterpress machine. This process, owing to the hard, smooth face of the copper blocks, and to the fineness and closeness of these dots, is only suitable for printing on a paper with a highly-finished surface. Rough surface papers give uneven contact with half-tone blocks owing to the fine pressure and delicate inking required.

### OFF-SET

This process is a further development of half-tone printing, chiefly conceived to meet the objection that the latter can only be satisfactorily printed on a highly-finished paper. To print these on a rough paper a special half-tone block is made, and on the off-set machine it is designed to make an impression first on to a smooth rubber "blanket," and transferred from the blanket to the paper. The pliable surface of the rubber conforms to any roughness of surface which the paper possesses and gives proper contact. Off-set is still in a somewhat undeveloped state, although sufficient progress has already been made to give surprisingly good results. At present, however, off-set colour work tends to be a little too bold in colour effect, a fault which, for large work, like posters, is sometimes an advantage.

The artist must remember that all these processes are subject to certain limitations. Accurate results can only be achieved by absolutely perfect lighting during reproduction, perfect colour filters, photographic operation, etching of the copper plates, good inks and high-class printing, and it is easy to understand that perfection in all these respects is exceedingly difficult to attain. If the artist adds to these difficulties by using tints which require special filters and special hand engraving, not only are the chances of accurate reproduction then rendered much more remote, but the cost of reproduction is accentuated considerably.

If the first proof submitted by the engraver is defective, do not condemn it without intelligent analysis as to the cause of its defects. The first proof is invariably pulled with inks of the standard "primary" colours which, theoretically speaking, should give the right result. Ofttimes, however, it does not, but a little variation in one or more of the primary colours will possibly correct the whole reproduction.

## IX

### FASHION DESIGN

I HAVE previously dealt with the technique of painting in relation to fashions and explained how to show the different styles and fabrics in wash, line, colour, etc. I must now write about the way to design dresses. The need does not always come to the ordinary fashion artist to originate a mode and some do not attempt it at all. I think this is a mistake, as it leaves the student not fully equipped at the end of his training. It is true that it is not given to everyone to have a flair for the future style ; it was formerly considered a special gift of the French, but of late years we have been much more in the running, and can originate and also grasp and adapt the more advanced of the French fashions to the Englishwoman's taste.

There is a movement to make London the fashion centre instead of Paris. If that is possible a wonderful vista will be opened for the fashion artist and designer. For many years now it has been taken for granted, if a draper or dressmaker wishes to impress a customer, it is always the magic words "The latest from Paris." Some enterprising people of whom I heard took a room—or I should say a salon—in Bond Street, and every day the model dresses were brought over by aeroplane ; but I do not think these "mushroom" businesses last very long. Of course if the directing head is a designer that is a different matter.

On the other hand, some well-known designers, Captain Molyneux, Mr. Reville, Elspeth Phelps and others are English, so we need not despair. There is no reason at all why London should not be the centre of Fashion. It is said that the French are more devoted to dress and devote a great many of their energies and business talents in this way. In a walk down Wood Street, Fore Street and other parts of the City, it will at once be evident that most of the warehouses are connected with clothes. In fact, it is quite dangerous. Trap-doors are open in the pavement, bales of goods are being

lowered down to basement storerooms, vans and carriers' carts are by the kerb, and pyramids are being built up of hat boxes; apprentices hurrying by with parcels, fashion artists with sketch



*Fig. 122.—Modern Dress showing Chinese influence*

books and pencils—a whirl of business. A play some years ago called "My Lady's Dress," since shown on the film, was a revelation of the number of people and activities required for one dress.

Silk spinners, weavers, lace makers, leather workers, hosiers,



*Fig. 123.—The Shawl pattern is Chinese or Indian. Spain contributes many beautiful ones*



FIG. 124.

THIS PAINTED EVENING FROCK MIGHT EASILY HAVE BEEN  
TAKEN FROM AN OLD FASHION PLATE.







FIG. 127.  
DESIGN OF CLOAK, IN VOGUE AGAIN  
ABOUT 1923.



FIG. 126.  
DRESS WITH RUCHED TRIMMING.



FIG. 125.  
VERY ELEGANT DESIGN OF DRESS  
AND CLOAK.



FIG. 128.  
FRILLED DRESS, ABOUT 1820.



FIG. 129.  
BALL DRESS, PAINTED BY MISS PIERPOINT, 1824.







FIG. 130.  
A RICH LADY READING BEFORE THE PAINTED ALTAR PIECE IN HER PRIVATE  
CHAPEL. (Late XV Century).



FIG. 131.  
A LADY READING. (XV Century).  
From Contemporary Manuscripts.





FIG. 132.  
PANEL EMBROIDERED IN FLOSS SILK.



FIG. 133. PANEL OF A DRESS.  
CHINESE EMBROIDERIES.

milliners, artificial flower makers, button and braid manufacturers, the lonely trapper, not to mention the designer, the dressmaker,



*Fig. 134.—Modern Dress with Victorian influence*

the milliner, shoemaker, glover, etc. Surely fashions should not be despised, or the fashion makers, when it gives occupation and employment to such numbers of people.

## HISTORICAL DRESS

Fig. 138. It is said there is nothing new under the sun, and this seems absolutely true ; certainly, when we are looking through old books, the long-waisted dress and the hanging sleeves might easily have been copied from the Tudor period ; the skimpy tight dresses of 1914 were modified Merveilleuses, jumpers are Saxon, and accordion-pleated skirts Egyptian and thousands of years old. Even the Church has been called upon to contribute ideas, and sometimes there is a distinct ecclesiastical touch in the hanging stoles or the Dalmatic shaped tunic or cloak. There has also been an attempt at introducing dresses of the Victorian Era (*see Figs. 124 and 134*) modern adaptation.

The artist will see that the fashion designer is able to cull his ideas from many sources. What is required is a certain gift of seeing the trend of fashion and presenting it in an attractive and practical way. These original designs are required by the dressmaker and the magazines, but even these are divided into several classes : Court dressmakers, theatrical dressmakers, and wholesale costumiers ; the magazines from the highly priced monthly or weekly to the 3d paper, and also the daily Press ; so in this there is a wide field, and I certainly think it is unwise of the student not to give some time to the study of design. It is both fascinating and profitable. If the student can get in touch with some wholesale houses he may obtain hints which will be of great help to him. He must notice if the dress has a tendency to be long or short, if the sleeves only reach the elbows, or come to a point over the hand, the high or low neck—in fact, all the hundred and one little details which are so important. Materials should be taken into consideration, as the style you wish to design may require a heavy velvet or cloth, or crepe de chine and silk.

Designs for dressmakers can be made any size ; some drawn about seven or eight inches on rather thin paper, they are also drawn on water colour paper or boards. The design is then elaborated : several colours, gold and silver paint, ink, in fact any medium can be employed to convey the idea. Metallic powders and paints described in the chapter on Colour are used for the gold tissues, iridescent beads and brocades which are the mode. In fact, a description

of a fashionable wedding to-day reads very much like those of the Renaissance.

An attractive figure is sketched in with the face and hands quite carefully drawn; on this foundation build up the dress or costume. Detail and material can be shown in the pencil, and very frequently the drawing is not carried any further, but in other cases the dress should be very lightly inked in and tinted. This colouring is not elaborated, just sufficient is washed on to indicate the scheme and convey the whole effect to the customer.

### COURT DRESS

Designing for a Court dressmaker is more intricate than for an ordinary one, as the artist must be thoroughly conversant with the rules and regulations in relation to Court dress, and these must be carefully followed and any style which is taboo avoided. Very beautiful materials are used for these Court dresses, the train of silver tissue embroidered with diamanté and pearls or real lace. The dress also of brocade, chiffon, satin, or any fabric which will drape well and lend itself to decoration. The length of the train, the shortness of the skirt, all these requirements and restrictions hamper the designer and need much study of Court etiquette.

### THEATRICAL DRESSES

To dress a play or pageant requires much historical research, and the artist should have the power of seeing in his mind the effect a dress will have on a stage or in the open-air. If it is for a play, the lighting must be taken into consideration, but designing for a pageant is a different matter (*see Fig. 135*), and the massing and grouping of colours to be seen in brilliant sunlight is a good test of the artist's power in colour design. There are many opportunities nowadays in local towns and suburbs for practising theatrical designing, as most of the costumes are home made and a clever designer is soon discovered, and the work he or she does will be of immense use in the future.

As I have said, designing is quite a gift, but it can be cultivated. At first when the artist is asked to design a dress, he feels that every possible style has already been used, but gradually an idea comes to him which he tentatively tries, it seems to look well and



*Fig. 135.—Fancy Dress*



FIG. 137.

DESIGNS FROM ORIGINAL CHINESE DRAWINGS.



FIG. 136.





FIG. 139.  
XVII CENTURY COSTUME.



FIG. 138.  
TYPICAL XV CENTURY COSTUMES. From an MS.



he begins to develop it until he has evolved quite an original dress. I felt exactly the same when I had to design some sports coats and jumpers. I had been sketching about one hundred, every one different, and it seemed impossible to think of a new shape in collars or crochet edging, or in the combination of colours, but

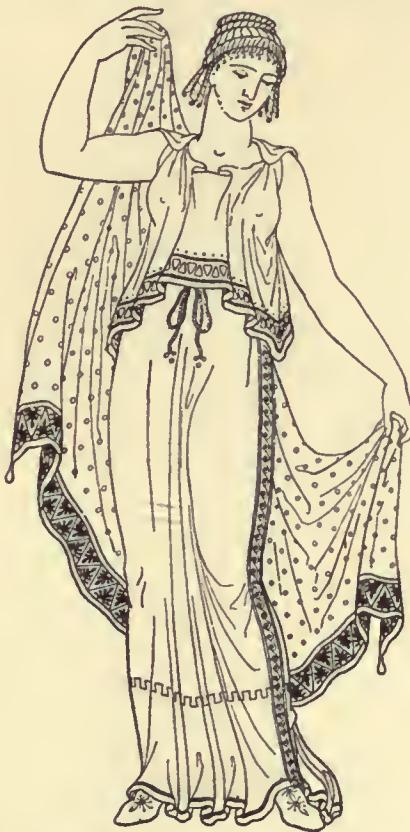


Fig. 140.—Dress. Grecian Female from a fictile vase

after the first one it became easier to go on contriving and thinking it out. I cannot give an infallible guide to dress designing, I can only suggest recipes for a few points which the artist should make a note of. One very important point is the suitability of the design; for instance, if it is for a restaurant gown almost any graceful thin material is permissible, and velvet trimmed with

fur in winter, or georgette and lace in summer, would work up into a smart dress. The neck may be a little low, cut into a round or V, but it must have sleeves, even if they are short ; a sleeveless gown is not good form for restaurant wear. A house dress must not be so elaborate, but if the design is for a society paper or West



*Fig. 141.—Grecian Dress*

End firm, it can be of silk, georgette, marocain, or whatever fabric is in fashion. On the other hand, the smaller magazines catering for the home dressmaker require a simpler style altogether and cheaper materials must be suggested for carrying out the design. There is still a wide field for jumpers and sports coats, and new stitches and new shapes, etc., are eagerly sought by the manufacturers.

### DESIGNING FOR TRIMMINGS

Materials and trimmings play a large part in deciding the style of a dress. On one occasion a wholesale dealer in trimmings asked a fashion artist to design a dress showing some new lace to the best advantage. This was done by introducing panels of lace, etc., adapting it to the dress of the moment. This design proving very satisfactory, he next gave the artist some braid and buttons, and from these he built up some smart tailored costumes.

If the future fashion designer will think of these, he will notice that one year the dresses will be designed to show off lace in every colour and every kind. Another year it will be embroidery, and even that is subdivided into raffia, wool, silk, tinsel and various other materials.

I referred to designing for dressmakers. This is usually more individual. The dressmaker knows her clients, and requires the design to suit some characteristic, and not to offer a client who is unfortunately stout a dress with lines going round the figure, or a heavy brocade to a young girl ; but this is comparatively easy, as the dressmaker will guide the artist.

### MAGAZINE DESIGNING

There is more to be done in designing for newspapers and magazines. New periodicals are constantly being started, and although the life of some is very short, others come to stay. There are also the old-established ones. Before submitting any sketches to an editor, the artist must study the style of those designs already published, and must remember that his designs must not only equal the printed ones, but go one better.

The illustrations given in this chapter on Design are so useful, as well as charming, that they seem to call for a separate description.

Fig. 128. The figure on the left is of a simple girlish dress with becoming high waist and two ruches or frills on the skirt. This might be adapted for a muslin or tub frock.

The figure on the right is from a painting by Miss Pierpoint, the same period, but an elaborate ball dress. We can imagine Becky Sharp wearing it (*see* Fig. 129).

We have again three characteristic dresses much the same time as in Fig. 129. The one on the left is, I think, the most elegant

of any of those given. The graceful pose of the figure, the cloak and hat, all form a fashion plate that the modern school would do well to copy (*see Fig. 125*).

The centre figure is also very simple and has several points that would give ideas for a design (*see Fig. 126*).

The design of the cloak in the third figure has been in vogue many times since this plate was published (*see Fig. 127*).

Figs. 130 and 131. These are very beautiful designs, the richness of the dress, the quaint and fine background are worth a close study, the one reminiscent of a painted missal.

Figs. 136 and 137. Rare Chinese dresses and in colour most beautiful; the rich blues, rose colour and gold are wonderful for their harmony of colour. There is a strong Chinese influence shown in the dresses worn this year, the long tunics, sleeveless coats and rich embroideries are all culled from this nation. The lady at the loom and the group of three will give a good idea of ancient China.

Fig. 123. The shawl is Chinese in origin.

#### CHINESE EMBROIDERIES

(*See Figs 132 and 133*)

Perhaps we are too near the Victorian era to appreciate the crinoline fashion, but when it is seen on the stage it is very quaint and pretty, with its billowing skirts, fascinating bonnets and wreaths of roses.

Greek figures and designs have always been used by dress designers for inspiration, and from time to time we see this very plainly. The clinging drapery of the Empire period shows this tendency. Figs. 140 and 141 are good examples.

Fig. 142. A bride's dress, designed by Captain Molyneux, is Egyptian. The opening of Tutankahmen's tomb had a great influence on fashion, and the lotus, scarab and other symbols were woven into materials made as chains, brooches and head-dresses. It was a passing phase and, like others, is quickly gone.

There are two sources from which to draw inspirations: the very new and the very old. I have already made some remarks upon these and told the designer how he must watch the changing styles, as variable as the wind, but when he finds



Fig. 142.—Dress. Egyptian design, by Captain Molyneux. Sketch by Miss Madge Munro

it veering in certain directions he must have by him books of reference or know where to look at bygone fashions. The *Lady's Companions* of 1815 to 1830-40 are very useful; also a book of historical costume; the one by Dion Calthorp is very good. At the Print Room of the Victoria and Albert Museum, South Kensington, there is a splendid collection of dresses of all ages, and permission to draw any of these is easily obtained. In the Print Room (Department of Engraving, Illustration and Design) of the Victoria and Albert Museum there is a fine collection of fashion plates and costume illustrations. We little think where the designs we admire come from. When I was looking at the dresses on one occasion at South Kensington, the attendant, while replacing a most beautiful specimen, a Georgian dress of rich silk most exquisitely embroidered, told me the embroidery design had just been copied by an artist to adapt for a wallpaper. So ideas may be gathered for draping material, fine needlework and numbers of attractive costumes evolved from these examples.

## X

### BACKGROUNDS

It is necessary to study backgrounds, as the Fashion Artist is often asked to paint the figure in suitable surroundings. It requires some ingenuity to think of variety and suitability. A client asked me to group some figures, three on a page and each page with a different background, and as there were about thirty pages I had to sketch railway station, river, golf, fishing, hockey, garden parties, etc., and not only to plan these out, but to choose scenes appropriate to the dresses. With some artists this is quite a gift, others find it most difficult. The figure and dress are quite good, but the background spoils the effect, sometimes by being out of place and sometimes by bad drawing.

Above all things, the artist must remember she is a fashion artist and not a landscape painter, and the background must be subordinate to the figures.

#### CHOOSING A BACKGROUND

If the gown is very elaborate, but not essentially an evening dress, it at once suggests a restaurant with tea tables and perhaps flowers, or an interior, the Academy private view or some afternoon reception. (*See Fig. 143.*) A figure in evening dress is comparatively easy to place, and hanging lamps, a few palms and a polished floor will give the desired effect.

Furs, again, must be arranged by their quality and shape, and the figures may appear skating, at the opera, motoring or shopping ; in fact, in any place, only taking care that your cheap coney coat is not worn at a reception and the 500-guinea ermine or sable is not drawn on a figure skating or on a country walk.

For country wear a tweed coat and skirt are the most correct, and a background with shooting, fishing or any sport according to the cut and shape of the costume. (*See Fig. 145.*)

Miss Hoare, in Messrs. Bradley's catalogues, is most ingenious with her backgrounds, especially in the fur sketches, and one looks forward to seeing the latest catalogues, wondering what new ideas she will have. I would advise the student to study some of the sketches of Mr. Tom Purvis and others. (*See Fig. 146.*) In contrast to this, tub frocks, as they are now called, or washing dresses, as we used to say; for these the sea or river form very good backgrounds; boats, Japanese umbrellas, rushes and trees make an attractive picture.

Not only must the surroundings be chosen with care, but the artist must decide the method.

They can be roughly divided into two, the realistic and the decorative. Mr. Fred Pegram's delightful advertisement sketches in the newspapers, also of Miss Hocknell's children with the cats, pillow fighting, toys, etc., are most realistic.

The other style is more difficult, and is apt to show the weakness of composition. If the decorative style is well done it is most arresting, and draws the attention at once, but the warning I gave about mixing methods holds good quite as much in sketching backgrounds as in the figures. (*See Fig. 150.*)

A girl in sports coat sketched in a natural manner does not look well with a background of trees blocked in (Fig. 144), conventional flowers formed of dotted lines and fountains with nymphs. This kind of decoration calls for some eccentric, bizarre robe or fancy dress.

Not only must the suitability and harmony of backgrounds be considered, but also composition. The old rule was to draw a line diagonally across a picture from corner to corner, the chief figures or interesting object was placed in the space to the right or left of this line, the rest of the picture filled in with minor accessories or scenes. Or another instruction to the student was to draw two lines from the four corners, crossing in the middle of the picture; the figures were then drawn in to occupy the centre, the rest of the space carrying out the colour and ideas.

These two or three rules are quite good for a general guide, but there are other considerations to take into account in commercial art, and that is unnecessary space. (*See Fig. 147.*) The block costs so much a square inch, and if it is to advertise a dress, the client does not wish to pay for a meandering river or grove of trees, however





FIG. 143.  
EVENING DRESS WITH SUITABLE BACKGROUND.





FIG. 144.  
BACKGROUND SUITABLE FOR COUNTRY OR SPORTS DRESS.





FIG. 145.

AN EXCELLENT POSE WITH EFFECTIVE BACKGROUND FOR LIGHT DRESSES.



FIG. 146.

A RACE SCENE IN OILS, BY TOM PURVIS, GOOD EXAMPLE OF GROUPING.



FIG. 147.  
AUTUMN BACKGROUND.





FIG. 148.  
BACKGROUND SKETCH BY TOM PURVIS.





Fig. 149.—Good sketch with light background of leaves

well painted. A glance through a good catalogue will show how in a few lines distance can be suggested without taking up much space.

Colour blocks are especially expensive, and again the question of space must be considered.

While I am speaking of economy of space, when a crowd of



*Fig. 150.—Figures enclosed in circle with chair, chandelier and butler's arm and hand holding tray*

figures must be got into a rather small space I should suggest a platform or steps on which the figures can be posed at different heights, not only enabling the artist to show many more full length figures than if they were on a level, but also to fill in the sky, which always presents a difficulty, the artist wishing to leave a nice open

space to show up the figures and the client to advertise as many things as he can have crowded on the same page without quite spoiling the effect.

(See Fig. 149.) Where the figures are painted singly, the advertisement manager arranges the paper for the printer in what is known as a lay-out, but if this arrangement of things is left to the artist he must study it. To display everything to the best advantage it requires much practice and brain-racking calculations, as it must fit in to a fraction of an inch.

To paint backgrounds successfully the student must have a working knowledge of simple perspective. It is not at all unusual to see the floor going uphill, a chair which would not stand, or other glaring faults which show at once that the student has little or no knowledge of perspective.

It is not necessary to study the subject deeply, but I should certainly advise the fashion artist to learn the principles of the centre of vision, the vanishing points, point of sight, etc.

A very good exercise is a street of houses receding in the distance, which can be studied by most people very easily, and also another exercise would be to draw a tessellated pavement in lozenge squares of black and white. The latter is most useful and most effective.

With just a few of these rules it should be easy to place the figures in suitable surroundings.

## XI

### FASHIONS IN HAIRDRESSING

THERE is one branch of fashion drawing which is very profitable and not much noticed. In fact, I have not seen it mentioned in any advertisement of correspondence lessons or in any manual of instruction. It is that of drawing models of hairdressing for the different firms; these drawings are generally published in the magazines.

In this it is essential even more than in the millinery drawings to sketch a pretty face; the hair must show the very latest mode in hairdressing. (*See Fig. 151.*) It is not an easy task, as great exactitude is demanded, and every wave must be shown.

#### MEDIUM

Chalk or pencil seem the best medium to employ in drawing hair. They either of them lend themselves to giving a soft, fluffy appearance; nothing destroys the effect of hair more than a hard wiry treatment. (*See Fig. 152.*) Wash is also effective, and line drawing.

On many of the advertisement drawings for the West End coiffeur the name of Stanley Davies will be noticed. This artist seems to have made a speciality of pretty heads, some in colour, but very often in chalk and wash. They are artistic and give a faithful idea of *la mode* without being at all stiff.

Nearly all of this kind of work is done directly for the shops, who give a good price if the sketch is well carried out.

The artist must practise painting hair in the same way as he would furs or other fabrics. I mention fur, as a good fur artist should make a good hair artist; the methods are similar.

FIG. 151.  
HAIR SKETCHED IN PENCIL AND FACE IN WASH.



FIG. 152.  
SAME METHOD.





## HAIR IN WASH

Some advertisement drawings are in wash; for these the paint must be used very liquid, all the darks put in first and high lights left. This should be done when the board is wet, but before it is quite dry the paint should be dragged over the light parts



Fig. 153.—Head in line

in the direction of the waves or coils and finished up by painting in hairs with a very fine brush. The face highly finished to correspond.

## IN LINE

A few advertisements are in line (see Fig. 153), but are not, I think, quite so successful; but in some of the fashion magazines

devoted entirely to hairdressing the sketches are very clear and effective. The heads are large and the hair drawn in firm, distinct lines, made thick in the shadows and thinning off on the top of a wave or coil, or even leaving a little space in the line and then continuing it, these breaks indicating the high lights. The faces have very little shadow except the eyes, which are carefully drawn.

#### CHALK AND WASH

Chalk is more used than the other methods. By chalk is meant Conté crayon. Several degrees of fineness should be bought. The whole of the face and hair should be sketched and shaded in first, and after that is finished to the artist's satisfaction a broad wash can be put on, and the deep shadows in the curves of the hair and the eyes can be much improved.

#### PENCIL

The same method can be employed in pencil drawings of hair, these are very artistic and delicate. In many cases the whole drawing is begun and finished in pencil, the shading of the face and the hair, and no wash used.

#### THE POSE OF THE HEAD

(See Fig. 154)

In sketching for hairdressing the position of the head is very important, and various means are used to give different views of the same style. The most usual, of course, is a mirror in which you see the back of the head reflected, but there are other ingenious ideas. The pose of the head must be studied. It may be necessary to show the style of hair almost full face, but the shoulders may be three-quarters with the head turned round. Or if a side view is required the face is drawn in profile with the neck and shoulder back view.

#### ILLUSTRATIONS

If the hair is intended to be light, the whole background is blacked in or very dark and cloudy. Some of the heads are also shown as miniatures in a frame ornamented with ribbons or flowers.

The principal West End coiffeurs issue a brochure nearly every season and also have advertisements in the best ladies' magazines. It is almost a separate art from fashion drawing but there are quite a number who take it in with their other work. It requires some patience to get into the best methods of hairdressing, but it is quite worth while as it will enable the artist to draw a figure



*Fig. 154.—Hair in Line*

in evening dress with the hair properly painted for the occasion. It is not unusual to see a figure beautifully painted as regards the dress but the head quite spoilt, the artist not having studied the prevailing mode. It makes a great difference to the smartness of a figure.

When these various methods have been tried and the one selected by which the artist can get the best results and the most up-to-date fashion is noted, some specimens should be painted

and the hairdressers shown the sketches. The local hairdresser, who seldom advertises, will perhaps give an introduction to his more distinguished *confreres*, and this makes the initial step much more pleasant. If an order is obtained, the instructions must be carried out to please the client. If more confidence or practice is needed, the artist may be able to get a post as assistant to one who has plenty of orders. Some help is frequently needed, and in that way valuable experience may be gained.

#### FASHION PAPERS

There are not many fashion papers dealing exclusively with hairdressing. Weldons issue one, I think, every year, and as only a few fashion artists take up this branch of their art, it would probably be fairly easy to get in. Many of the catalogues have pages devoted to hairdressing, especially those published by large shops or stores which have a hairdressing department.

The illustrations in the magazines are generally advertisements from some particular firm, so the artist in that case would be employed by the hairdresser and not the paper. Some knowledge of historical headdresses is an asset, as some hairdressers make a speciality of period fashions for theatricals and fancy dress balls and pageants.



*Fig. 155.—Accessories*

## XII

### ACCESSORIES

(See Fig. 155.)

I MUST say a word about the painting of accessories; this is essentially catalogue work, and in a studio would be given to beginners. The last few pages of a catalogue are generally given over to a miscellaneous collection of things which, however different, must be shown to the best advantage. As it is not considered as important as the figure pages, the quality of the painting is also inferior. I do not see why this should be, as these large catalogues are contracted for, and so one page is as valuable as another to the printer. The figure pages are given to experienced artists, who naturally charge accordingly, and they in turn give over the odd sketches to their assistants.

In the best catalogues attention is given to accessories, and we see these often despised pages quite charmingly arranged. Sometimes the artist is given the task of planning the lay-out, but it generally falls to the lot of the advertising manager, and only a

guide is given to the artist. The practice the student has had in depicting the variety of fabrics will here be most useful.

### GLOVES AND SHOES

Fig. 156. The most difficult accessories to the student will be gloves and shoes. To make the gloves seem natural, a knowledge of hands in different positions is absolutely necessary, as the gloves are not treated separately but on the hands, which are drawn to call attention to some special shape or stitching. The experience gained in patiently devoting time to detail will give the artist confidence in dealing with gloves, as the stitching must be most neatly painted, and kid, fabric, or silk shown to advantage.



*Fig. 156.—Sketch of Gloves*

There is even scope for original ideas in this arrangement, and the hands are drawn grasping the wheel of a motor car for thick, or holding a whip for driving gloves, or with a fan for evening ones.

### SHOES

Fig. 159. Shoes are not given to a beginner to paint, as they are very tricky, the style is always changing, and there is much more variety and detail than in gloves. To be able to paint shoes will give the fashion artist another chance of adding to his income, as whole catalogues of shoes are sent out by the numerous shoemakers with an attractive cover design in colour, and shoes and boots illustrated in every possible position, some single, some on both feet, as if they were walking.

The best way to learn is to paint from the real shoes; these placed in different positions, back view, side, front view, etc. All varieties must be tried, such as the evening shoe, the brogue,

boots, walking shoes for the town and for the country. Even if the artist is never asked to sketch shoes for advertisement after the experience gained, it will be found most useful in costume painting.

### STOCKINGS

It seems natural for shoes and stockings to follow each other in a catalogue. These are not quite so difficult as gloves and shoes, at the same time not easy. Here again is much scope for detail and ingenuity, especially with the fancy stockings used with sports coats and dresses. These stockings are checked and



*Fig. 157.—Stockings*

ribbed, woven in diamonds and stripes. The shape of the stocking must be drawn out first, and with the exact pattern, in pencil, and all the diamonds and squares to fit in over the instep. The welt is generally a plain colour, but the lines must indicate knitting. (See Fig. 157.)

### ORNAMENTS

#### ILLUSTRATIONS

Some of the most charming pages of accessories are those devoted to bandeaux for the hair, of which there is infinite number, some in the Russian headdress style, others of gold leaves, flowers, fruit, ribbons or feathers. It is generally better to show these in use, and very pretty heads in these becoming ornaments find place in the miscellaneous pages of a catalogue ; it is amongst these that

toupées, curls, transformations, are also illustrated, if the shop has a hairdressing department.

#### ILLUSTRATIONS

Umbrellas and sunshades claim some attention, and a few rules must be followed. The artist must see that the handle is absolutely



*Fig. 158.—Waistcoats*

in the centre and the ribs radiating from it at regular intervals. If either is partly open, the ribs must be drawn curving over on the outside, and curving inwards on the inside, or concave and convex curves.



FIG. 159.

EXAMPLES OF SHOES IN WASH AND ONE PAIR IN LINE.



If the framework is drawn on these lines any eccentricity of fashion can easily be added, but no elaborate ornament or shape will hide the bad drawing.

### LACE

Lace is another item which need not be dwelt upon as the different methods are already described in the chapter on wash and patterns



*Fig. 160.—Accessories*

of lace are sometimes photographed, but if it is made up into collars, fichus or scarves, the fashion artist is again called upon to paint and arrange them. Veils are sometimes shown separately if the mesh or pattern is very new and startling, also waistcoats and jabots. (See Fig. 158.)

**ILLUSTRATION**

I am dealing with these as the fashion artist may have a whole catalogue to illustrate, and, although the chief sketches would be done by the artist, a lot would remain to be supervised if given to assistants. It is also to help those who take a post in a big studio, that they may be able to do everything required.

**MISCELLANEOUS**

Much more need not be written about accessories (*see* Fig. 160), there are too many to enumerate, bags of all kinds are included, fans, ribbons, rolls of materials, afternoon teacloths as well as stationery. For the Christmas catalogue, miscellaneous articles are multiplied for the occasion, and include any small things suitable for presents, such as lamp-shades, pin-cushions, baskets, etc. Children are especially catered for, and a special bazaar catalogue is issued. The artist then finds he or she is required to paint teddy-bears, mechanical toys of all descriptions, dolls'-houses, aeroplanes and motor cars ; these are generally in line, and are done in a large studio, but even in this apparently trivial and rather tedious work, skill is required, and very neat and exact line work, so it finds a place in the fashion artist's training.

The artist who specialises in dress designing must study his subject in the same way as he studies and practises the technique of drawing, and, above all, he must remember that it is not always the rare and bizarre which will give him brilliant ideas, but often the simple, the homely, the commonplace, which inspiration will transmute into a thing of beauty.

### XIII

## FASHION DRAWING AS A CAREER

It becomes more necessary every year for the daughters and sons of professional men to go out into the world and earn a living, and every year there are fresh professions and businesses open to them. My concern in this book is with fashion drawing as a career.

I am often consulted about it and asked if it pays well, and if it is easy to get into a studio and how long the training will take? All these are difficult questions to answer, but I will endeavour to take each question and explain the position of a fashion artist. (*See Fig. 171.*)

The first question: Does it pay? If the post of fashion artist in a studio is compared with a secretarial one, I should say it certainly pays, and until lately was much better paid than teaching. Of course, one always hears of fashion artists with a thousand a year or more (*see Fig. 161*), but that is quite at the top of the ladder, where there is always room.

I will take the last question: How long the training should be? Given a certain talent and some general art training, the student can train in a year; some are much quicker than others and soon show if they will make anything of it. They must not despair if the first attempts are crude and hopeless looking; a student who is a failure at wash drawing may make good with line and develop quite a talent. Much also depends upon the time given to practising in between the lessons. It is not an easy training, as some seem to think; it must be studied as seriously as music, languages, shorthand, medicine, etc.—that is, unless the student is satisfied to be always in a subordinate position.

With regard to getting into a fashion studio, a few of these take beginners, but generally require one who is able to turn out



Fig. 161.—Newspaper Sketch by Miss Bessie Ascough

good work at once. Introductions are of very little use; perhaps they will enable artists to see the head of the studio, but if the sketches are not what is required, an introduction will not get them a position.

### STUDIO

Where it is essential for the student to earn money at once I think I should recommend a fashion studio as a beginning. There she will see a great variety of work and will be able to compare her own and see how much she excels and how much she falls short of the other artists. The studios are able to take large orders, and by distributing the sketches amongst their workers to put the order through very quickly. Of course, this does not give much scope for originality or individuality; you are part of a machine, and in some studios anyone who is good at faces is given faces to sketch all day and every day. Others are kept to detail, and, again, some more talented to making the preliminary sketches. This is all good practice for a time, and the discipline and necessity of working to time will help the student in the future. If the artist remains some time in a studio, unless some special talent is noticed, the drawing will gradually become mechanical, so after a time it would be better for her to become a free lance.

### COMMERCIAL STUDIOS

(*See Fig. 168*)

Some of the studios are what is known as Commercial Studios, that is, the work they undertake is closely connected with advertising; these studios often have a department devoted to fashion drawing or one or two fashion artists attached to their staff. There is much more variety of work and more experience can be gained than in a studio exclusively devoted to fashions. (*See Fig. 169.*) On the other hand, the fascination of seeing the coloured posters in the process of being designed and painted, and the admiration shown for some novel and ingenious idea in an advertising scheme may lead the young artist to try too many kinds of art and too many methods. As in the fashion studio, a short term of work in a commercial studio is good, but should not be prolonged. The danger in one is too much variety, in the other too set and mechanical.

### FREE LANCE

Fig. 162. A free lance artist must have a great deal of patience and a little money to fall back upon, as it generally means waiting some time before getting known. There are numbers of openings for free lance artists.

First, of course, good specimens must be prepared, not too many, but the artist's best work ; one line drawing, one wash drawing of ordinary dresses, one fur in line and one in wash, one colour drawing and one decorative suitable for showcard, all these or whichever method the artist wishes to make his speciality. Armed with the specimens, he or she can call on some printing firms in the city and ask for the manager. As these managers are always looking out for originality, they are quite easy to approach and are generally kind and helpful.

### ADVERTISING MANAGERS

Most of the big shops have men who arrange all the advertising for the firm ; in some cases the sketching is given out to a large studio, but other men like a more individual touch and the free lance artist has a chance. (See Fig. 165.)

Before calling at the shops, always study one of their catalogues and see which department is given the most importance, it may be a branch in which you do not excel. In that case, such as children's clothes, do not offer any of these sketches ; the firm has probably a good artist already and only wishes for novelty, and your sketches would not reach the standard, whereas in another branch you may be able to turn out much better work than you have seen in the catalogue ; if so, you can approach the advertising manager with confidence. (Figs. 162-164.) As in the case of magazine designing, your work must either show originality or great skill in the usual technique.

The advertising managers are very courteous, and the artist is well received ; they know exactly what they want, and if the sketches submitted meet these requirements, an order will follow. It sometimes happens that they have efficient artists and do not wish to change, or the artist calls at the psychological moment and just fills a vacancy. Even if the staff is complete the first time the artist sees the advertising manager, it is well to call



Fig. 162.—*Study of velvet in line. Example of magazine illustration*



*Fig. 163.—Illustration of strong lines for newspaper work*



Fig. 164.—Sketch by Erté

again after two or three months, as they see so many that it is easy to be forgotten.

A district should be mapped out if it is a large town, or a few shops visited each day. The best time to go is about the second or third week in January, before the work has been given out for the spring season. This time lasts until the second week in March; there is then an interval and very little work to be obtained from the retail shops. Of course, there is always a certain amount for newspaper advertisements, which they give to their own artist.

#### AUTUMN

The third week in July is the time to call for the autumn and winter season. This lasts until the middle or end of September. This is the time the fur artist obtains the most work. If the artist interviews the advertising managers in between these seasons, he may be overlooked when the rush sets in, so much has to be crammed into the short time between the return of the buyers from the wholesale houses and Paris and the date on which the complete catalogue is published.

I must again emphasise the necessity of studying the special style of the different shops. Some are entirely devoted to children's clothes. In that case, the sketches offered must be children, to a furrier's paintings of most sumptuous furs.

I have referred briefly to magazine designing and must repeat the advice to the student that it is necessary to study the sketches in the papers before submitting specimens. Some are printed on glazed paper and the editor gives the artist more or less a free hand. In the newspapers, the process is more rapid and the fashion ephemeral. All these points must be taken into consideration.

Throughout the book are given examples by well-known artists, and their success is very encouraging. In this chapter on careers, examples of work by Mr. C. Roller (*see Fig. 171*), Miss Hoare (*see Fig. 170*), Miss Olive Hewardine (*see Fig. 166*), and others are given.

If the artist is sent to sketch at a shop or wholesale warehouse, a careful pencil sketch must be made (*see Fig. 167*) and the description of the material and detail written at the side. If it is trimmed with





FIG. 165.  
GOOD ILLUSTRATION BY TOM PURVIS.

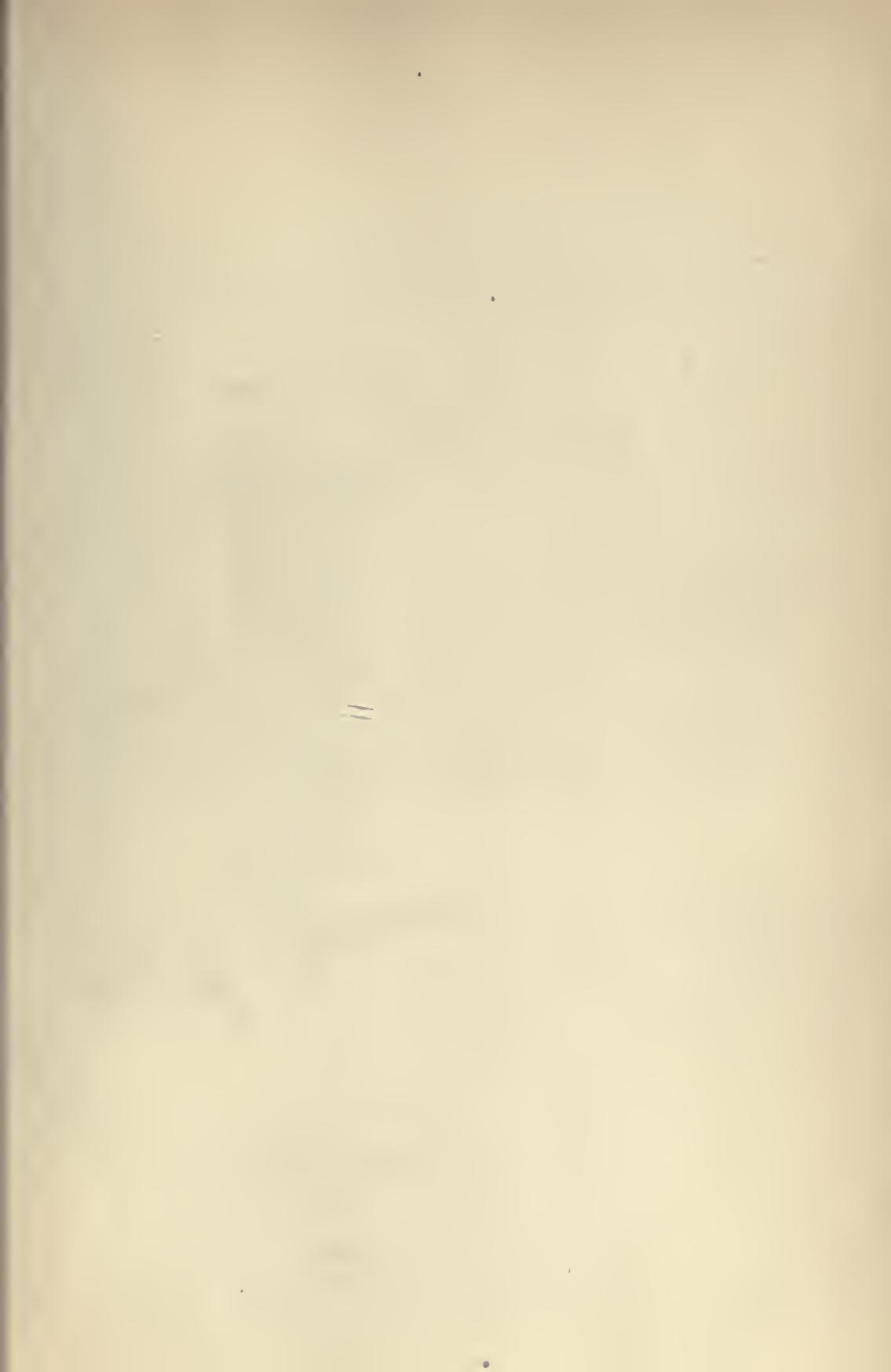
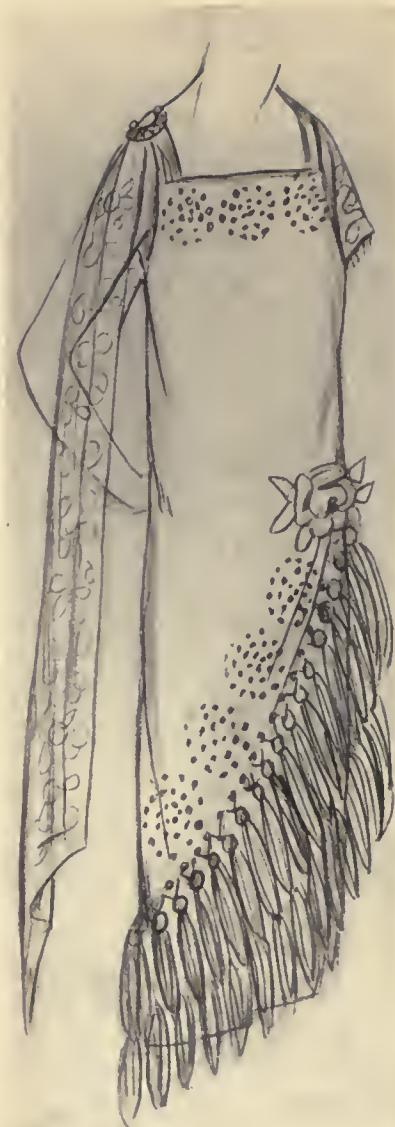




FIG. 166.  
SKETCH BY MISS OLIVE HEWERDINE.





—Beads.

Material of dress,  
mauve georgette.

—Pink rose.

—Silk fringe.

Lace drapery  
from shoulder  
with buckle.

FIG. 167.

DRESS SKETCHED AT DRESSMAKERS OR SHOP,  
WITH DESCRIPTION OF DETAIL.



FIG. 169.  
ADVERTISEMENT ILLUSTRATION.



FIG. 168.  
By Miss HOCKNELL.





FIG. 170.  
BEAUTIFUL DRAWING OF FUR BY MISS BEATRICE SPILLER.





Fig. 171.—Example of Tweed, by C. Roller

lace or embroidery the pattern must be sketched at one side much larger to show the exact stitches or the mesh of the lace.

#### OTHER OPENINGS FOR THE FREE LANCE

In between the spring and autumn seasons there are numbers of catalogues issued by the wholesale houses and for the overseas trade. Buyers come over, and their agents arrange for the goods which have been selected to be sketched before they are shipped, the catalogues being sent out as soon as completed.

#### PRINTERS

*See Fig. 167.* As a rule it is no use calling at the wholesale houses, as they do not select their own artists, but give the contract to the printer who is bringing out the catalogue ; he in turn employs artists to make the sketches, so to obtain this work it is necessary to call upon printers as well as shops, taking the specimens previously referred to. For the in-between seasons, September and very early January are the best times to call, or even in December. There is more scope with printers than with the retail shops, except the very big ones, as the smaller ones get the printer to do all the art work for them ; in this way, if the artist can get in with a good firm, he will be sure of steady work all the year round.

The printers also arrange for the coloured designs of catalogue covers and for showcards. There is generally someone who is in charge of the art department who will willingly look at the specimens the artist brings ; for, unlike the applicant for an art teacher's post, neither the printer nor the advertising manager asks what examinations the artist has passed or what certificates he holds. What they wish to see is what work he can do and the quality of it, so the fashion artists must take only their best specimens.

If the printer gives an order, even a small one, and the sketches are satisfactory, a very good start has been made, and a bigger commission will follow.

A list of these firms and of art agents can be found in the London Directory, also the advertisement columns in the daily papers should be studied and any advertisement answered at once. Promptness always appeals to business people.

### ART AGENTS

Many artists take their sketches to art agents, and certainly it saves time, as the number of times he has to call at one printers or one shop is very discouraging—the managers are out or engaged—and he often has to return home after three or four hours without one opportunity of showing his wares.

The art agent probably has a number of clients, and when he looks through the sketches (if they are up to his standard) selects a few which he asks the artist to leave; or he takes down his name and address and writes against it his opinion and also which branch of art he thinks would be his speciality. (See Figs. 168 and 169.) If he has a client in view who wants some particular sketches, an order would follow quickly; in other cases more than one visit must be made before there is any success. It is better not to leave the sketches too long, they may have been submitted and then put aside; the artist should take new ones, and after three or four months should fetch them all away, and try other agents who may have amongst their clients just the man who is looking out for the kind of work offered.

### PROVINCIAL CLIENTS

Another way in which the art agent can be of use is with provincial clients. It is impossible for a free lance artist, who is doing all the sketching himself, to get into touch with firms at a distance; these generally apply to a big studio or agent, and ask them for the name of an artist whom they can recommend. They then communicate with him direct, and if he secures an order he pays a commission to the art agent.

There are very many art agents and commercial studios who now undertake to place work, and given good conditions of trade, and talent and enterprise on the part of the artist, he should make good; but he must have patience.

It will be seen that there is a great scope for the ambitious fashion artist but he must have initiative, "the infinite capacity for taking pains," and much perseverance. The cry of the day is to specialise, and it is better to make a name in one branch of art than be able to do a variety of styles without rising above mediocrity.

There are many steps up to the advertising manager's room, and many up the ladder of fame.



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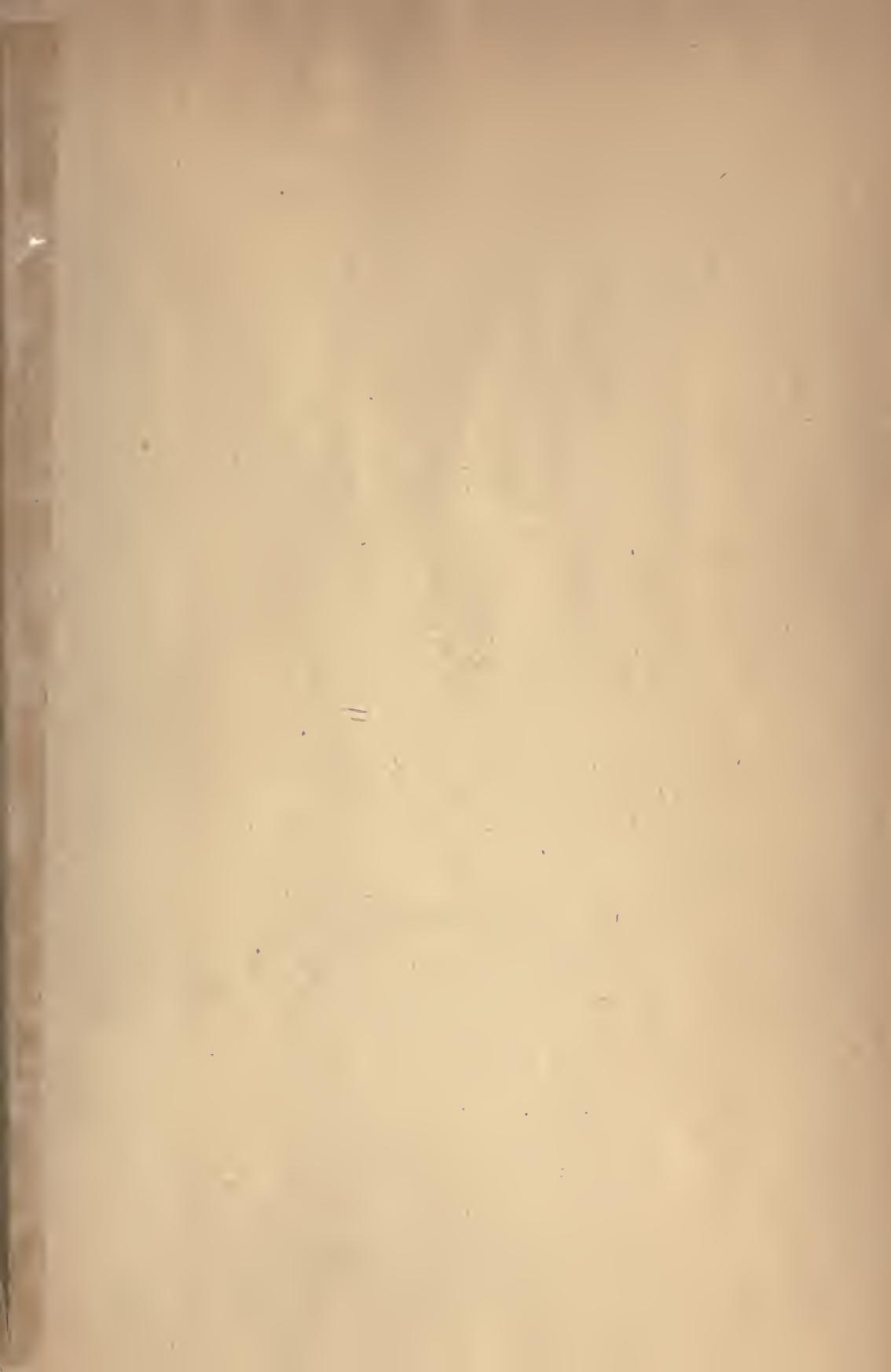
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