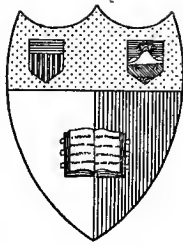


INDUSTRIAL DRAWING

FOR GIRLS

EDITH GARY HAMMOND



New York
State College of Agriculture
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Ithaca, N. Y.

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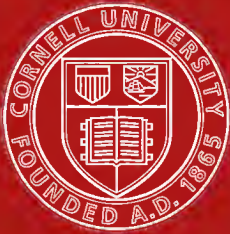
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INDUSTRIAL DRAWING

FOR GIRLS

DESIGN PRINCIPLES
APPLIED TO DRESS

EDITH CARY HAMMOND

Redfield Brothers, Inc.
New York
1912

DEDICATED TO
MISS ANNA C. HEDGES

PREFACE

WHAT should be the purpose and content of a course in drawing to be used in a trade or vocational school?

In order to answer intelligently we must determine the principles which govern the selection of any trade or subject for the curriculum of such a school. This develops two additional queries, namely: What is the mission of the trade school? What is the fundamental purpose of education? Manifestly, purposive education is designed primarily to prepare human beings for life. And life? The only comprehensive answer, so far as the finite mind can answer it, is character development. Therefore character development should be the aim of education. It is evident, however, that one must be able to acquire the means for physical sustenance if he is to have an opportunity for such development.

If one is to attain the fullness of life there must be the possibility of self expression in the forms of beauty which appeal to the various senses. The attempt at self realization in such terms is inevitable, because of the operations of the laws of the human mind. We cannot ignore tendencies in this direction, since they are so potent in the evolution of character; for good, if cultivated and controlled; for evil, if they be disregarded or unrestrained.

The personal life of man has three basic elements—*i.e.*, the moral, the material or physical, and the cultural. It is impossible to consider man in isolation as a developing creature from any one of these angles, for, at the outset, we must account for his existence and his maintenance during a period of helplessness. In an isolated state his moral code would be reduced to the mere necessities of physical well being and his cultural development would become negligible compared with his possibilities in this direction. He is essentially a social being and his nature cannot be developed except through association with his kind. Moreover, a survey of the elementary facts of existence will show that the family is the inevitable social unit and the social structure which is not built upon this founda-

tion is foreordained to disintegration. Professor Earl Barnes has developed this point in one of his lectures in a most illuminating fashion. However, since the purpose of life is character development, and character in its last analysis is personal, individual man is seen to be the philosophical unit, and the family and organized society as institutions exist for his creation, maintenance and development.

Individual man, then, finds his life—that is, the possibilities of development, moral, physical and cultural—in his reaction to that section of organized society with which he comes into contact and the conditions which it has produced. This is his social environment which, obviously, is the sum total of the reactions of the individuals comprising it. Interpreted in social terms the activities of society and its standards of action, as well as those of the individual, become economic, ethical or esthetic.

These three elements are so closely related that they cannot be segregated with safety, either to the individual or to society, except for purposes of analysis. In the actual operations of life this interaction must be preserved and all differentiation be only for the purpose of emphasis. The elimination or marked overemphasis of any one of these qualities would eventually affect the development of all of them. The force of a persistent disregard of the necessary balance in this respect is sufficient to wreck an empire. The product individually would be a vulture, a weakling or a fanatic, according to the nature of the lack or of the accentuation. As to the effect collectively a survey of the history of any vanished civilization will furnish much food for thought. Sparta attempted the elimination of the esthetic and the ethico-esthetic, substituting a collective standard of ethics, and thereby defeated its designs for economic development based largely upon brute strength. The fading of the glory that was Rome illustrates the results of the segregation of the ethic from the economic and esthetic. The ethic standards of the Florentines were vitiated by the insidious bounties of the De Medicis. Florence fell from her high estate and the art that was the reflection of her life became decadent. We may conclude, then, that the principles which govern the development and perpetuation of a commonwealth and the development and maintenance of the individual are identical.

The foregoing is of vital importance to those who are engaged in educational work in any capacity whatsoever, for an educational system is not only responsible for the preparation of the individual for life, but also, to a great extent, for the nature of the social environment of future generations, in the character and conditions of the home and of organized society. Any system, unless it be organized with regard to a remote as well as an immediate future, is both absurd and pernicious. An educational system, applying the term to its personnel, which either fails to see or declines to assume this responsibility convicts itself of reprehensible short-sightedness and of failure in its mission. If it is not effective as an instrument in the formation of sterling qualities, what possible excuse is there for its existence? Its aim must be to train the units comprising the body politic, first as desirable human beings, second as social assets. It should endeavor to make it possible for each person to raise himself at least above the pauper stage economically, ethically and esthetically. No school system, or part of such system, dealing with the immature is worthy of consideration which fails to recognize these requirements. So, in our endeavor to meet the stress of industrial conditions by individual trade training in vocational schools we must deal with our problems, not alone from the standpoint of the recipient's self support, but from the point of view of the sort of men and women such a training will tend to produce. Herein lies the distinction between the modern apprentice system and an educational institution. The former has as an end the feeding of certain industries and the training of the individual economically only. The function of the latter is sociological. Not only must it consider the individual side but it must reckon with the results of individual reactions in character products; that is, in habits of thought and in standards of living and conduct.

It is true that the economic phase must come first in point of urgency, but in the last analysis it should be not regarded as of greatest importance. This is pre-eminently the case in institutions dealing with pupils whose home associations do not provide congenial soil for high ethical and cultural standards. If we cultivate—intentionally or otherwise—the commercial point of view only we should not be surprised if we reap a harvest of rank materialism.

Certainly we should, by a wise selection of trades and correlated cultural subjects, their manner of presentation and by the personnel of the instructors, endeavor to inculcate in the minds of the youth of the nation the professional in contradistinction to the commercial attitude toward their occupations. This means an appreciation of the work for its own sake, which shall incite to the attainment of the highest standard of execution. The best possible performance of any operation raises it to the plane of an art. Even shoveling sand or felling a tree involves the principles of balance, rhythm and harmony. A pupil who gains this point of view will begin to realize that "anything short of one's best is a deliverance which does not deliver," and to "make good," at least in effort, is essential if one is to earn his own respect or that of others. Such an attitude of mind is as valuable in making for efficiency as is the trade training itself, while its humanizing effect on the individual and the community can hardly be overestimated.

Accepting the foregoing as fundamentally correct, the selection of the subjects and trades to be included in the vocational school curriculum should be governed by certain conditions such as the following:

1. Preference should be given to those trades whose underlying principles are capable of wide application, for otherwise the pupil's chances for regular employment will be lessened by limiting the scope of his trained activities. The fact that a person is trained in a specific line makes him less likely to attempt to secure work in other occupations.

2. There should be a general and fairly regular demand for the output of the trade.

3. The trade should ensure a living wage to workers of average ability.

4. Trades which, either because of their intrinsic nature or of prevailing working conditions, are injurious to the workers, should be excluded.

5. No trade should be chosen which will be detrimental to the public interest.

For illustration, a trade or a profession, the creditable pursuit of which is beyond the ability of the average youth to be found in a school of this character, should be excluded. Moreover, no cultural subject which requires both native talent and specialized training should be presented from the

point of view of a profession. This is not a trade school nor, for that matter, a public school problem. In the nature of the case such institutions must be organized and conducted for those of average capacity. At the same time if the instruction be sufficiently fundamental it will serve as a stepping stone to the more talented, who should look to the higher institutions of specialized training when they are mature enough to profit by it. The failure to recognize this is detrimental to public interest.

6. The trades selected for girls should be those which will assist in home making in preference to those which have the opposite tendency.

As has been observed, human experience and ingenuity have yet to evolve a successful social system which does not regard the family as the social unit. The student of social conditions deploras the apparent present-day tendency away from domesticity on the part of women. The home has a strong advocate in fundamental human instincts, and homes undoubtedly will continue to be established in spite of a temporary trend in the opposite direction in the selection of occupations by girls. The character of these homes—a matter of vital importance to the commonwealth—depends upon the preparation, or the lack of it, for the duties and responsibilities involved. An economic or an educational system which lessens the capacity or creates a disinclination for family life is shortsighted in the extreme.

This brings us to the consideration of our original question, namely, what should be the purpose or scope of a course in drawing in a trade or vocational school for girls?

Accepting the condition mentioned above in No. 5 as reasonable, one is forced to conclude that the function of drawing is that of correlation. Professional designing in a trade school is impossible except in institutions which provide the eliminating process of an entrance examination in drawing which will establish beyond all doubt the artistic ability and mental qualifications of the applicant. Such an institution should present a specialized course assuring desirable standards of taste and judgment. To disregard this will flood the market with mediocre workers and inferior products and result in a lowering of the scale of compensation for the entire profession, as well as the public standards of taste. Why attempt to train designers if they are not to

be proficient? No decoration is preferable to unsatisfactory decoration or over elaboration, for to the untrained or poorly trained "design" means decoration only and does not include construction as it should. This applies to costume design. Granting the requisite ability as far as drawing is concerned, how many girls between the ages of fifteen and eighteen who take their training in trade schools have the knowledge and the discriminating judgment necessary in one who is to be a mentor of fashion, even in a small degree? The fact that there is a demand for such courses does not alter the case in the least.

From this discussion we may deduce the following regarding the relations of drawing to trade training:

1. *Trade efficiency.*

Training of eye and hand in accuracy and dexterity.
General knowledge of design principles and their application to the trade in which the pupil is specializing.

2. *Cultural training (esthetic).*

Appreciation of the beautiful which, in application, means to a great extent the knowledge of the "fitness of things."

NOTE—A content in accordance with these deductions and the manner of its presentation supply the ethical element.

The details of such a course of necessity must depend upon the peculiar features of each school, but the general principles would seem to be the same. The main problem is one of correlation, with a cultural tendency.

What has been said is not intended as a criticism of existing conditions. It is rather a statement of the problems of industrial training as they appear to one person who has been brought into direct contact with them and of the reasons which determined the manner of meeting such of these problems as came within her sphere of action.

The following series of lessons was developed to meet the requirements of a class of girls who were taking machine and hand sewing, dressmaking, millinery and embroidery as trade subjects. These students had little artistic ability as a rule, but their minds were alert and eager.

It is with the hope that this little manual may prove of assistance in a suggestive way to others who have similar problems that the writer presents it to her co-workers.

Introduction to Part I

THE nature of the work in this section being familiar to all teachers of drawing, the details of presentation are given only in order to indicate the points which will be of special value in Part II.

Its purpose is—first, to develop a working knowledge of design principles which shall serve as a guide for the selection, adaptation and composition of designs, both structural and decorative, for practical application in dressmaking, millinery, and for articles of personal and household use; second, to train the eye and hand in accuracy and dexterity.

The character of the design problems, the operations and methods of presentation are selected with these ends in view. For example, the use of the ruler, tracing and transferring of designs is advocated, where freehand drawing would be used in regular school work. This is desirable since it is necessary for the pupils to use these operations in their vocational work. Dictation, as a method of presentation, is employed, since it is valuable from the standpoint of class discipline, in unifying action, necessitating concentration and the following of verbal directions, eliminating useless movements and operations, thus saving time and energy, all of which makes for efficiency.

PART I

PLATE I

- a. *Envelope*—Portfolio (for unfinished work and materials).

Materials—Heavy manila paper, ruler, pencil, paste, scissors.

Method—Dictate as indicated by drawing. Cut on ———; fold on; fold A on B to; fold edges B-1 and B-2 over A and paste.

- b. Print the word PORTFOLIO.

Print the pupil's name, on practice paper.

- c. Print the above on the envelope.

PLATE II

- Plant form*—Silhouette.

Study of form and structural line.

Materials—Ink, brush, pencil, flower or leaf spray.

Method—Freehand drawing. Determine placing and main growth by two or three rapid, light pencil strokes. Illustrate on board. Proceed with brush and ink.

PLATE III

Plant Form—Light and dark.

Materials—Ink, brush, pencil, flower or leaf spray, shadow box.

Method—Freehand drawing, placing as above. If stem is drawn to lower edge of paper it gives the effect of continued growth. This point will prove useful later when distinguishing between the pictorial and the decorative uses of the flower form. Indicate dark in mass, light by broken outline, with brush and ink.

PLATE IV

Plant Form—Distinction of color differences in light and shade.

Materials—Colored crayons, flower specimen, shadow box.

Method—Freehand. Since it will generally be necessary to use a different piece of crayon to represent color in light and color in shadow, the pupil will be less likely to attempt to represent merely local color when she begins the use of water color, and will work more directly from the palette. The medium being more easily handled, it presents the problems of color manipulation gradually.

PLATE V

Plant Form—Natural color harmonies.

Materials—Water colors, flower specimen, shadow box, pencil.

Method—Either draw directly with brush or block in lightly with fine brush or pencil line. Work directly from palette, using water to wet the brush, not to mix colors in. Select color scheme from flower specimen, paint, cut and mount small blocks.

PLATE VI

a. Practice drawing different width lines, with brush and India ink.

b. Analysis of the measurements of the ruler, from 1" to $\frac{1}{16}$ ".

Materials—Pencil, paper, ruler, ink, brush.

Method—Dictation (see plate). Ink in the $\frac{1}{4}$ ", $\frac{3}{16}$ ", $\frac{1}{8}$ " spaces.

PROPORTION

Introduction to Plate VII

AT THIS stage it is well to introduce to the pupils the fundamental principles of design. The following experiments have proved successful in this connection. They also form an approach to the lesson illustrated on Plate VII.

All phases of art—music, dramatic expression, literature, dancing, architecture, as well as the plastic arts, *i.e.*, painting and sculpture in all their various forms—are based upon the same principles—balance, rhythm and harmony. Any work in any of these branches of art, judged from a technical standpoint, the standpoint of workmanship, is good or poor

PLATE I

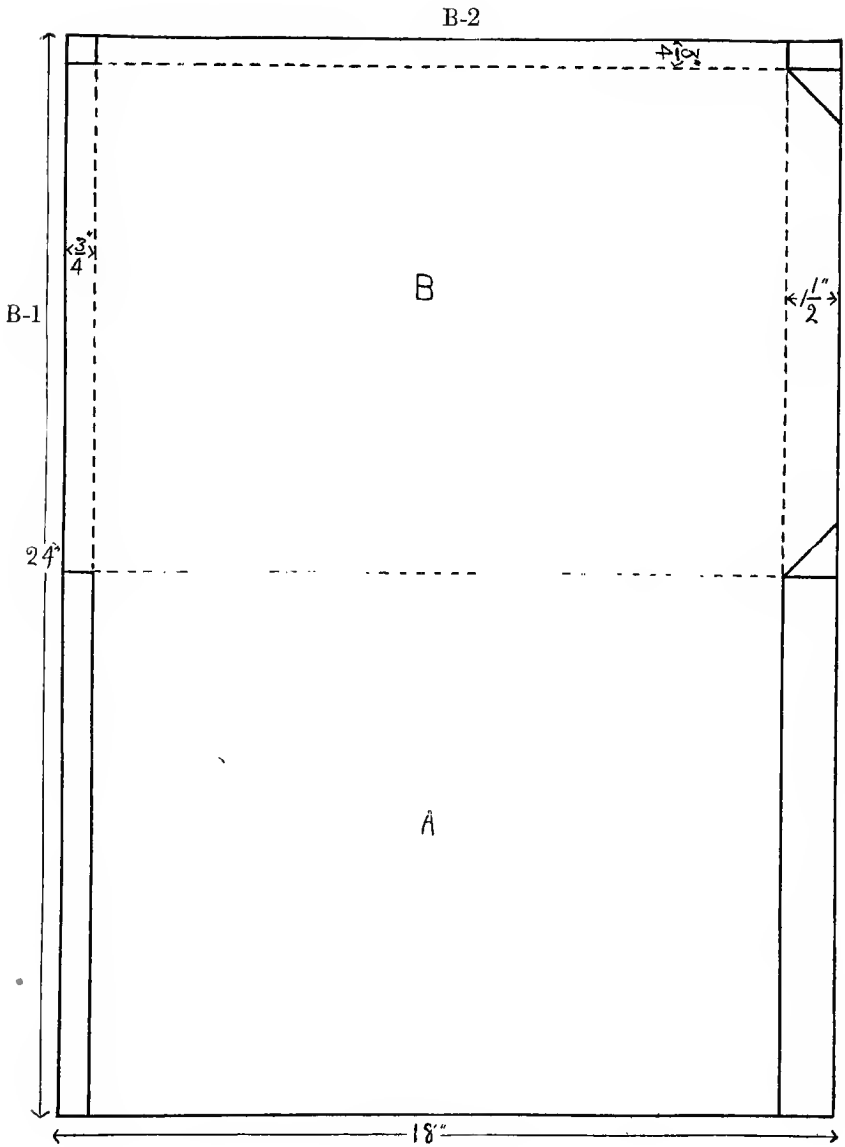


PLATE II



PLATE III



PLATE IV



N
A
M
E

PLATE V



very largely according as it meets or fails to meet the conditions imposed by these laws.

It is an interesting, also a simple matter, to show by experiment the inter-relation of the various forms of expression which appeal to our different senses—expression in terms of sight, of sound and of motion.

Illustration: Draw on the board with crayon heavy, horizontal lines 1" wide, 3' long and about $1\frac{1}{2}$ " apart. In the spaces between these draw vertical lines 1" wide and $1\frac{1}{4}$ " apart. This will give a very simple border, suggestive of beading. Now, tapping any hard substance with a pencil, translate this little pattern into terms of sound, by beating one stroke for every vertical line, with uniform intervals between the strokes. The pupils will appreciate the point immediately, and will be very eager to attempt to reverse the process and translate different sound groups into terms of sight. In order to obtain necessary balance, rhythm and harmony in all of the branches of art expression we must establish desirable proportional relations. Let us use the same diagram to illustrate this: No. 2. Draw on the board the following—horizontal lines as in first illustration, vertical lines 1" wide, with spaces between alternating $\frac{1}{2}$ " and $1\frac{1}{2}$ ", thus forming a grouped rather than a uniform sequence.

Have the pupils experiment by closing their eyes while the drawing is placed. Then note the effect on the eye, in looking at the board, as to which arrangement of line attracts first and holds the attention longest. Now illustrate each in terms of sound by rapping with a pencil on a hard surface, and then beating with the pencil on the hand very lightly, so that the rhythm or motion may be noted. The discovery will soon be made that in order to arouse the interest and especially to hold the attention it is necessary to have a variation of intervals, whether of space or of time; otherwise in the realm of sight or sound or of motion the arrangement becomes monotonous and we either fail to notice it, as is generally the case with the ticking of a clock, or else it wearies one. On the other hand, too great a variety of interval has an undesirable effect. It destroys the feeling of orderly arrangement and, scattering the attention, destroying the sense of unity, it wearies one. The mind searches for a meaning and, finding none, dismisses the matter if possible; otherwise it becomes a source of ner-

vous strain and irritation. Attempting to walk between two people who are pursuing different gaits is an example of the latter. Illustrate—too great variety of spacing.

From the foregoing we want to extract some significant terms, those which apply to all modes of orderly expression and which will be especially helpful to us, even in the elementary study of design. First balance, rhythm and harmony, and in order to gain these, proper proportion and relation of elements, *i.e.*, properly balanced unity with variety. We are now ready to proceed with the dictation of pattern given on Plate VII.

Show by tapping a bell with a pencil that the reverberations suggest a succession of curved lines—which give us a greater feeling of rhythm.

PLATE VII

Proportion.

Materials—Pencil, paper, ruler, brush, ink.

Method—Dictation. (Note that in preparing a design for ink the width of the ink line is indicated by two pencil lines.)

- a. Three arrangements of horizontal and vertical lines suggestive of beading.
- b. Practice ink line. Ink in above.
- c. Two original patterns by pupil.

PLATE VIII

- a. *Proportion*—Test of spacing, unity and variety.

Materials—Cutting and mounting paper, 6" x 9", ruler, scissors.

Method—Dictation.

Rule and cut 6" x 9" paper into three sections, 3" x 6".

Rule and cut 3" x 6" sections into strips as follows:

5 strips $\frac{1}{2}$ " x 3"

5 strips $\frac{1}{4}$ " x 3"

5 strips $\frac{3}{8}$ " x 3"

8 strips $\frac{1}{8}$ " x 3"

Place and mount strips in vertical groups.

- b. *Bias Folding.*

Materials—Paper, ruler, pencil.

Method—Dictation. If desired, squared paper may be used, but as accuracy of measurement is one of the aims, it is better to have the pupils rule both sides of paper 3" x 6" into $\frac{1}{4}$ " squares. Let these vertical and horizontal lines represent the warp and woof of any piece of woven cloth. The goods should be placed so that the warp threads run in a vertical direction. Fold back the wrong side of the goods on to the right side, so that the warp threads will be horizontal and the woof threads will be vertical.

PLATE VI

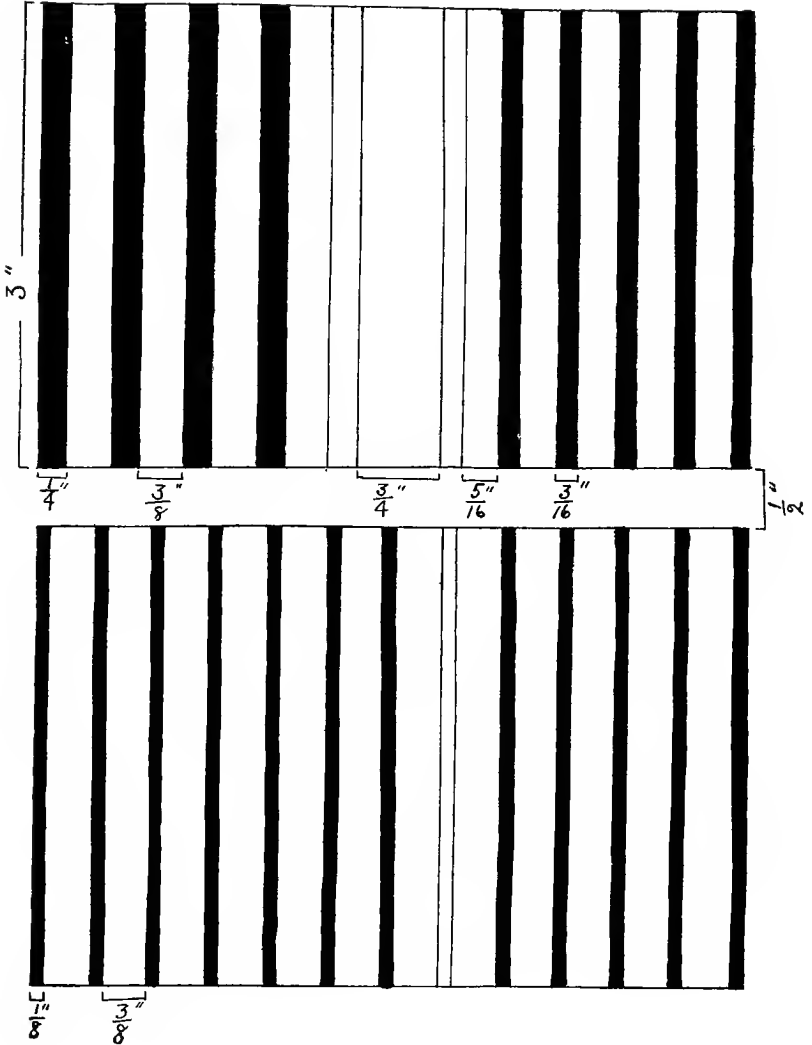


PLATE VII



PLATES IX-A and IX-B

Proportion—Variety and unity.

Folding—Illustrating spacing for tucks and hem.

Materials—Paper (light weight), pencil, ruler. Fold and tear (or cut) paper into four (4) strips, creasing paper horizontally. Dictate measurements for tucks and spaces between, placing dots on both long edges of strip of paper. Fold the first dot in each group down to the third dot in each group. Fold back $\frac{1}{4}$ " at bottom, then up at back the desired distance for hem. Mount. Two original patterns by pupils. This lesson is applied in the sewing class.

PLATE X

Proportion—Unity by means of variety of spacing. Arrangement of vertical and horizontal lines suggestive of striped and plaid materials.

Materials—1. Charcoal, practice paper. 2. Charcoal, paper, pencil, scissors, ruler, sponge erasers, charcoal fixative, paste.

Method—Original work.

1. Determine proportional spacings (line to line and line to spaces) for nine (9) straight line patterns—four stripes and five plaids.
2. Tone with charcoal a sheet of drawing paper. Spray and rule into nine (9) oblongs. (Show why an oblong is a more satisfactory rectangle than is a square—as it has greater variety as to proportional dimensions, so an oblong which divides into two oblongs is better than one which divides into two squares.

Draw one of the above patterns in each section of the toned paper. Spray (as each group of three is ready), trim and mount.

Preface to Plate XI

ACCURATE, quick work is necessary for efficiency in all manual occupation. Pupils need to become accustomed to abstract design as a guard against over elaboration of florid, conventional and naturalistic patterns. There is always a strong predilection for the latter unless the home environment has furnished training in good taste.

This lesson is utilized in the sewing class by enlarging design in free hand machine quilting of pads.

PLATE XI

Straight line structural basis for border designs.

Materials—Squared paper, ruler, pencil.

Method—Dictation (rule long lines only).

PLATE VIII

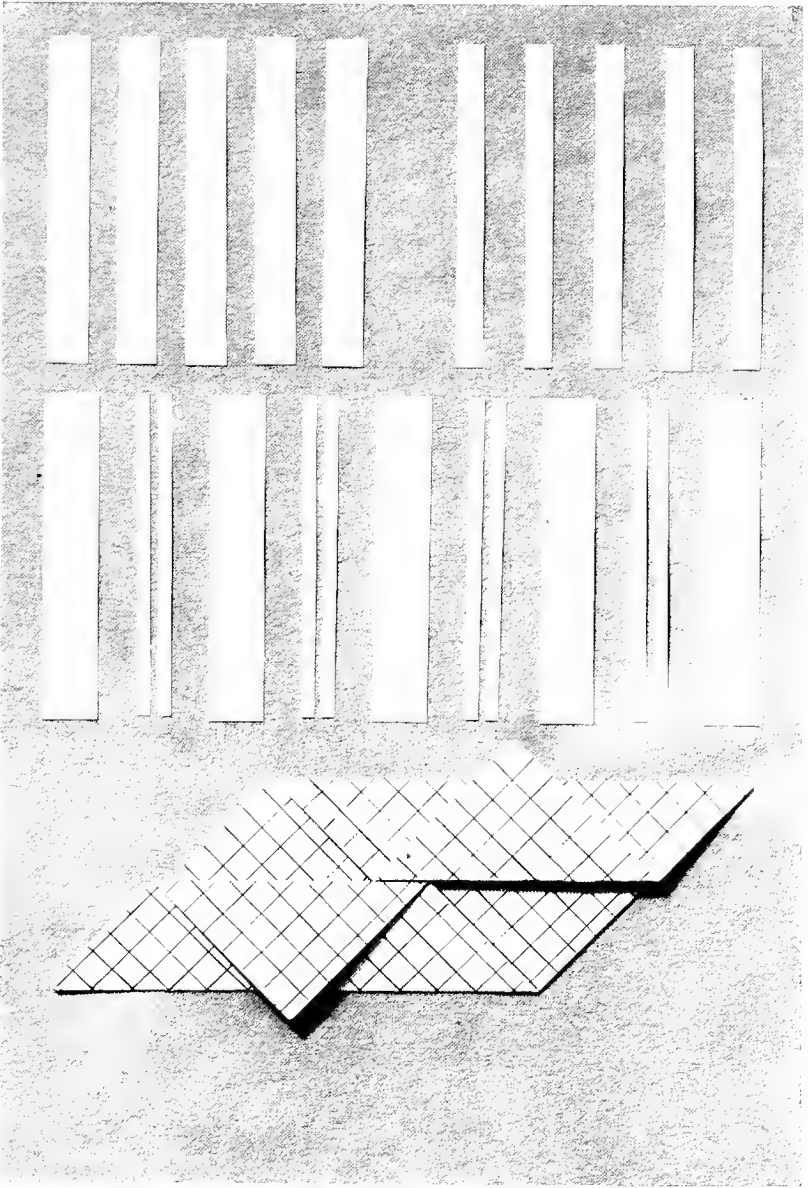


PLATE IX-A

a.

b.

b=a, folded according to
spaces indicated by dots.

PLATE IX-B

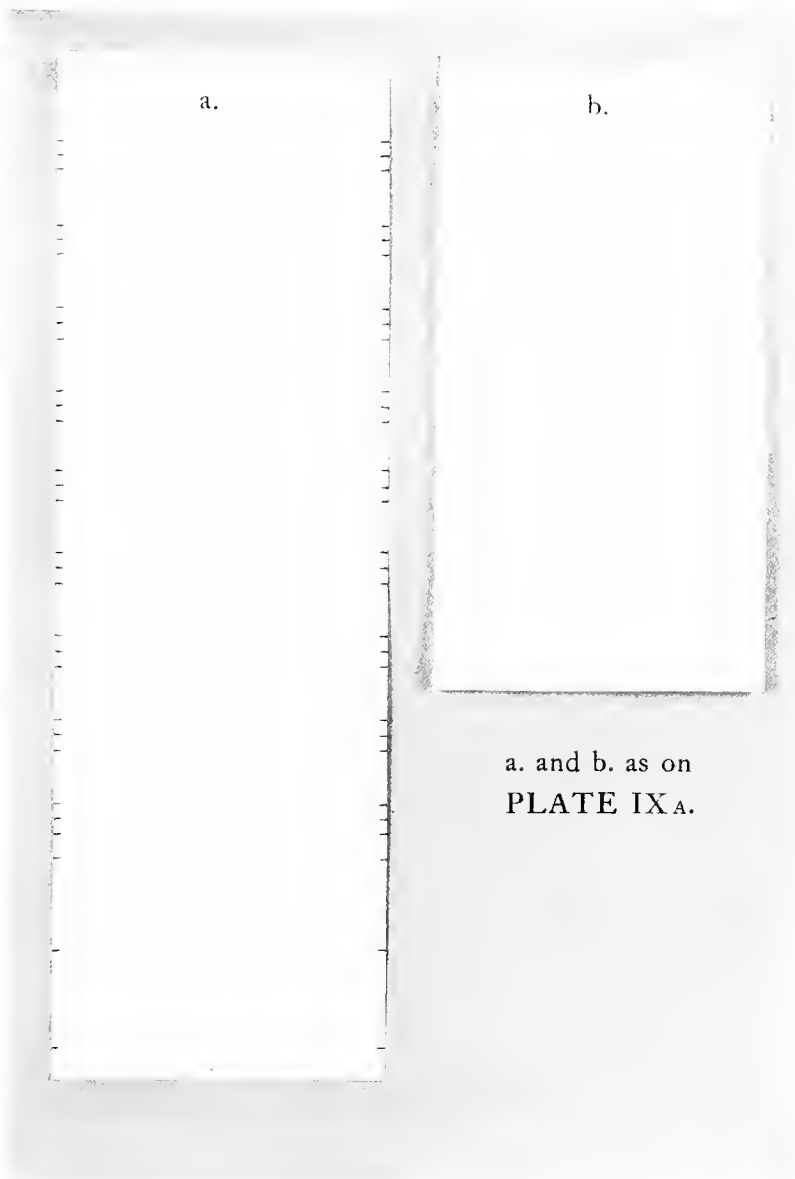


PLATE X

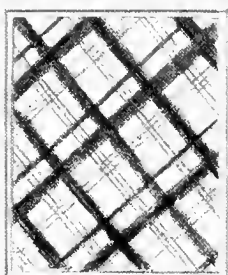
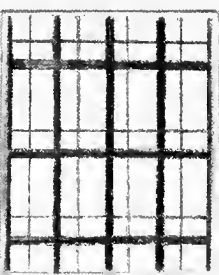
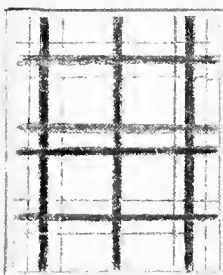
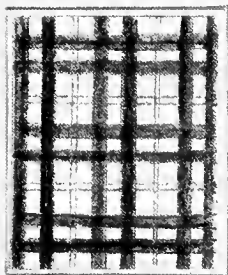
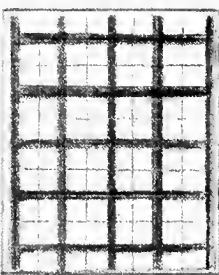
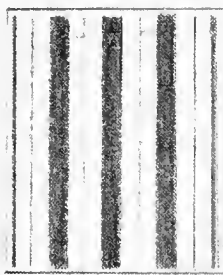
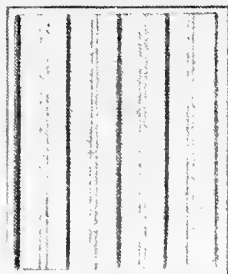
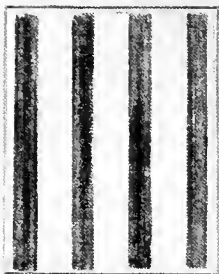


PLATE XI

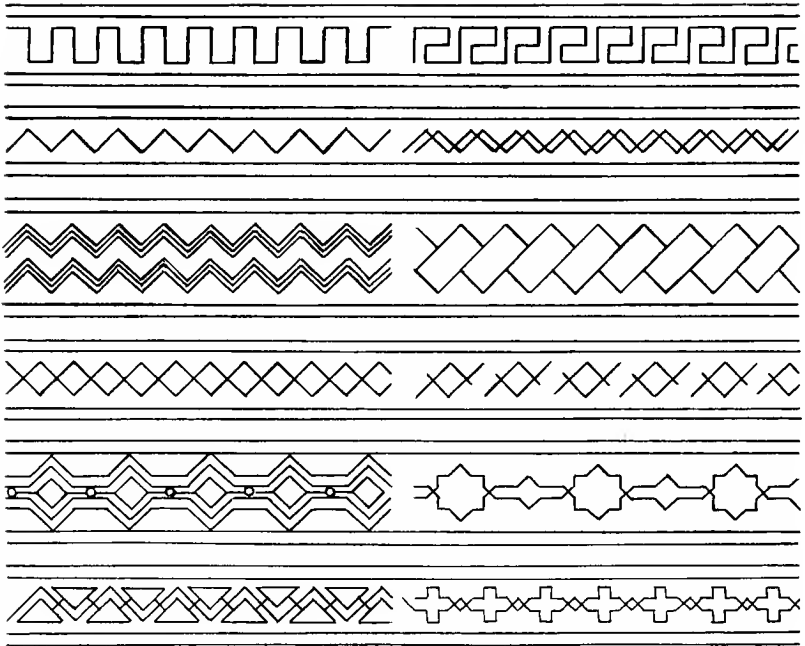


PLATE XII

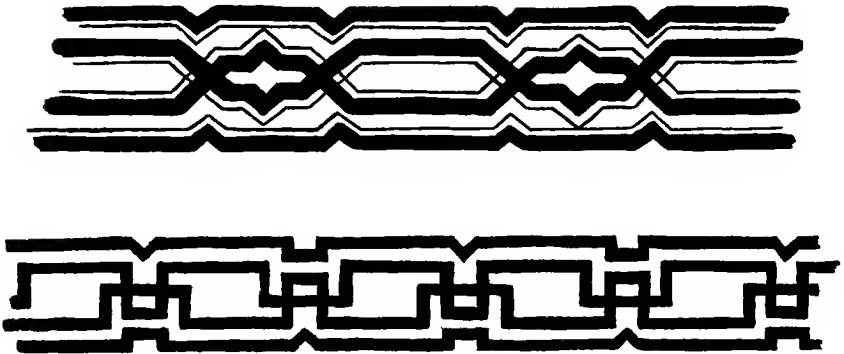


PLATE XII

Proportion—Unity by means of variety of $\left\{ \begin{array}{l} \text{shape} \\ \text{size} \end{array} \right.$
of *both* figures and spaces (background).

NOTE—One reason why it is so difficult to produce good naturalistic design is that the “spaces” are considered as “background” rather than as part of the design—in other words, we think “picture” rather than “pattern.”

Straight line for braiding. Repetition of figure. Must be continuous line. Original.

Material—1. Charcoal and practice paper. 2. Pencil, ink and brush. Checked paper, or, if desired, transfer charcoal pattern with impression paper. Ink in.

PLATE XIII

Proportion—Unity by means of variety of $\left\{ \begin{array}{l} \text{shape} \\ \text{size} \end{array} \right.$

Pattern for outline and cross stitch. Oblique effects may be gained by slipping one or two squares to right or left. Cross lines, representing threads, must be diagonal, *i.e.*, pass from corner to corner of every square crossed.

Materials—1. Pencil, drawing paper or checked paper. 2. Charcoal or pencil practice paper. 3. Pencil, pen, ink, squared paper, paste, scissors.

Method—Original design.

1. Draw pattern of article to be decorated with cross stitch.
2. Work out line plan.
3. Work out on checked paper with pencil, then go over with pen; if design requires, mount No. 3 on No. 1, showing placing.

PLATE XIV

Proportion—Straight line pattern for darned embroidery or weaving. Original design. Surface pattern.

Material—1. Charcoal, practice paper. 2. Squared paper, ink, brush.

PLATE XV

Geometrical Construction—For process of construction, not for analysis. Impresses the need for accuracy.

Materials—Paper, pencil, compass, ruler.

Method—Dictate placing of bases for all problems before beginning constructions. Construct each problem in turn on the board, while the children watch the process. As each diagram is completed, have the pupils try to visualize the process with their eyes closed. After a short interval of study in this way erase and have the pupils reproduce the diagram on paper on the given base already dictated as to dimensions and placing. This will answer for all but the most difficult of problems. These will have to be taken step by step.

PLATE XIII

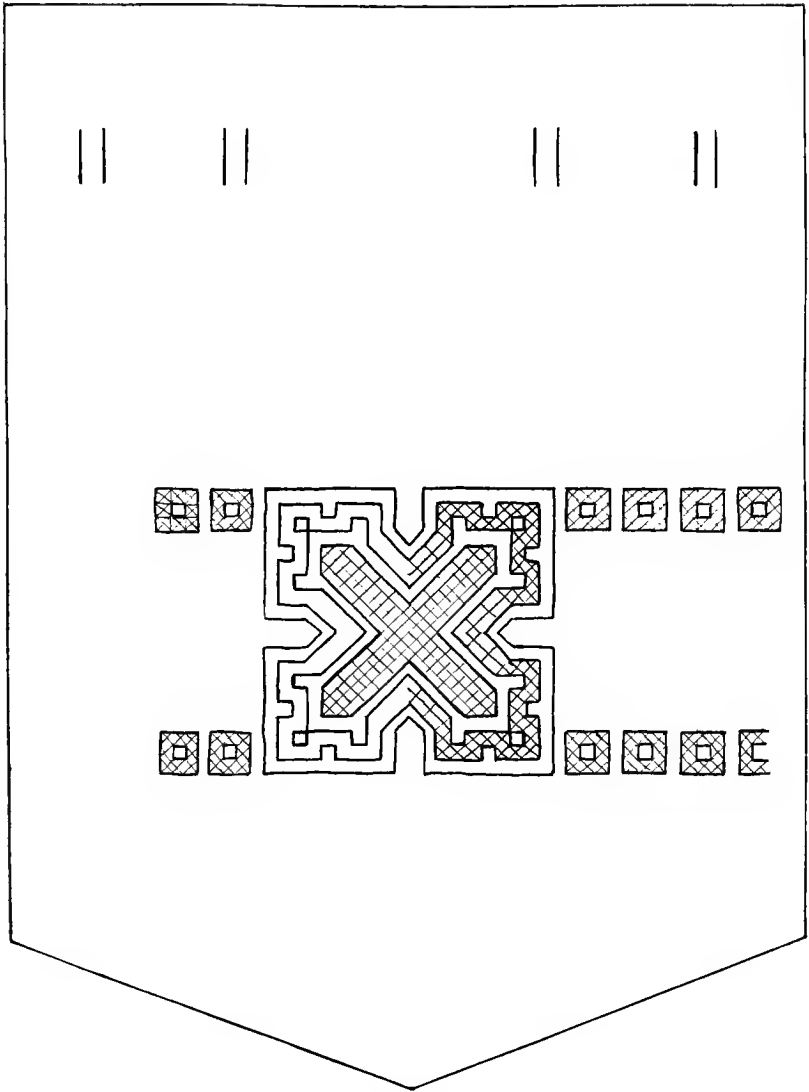


PLATE XIV

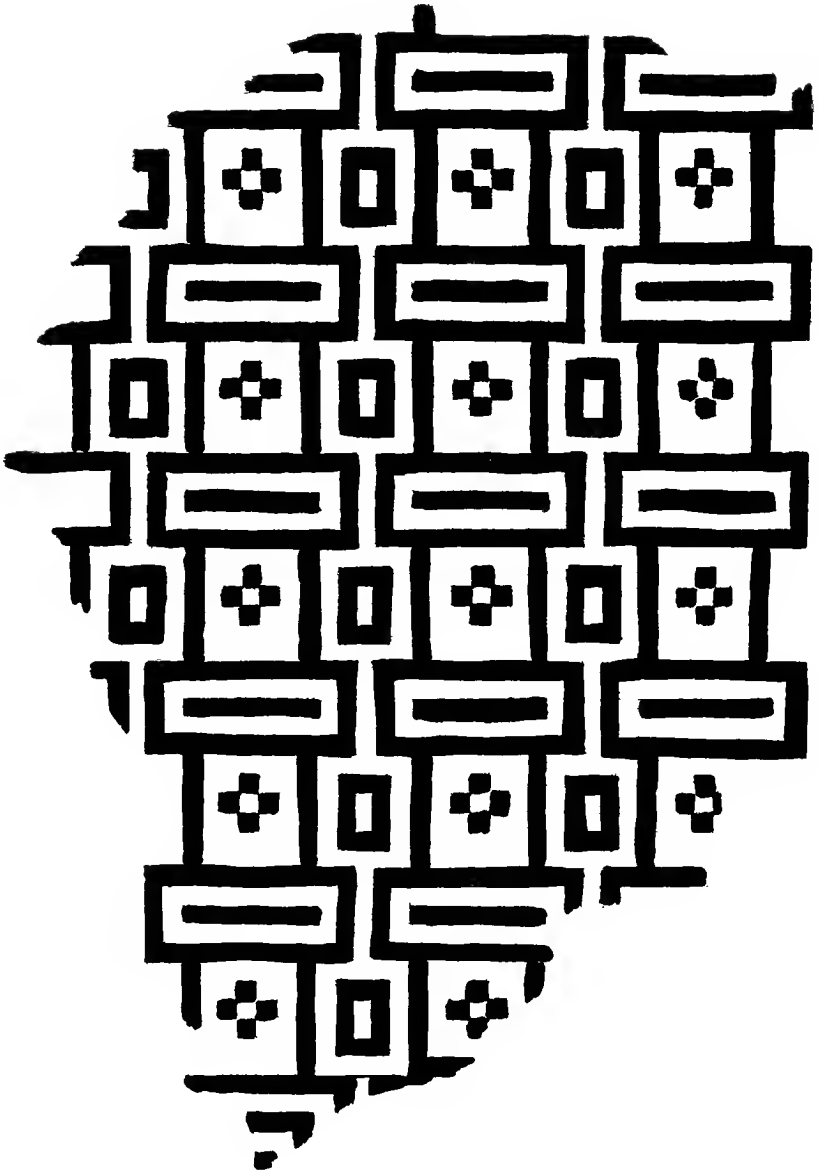
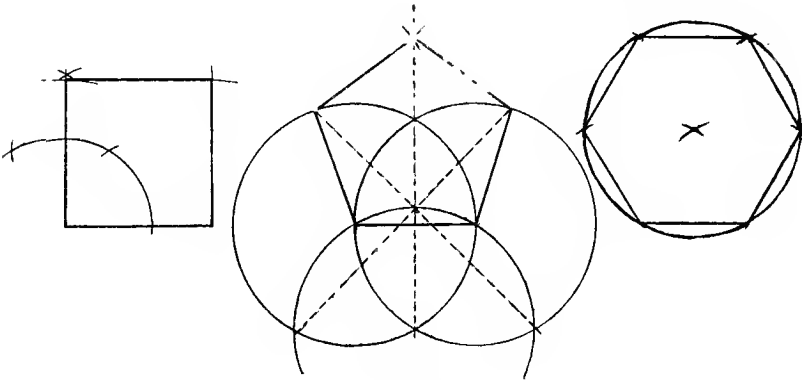
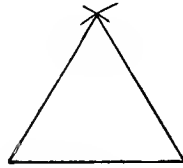
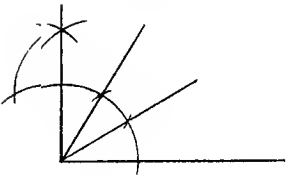
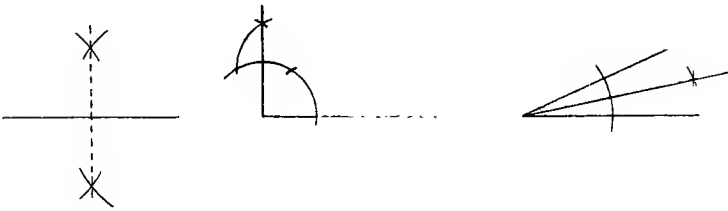
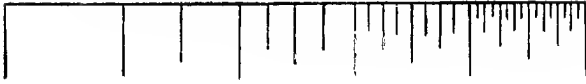


PLATE XV

GEOMETRICAL CONSTRUCTIONS



DICTATED

PLATE XVI

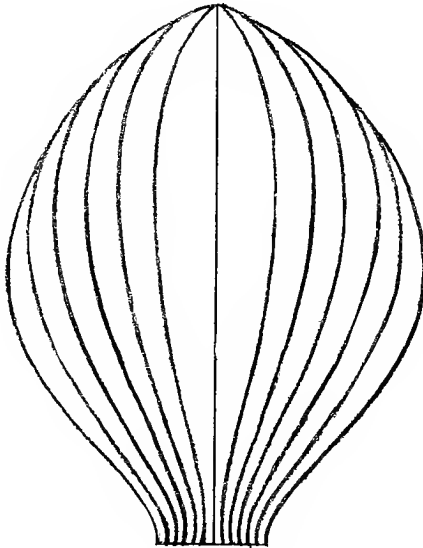
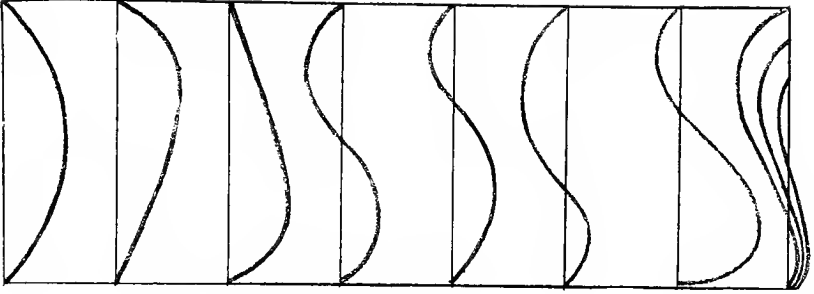


PLATE XVII

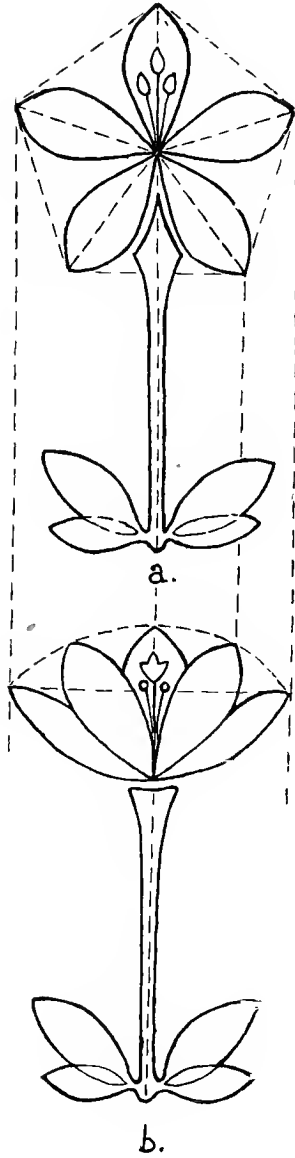


PLATE XVI

a. *Analysis of Curves.*

Generally speaking, a curve which is a section of an ellipse or an oval is more satisfactory than one which is part of a circle. It has greater variation in direction of line, just as from the standpoint of proportion an oblong is a more satisfactory rectangle than is a square. (This does not mean that the square and circle are never desirable in design; in fact, we shall see that because of their strong centralizing effect they may be very useful in a pattern where the variety is supplied by other elements.) The curve should be unbroken, there should be no point in the line which suggests an abrupt change of direction. Too great variety as to changing direction of line weakens the curve.

A straight line, joining two simple curves, is better than a complex curve.

Curves which merge into straight lines should do so without appreciable breaks as to direction.

b. *Inter-relation of Curves, i.e., harmony and rhythm of line.*

Actual or implied convergence or radiation.

Curves which merge before completion or are tangential.

Materials—Paper, ruler, pencil.

Method—Dictate placing. Illustrate on board and have pupils reproduce on paper.

PLATE XVII

a. *Conventional Flower Design*—based upon the pentagon (which the pupil should construct from memory, if possible).

Materials—Paper, pencil, ruler, compass.

Method—Dictate placing and dimensions. Draw on the board; have pupils reproduce on paper. After the construction of the pentagon the drawing should be freehand. Erase construction lines except vertical axis, carry this lightly to the bottom of the paper. Draw straight lines from all of the angles of the pentagon to its center. Proceed as in illustration. Note the balance of structure and the line harmony.

b. *Side view of the same.*

Materials and Method—Same.

On completion of both drawings designate the three types of design, viz., abstract, conventional and naturalistic.

The abstract and conventional forms are generally more satisfactory, as there is a wider range for their application. They are likely to be much better design than the naturalistic form, since they are simpler in idea; that is, they are developed from the definite standpoint of pattern, while with the naturalistic design the situation is further complicated by the problem of representation. It requires both ability and much experience to handle in a desirable manner the elements involved in such a case. Nine out of ten of the naturalistic designs found in shops are not successful.

PLATE XVIII

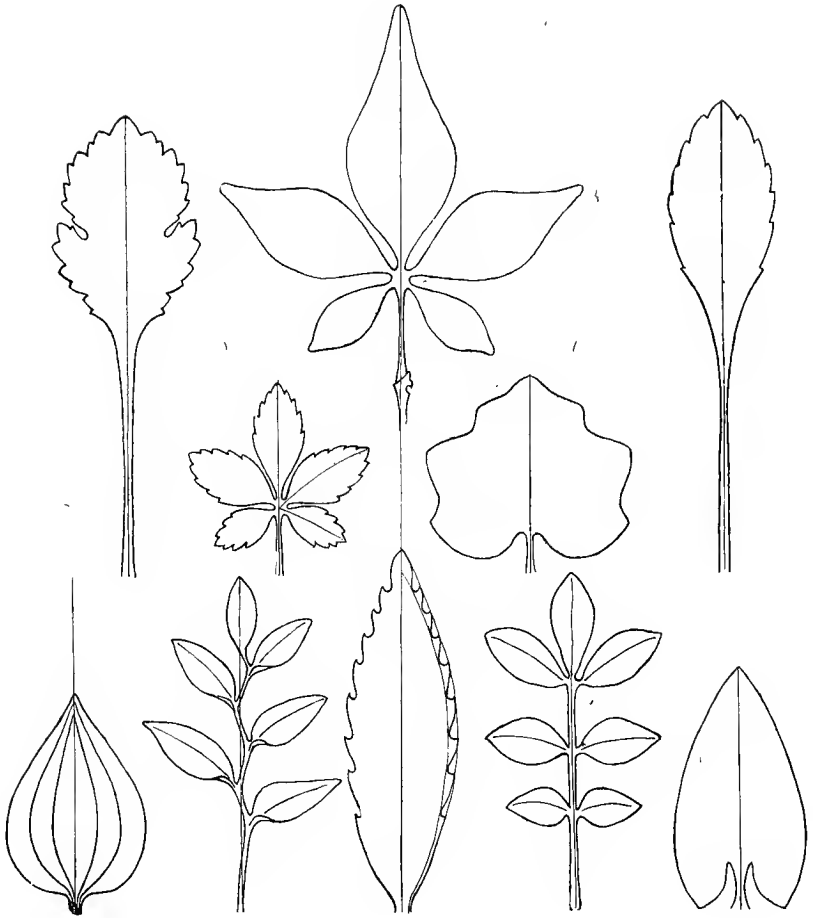


PLATE XVIII

Leaf Forms—Inter-relation of curves. Design motives.

Materials—Ruler, pencil, paper.

Method—Dictate size and placing. Draw on the board and have pupils reproduce on paper.

PLATE XIX

Conventionalized Bud Forms

Materials—Tracing paper, mounting sheet, pencil.

Method—Trace and mount drawings. In tracing make pencil strokes as long as possible. Either prepare drawings for pupils to trace or have them provide good examples for this purpose.

PLATE XX

Conventionalized Flower Form.

Materials—Tracing paper, transfer paper, pencil.

Method—Trace from drawings prepared by instructor or from other good drawings to which pupils have access. Transfer tracings to drawing paper.

Explain the processes of transferring a design to any desired surface; first, by means of placing impression paper with its graphite side against the surface upon which the design is to be transferred, with the pattern placed over this, tracing the outline of the design; second, by making an improvised impression paper of the tracing itself, by blackening its reverse side with a soft lead pencil and then proceeding as in the above case.

PLATE XXI

Directing Effect of Line.

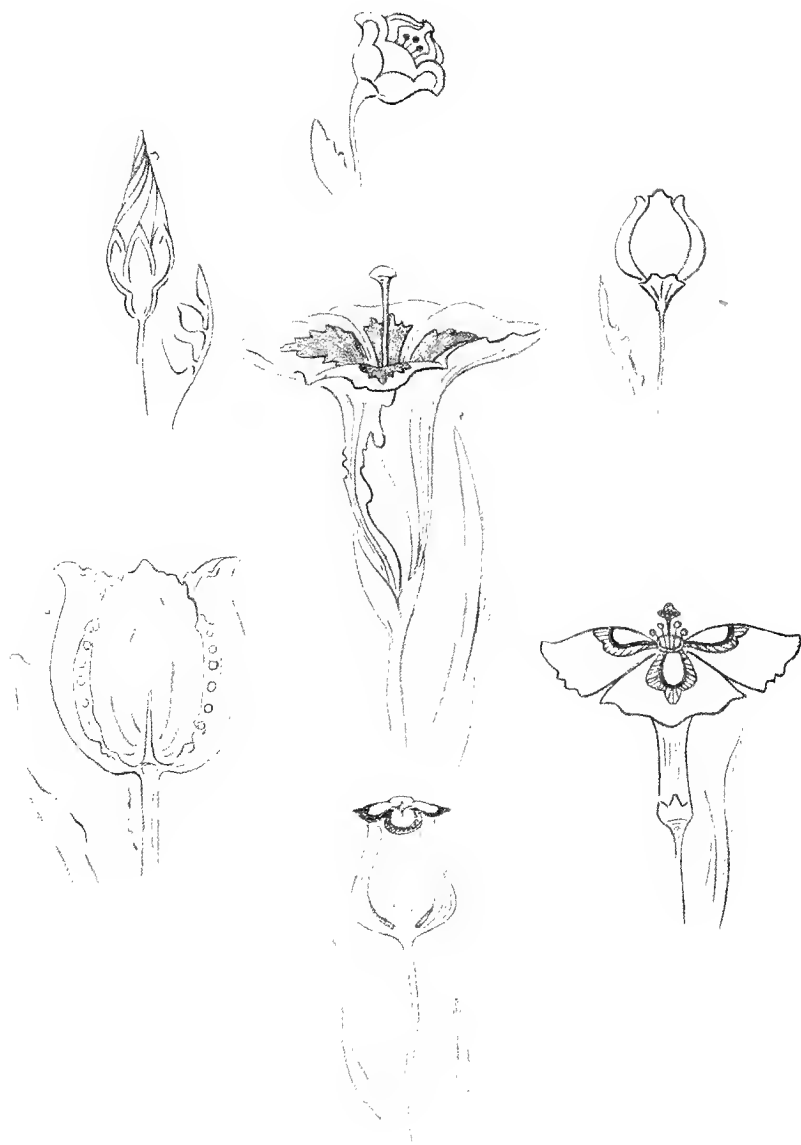
Materials—Pencil, paper, ruler. (Compass, if desired.)

Method—Before the class begins to draw, tell them that they are to do some experimenting in order to explain the lesson which is to follow. Have the pupils close their eyes, tell them that when the word is given they are to look at what has been drawn on the board and are to note carefully the motion of the eyeball. Draw a horizontal line about two feet long, allow them to experiment several times, closing and opening the eyes, until they are sure of the effect. Suppress opinions until a vertical and an oblique line have been tested in the same way, then call for conclusions. The following fact should be developed. The eyeball moves or the attention travels in the direction of the line.

Experimenting in the same manner, using the appropriate diagrams on the first line of Plate XXI, develop the following: Given an arrangement of converging lines, the attention tends to rest at the point of convergence, which means that converging lines have a unifying or centralizing effect.

Draw a circle on the board and experiment as before. The conclusion should be that a circle or a large segment of a circle has a unifying effect, since it makes one feel "center," as we have here an implied

PLATE XIX



convergence of radii. This is true, though not to so marked a degree, with an ellipse or ovoid. By way of illustrating the term "implied convergence," draw on the board an enlarged representation of a scollop to be embroidered. Show how this has a center "understood," or implied, which determines the direction of the stitches, so that if made long enough they would all meet at a common point.

a. Dictate the first line of diagrams to the class.

Every design to be satisfactory must produce a sense of unity. This is accomplished by having some dominating element, which is called the center of interest, where the attention is directed and tends to rest. The conclusions reached in connection with the first line of diagrams, showing the directing effect of lines, indicate some of the means at our disposal for gaining this "center of interest." Obviously it is wise to avoid a marked convergence of line and enclosing circular or square forms where they will detract from the center of interest.

b. With the dictation of the second line of diagrams the pupils will appreciate this developing of a unit, the center of interest of which is determined by the convergence of line, plus the centralizing force of the enclosing curved lines. Ask the pupils what other drawing they have made which is a definite illustration of this principle. (Conventional flower form, based upon the pentagon.)

c. Dictate the flower forms as given on the lower left-hand corner of Plate XXI, drawing successive steps on the board. Dictate the general placing of the flower form at the lower right-hand corner of Plate XXI. Draw on the board and have pupils reproduce.

Compare units from the standpoint of balance: No. 1 is an illustration of bi-symmetric balance, and No. 2 of distributed balance. Note the interrelation of curves, the harmony and rhythm of line. See if they feel the greater rhythmic effect of No. 2.

d. Reduce both these flower units to straight lines, placing well within the space between the two figures, and note that while we have as strong a feeling of balance and harmony, we have lost in rhythm. Original arrangements. This means variation of a given motive. Mention its counterpart in musical form—*i.e.*, variation of motif.

PLATE XXII

A Unit Developed Within a Circle. 1. Line. 2. Dark and light. 3. Three tones.

Centralization or unity gained by

Variety of form and size (proportion).

Harmony of line.

Convergence of line.

Contrast of tone, or degrees and amount of dark and light.

Circular form.

Materials—1. Pencil, paper, ruler, compass, ink, brush. 2. Pencil, paper, transfer paper, ink, brush. 3. Toned paper (charcoal), as 2.

Method—Original design.

a. Draw circle $3\frac{1}{2}$ " in diameter, divide into eight (8) equal parts (use compass). With these lines as a basis design a line pattern,

PLATE XX

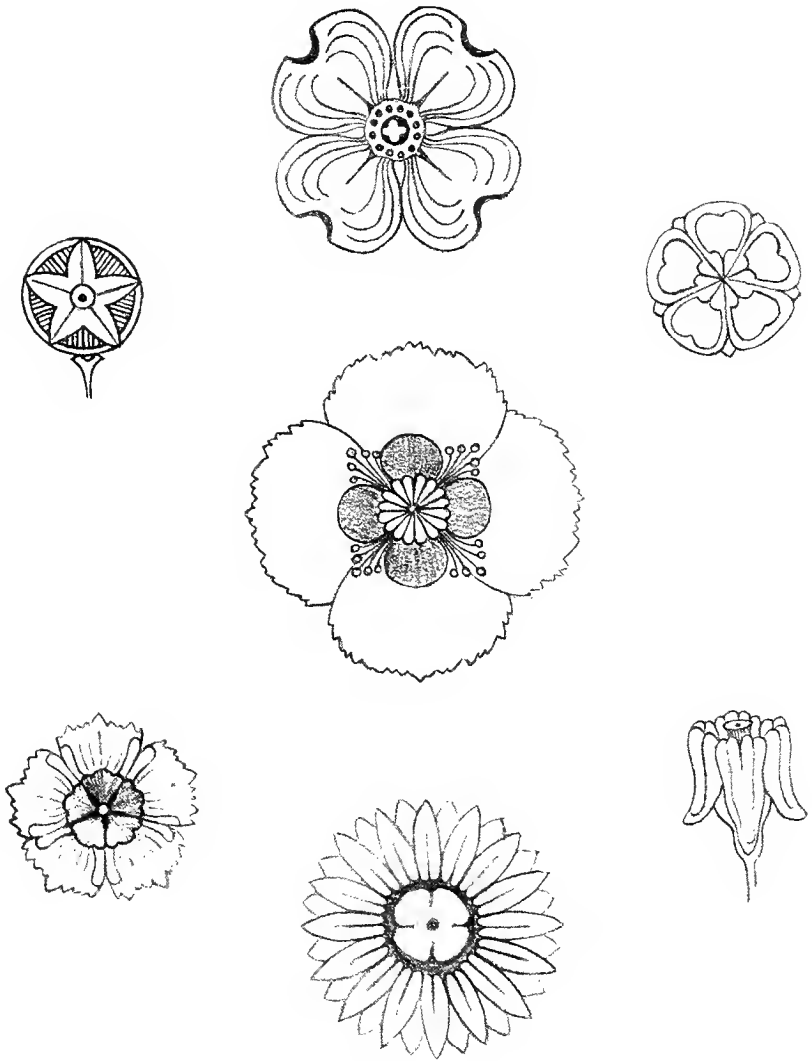


PLATE XXI

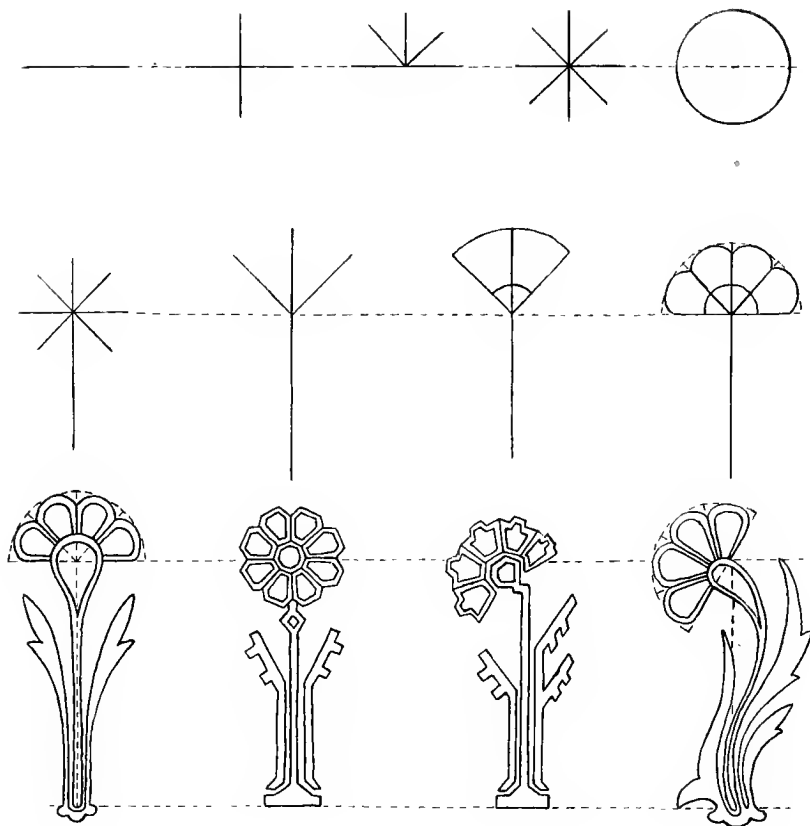


PLATE XXII



PLATE XXIII-A

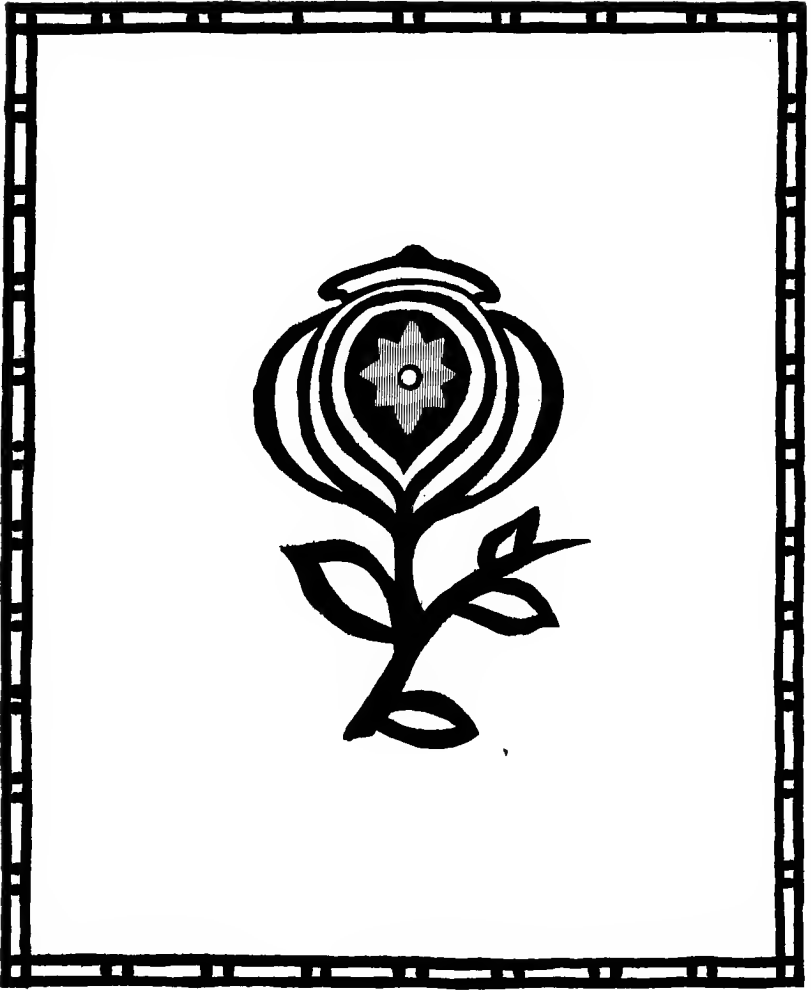
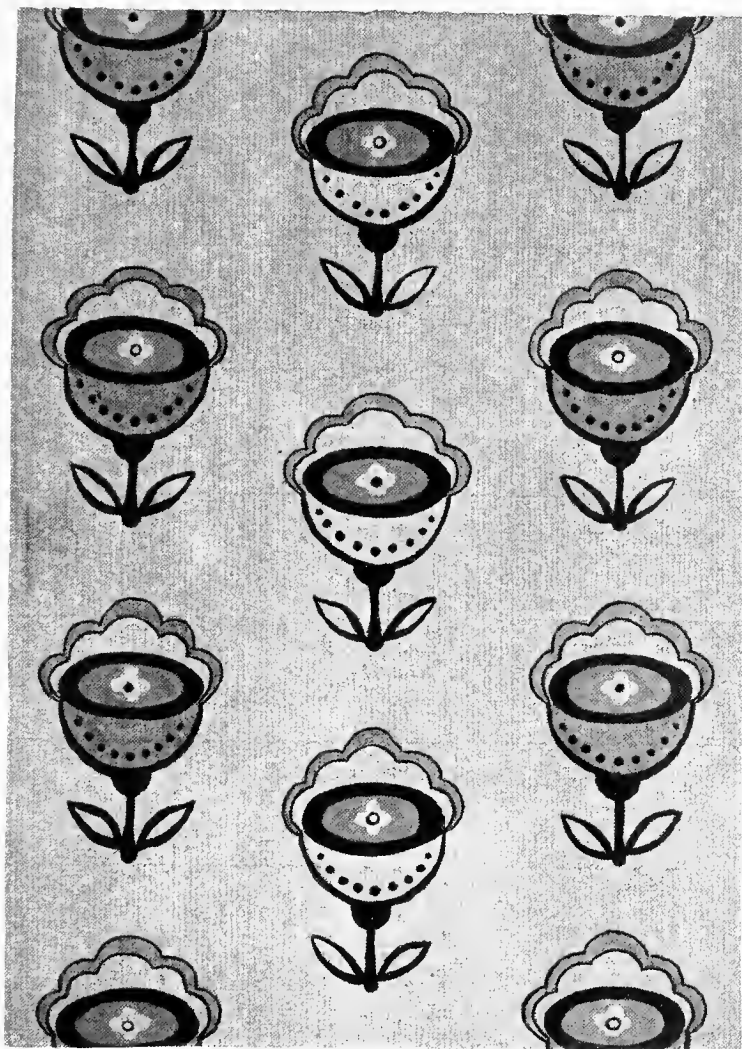


PLATE XXIII-B



which shall fill the space within the circle, and illustrate the principle of convergence of line.

The pattern may be developed abstractly, *i.e.*, from the sole standpoint of space division, or it may be conventional, with a motive suggested by former drawings of leaf, bud or flower.

- b. Sharp contrast of tone has a strong attracting effect. It must therefore be used to accentuate and not to detract from the center of interest.

Experiment with the second drawing with this in view. Avoid separating the different parts of the design, by producing the effect of one figure upon another. This is duality, not unity.

- c. Try three tones, using charcoal for the gray, still preserving the sense of unity by directing the interest toward the center and avoiding spotty effects. Using the same design, with the three different methods of finishing, shows the directing effect of each.

PLATE XXIII-A and XXIII-B.

A Free Unit.

a. Involving the foregoing principles.

b. Repeated if desired for a surface pattern.

Materials—1. Paper, charcoal. 2. Drawing paper (or charcoal paper), water colors, bristle brush. 3. Toned paper, ink, brush, water color.

Method—Original design. 1. Line, dark and light or tone. 2. Tone the paper with water color. 3. Finish with ink and one or two colors.

Contrast of color, brilliance of color have a strong attracting effect, and should be used to accentuate the center of interest. This should be borne in mind when completing the design on toned paper.

PLATE XXIV

Border for Belt.

Repetition of a unit. Curved line. Harmony and rhythm of form and line structure. Abstract motive or conventional flower unit.

1. Charcoal, trace pattern. 2. Tone paper with water color, transfer pattern. 3. Finish design with ink and one color.

PLATE XXV

Collar Designs.

Spacing—repetition of simple unit.

1. Standing collar. 2. Sailor collar.

Indicate the direction of stitches. If scollops are used, note that line of stitches in each scollop is an illustration of an implied convergence.

PLATE XXVI

Design for Jabot or Necktie.

PLATE XXVII

Embroidery Design for Waist.

Unity, line structure and proportion of elements.

PLATE XXIV



PLATE XXVIII

Copy or adapt, full size, some element of dress decoration from a costume.

PLATE XXIX

Color Chart.

Materials—Ruler, compass, pencil, paper, crayons, ink, brush.

Method—Dictate.

LESSON XXX

a. Analysis and Classification of Color Harmonies, according to Henry T. Bailey, with color chart as basis.

1. Dominant harmony—Different values of the same color.
2. Contrasted harmony—A positive color combined with black, white, silver, gold or a neutral.
3. Complementary harmony—Colors which are opposite one another on the chart (or which complete the range of primary colors in combination.)
4. Analogous harmony—Colors which are adjacent in chart, or different hues of the same color.
5. Perfected harmony—An analogous harmony combined with the complement of its dominant or key color.
6. Complex harmony—Combination of any two of the above classes.

Very little is given as to the theory of color. This classification is intended, not as a scientific analysis, but as a practical guide for color combination.

b. Blends.

Begin with the wash of any color, drop other colors in successively as desired, blending as one proceeds.

NOTE—Following this, dye some article—a feather or a cluster of flowers, according to one of the above blends. Gasolene and oil paint may be used successfully for this, applied with sponge or brush.

LESSON XXXI

Mixing paints (water colors) to match samples of colored materials. Mount.

PLATE XXV

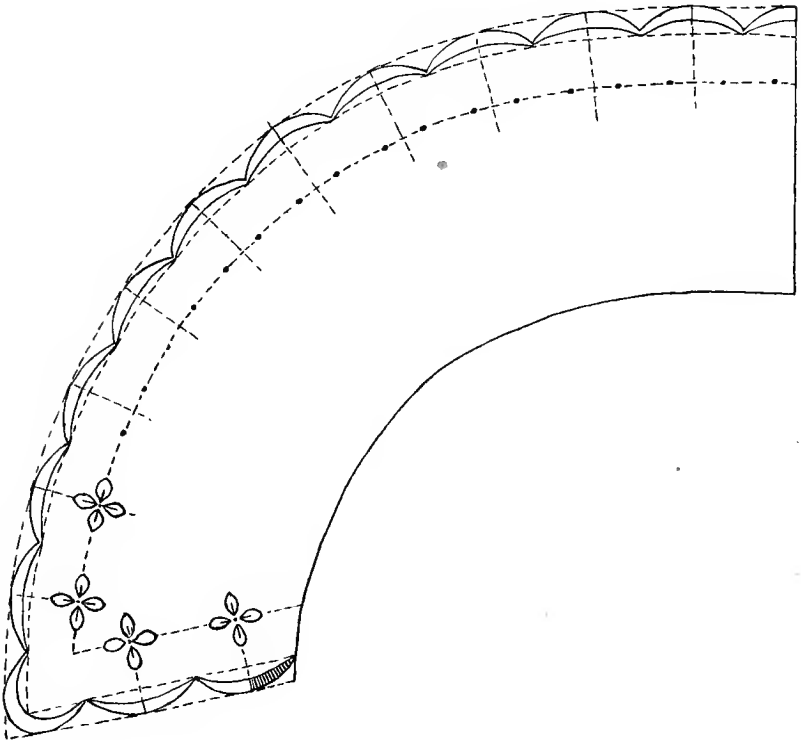
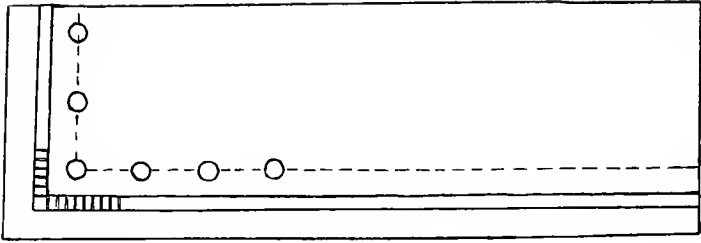


PLATE XXVI

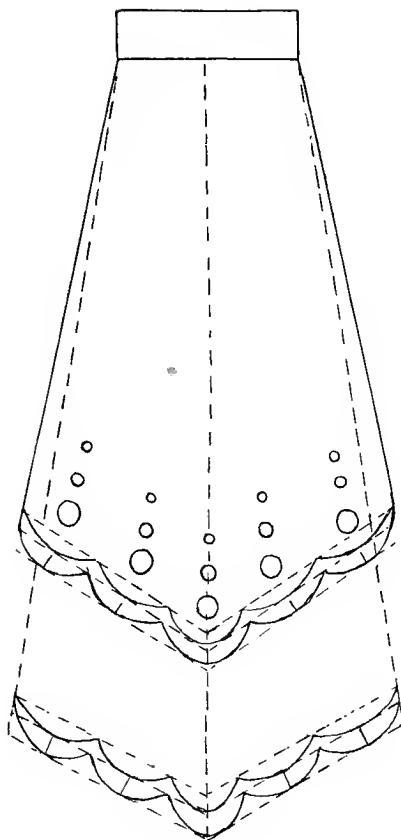


PLATE XXVII



PLATE XXVIII

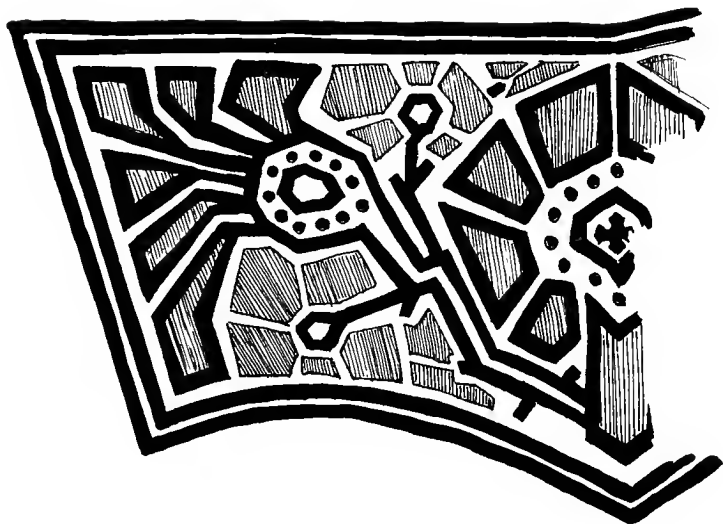
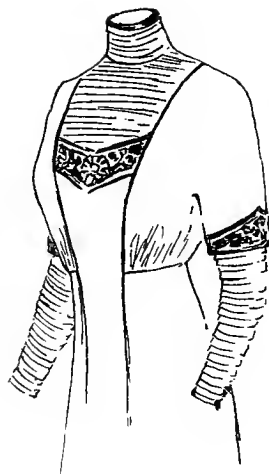


PLATE XXIX

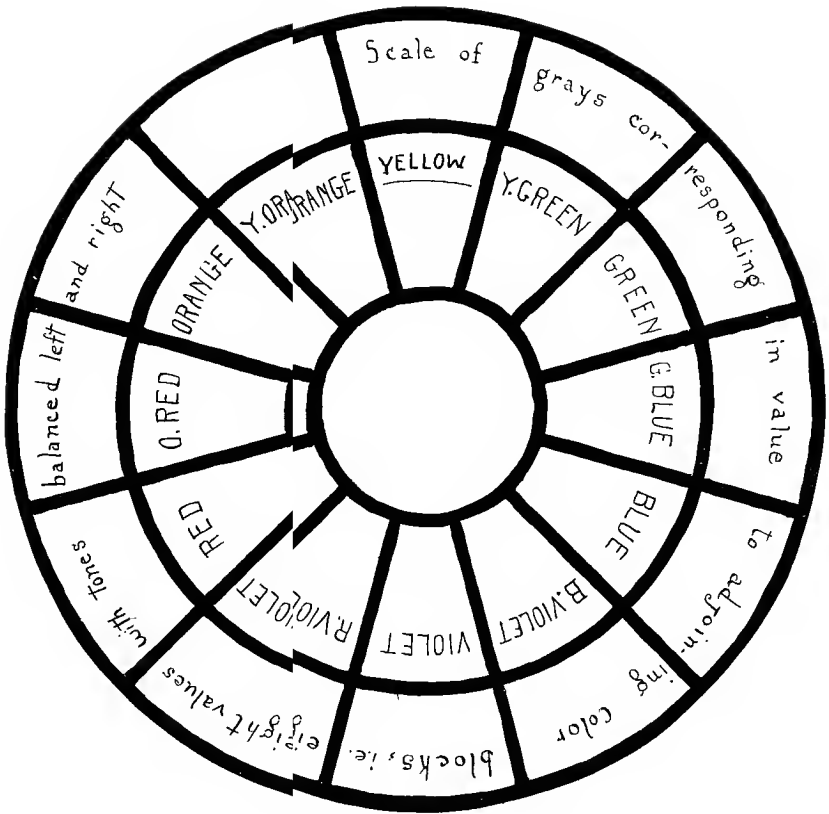
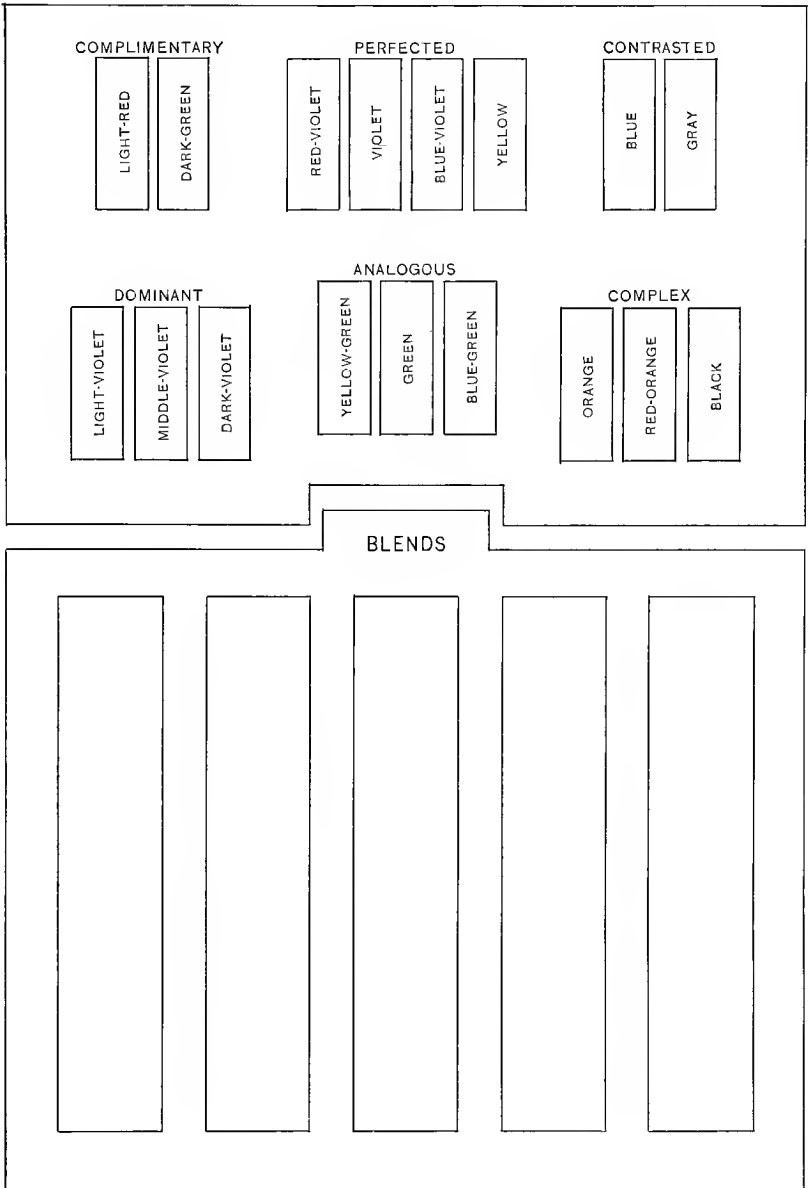


PLATE XXX



PART II

Application of Design Principles to Dress

WHY place so much stress upon the subject of dress in its design relations? If the problem would settle itself automatically, in its economical, ethical and esthetic relations to life, without over emphasis in any of these directions, we might be content to allow the whole question to rest in the realm of the intuitions. If we fondly imagine this to be the situation we have but to take a trip down Fifth Avenue and across Fourteenth Street, New York, or the corresponding thoroughfares of any city or town, examine a few fashion sheets and advertisements, take a little journey through the shops, observe with unbiased mind, and our disillusionment would be complete to the verge of dismay and disgust.

Then consider the proportion of the average person's income which is spent on clothes. It is evident that the American public needs to be educated as to the economic, the ethical and the esthetic value of dress, in order that the whole subject may take its proper place; that is, that one may know the requirements of her figure and the demands of different occasions, and that her wardrobe may be planned within the limits of a reasonable expenditure of thought, time and money.

This calls for knowledge of the design principles governing apparel, which provide a standard for judging all styles which are submitted to us by the manufacturers and the costume designers. At present we are the victims of the last-named agents, as well as of our own vanity and sheep-like tendencies to follow the styles. Our desire for individuality demonstrates itself largely in exaggerations rather than in modification and adaptation.

In trade schools we have an excellent opportunity to develop better standards of taste, since we have to deal with those who are to be both the professional producers and the most impressionable and imitative part of the purchasing public. This is not intended as an exhaustive or dogmatic exposition of this subject. Rather, it is suggestive in purpose. The essential thing is that in this manner of presentation the pupils will be led to think of the question from some other standpoint than that of a blind following

of the styles of the moment. By the forming of habits of observation and analysis in this direction, the result is bound to be beneficial, both individually and collectively.

Since the amount of work accomplished during each lesson period will differ according to the age and ability of the pupils, the subject matter will not be presented as a series of distinct lessons, but will be divided according to the successive steps or natural subject problems. The numbering of plates is arranged according to the sequence in which the problems or drawings are to be given to the pupils, with the exception of Plate XIV-B, which is intended for the teacher's use only.

The outline of all the drawings is traced from a model. This is necessary as the studies, whose value depends upon comparison, must be based upon figures exactly the same size, in order that the deductions may be correct. This makes it possible also for the least artistically endowed to procure passable results, as far as the drawing is concerned. This is imperative, if a serious attitude toward the work is to be gained, through the stimulating and retaining of their interest. It enables all to acquire the full benefits of the course, since the main object is to cultivate a better standard of judgment and taste with regard to the whole subject of dress, by presenting the principles underlying the problem, and not primarily to produce drawings suitable for publication in a fashion magazine. However, the pupils who draw well are not hampered as, in the matter of execution, they may carry the drawings, except those which are merely diagrams, as far as they are able.

1. This section on costume (dresses and hats inclusive) may prove helpful in connection with ordinary high school drawing, combined with figure sketching with pupils posed in historic and national costumes. If we refer for our study of design principle in architecture to ancient and medieval examples, why should we not do so with costume, since the problems to be solved are essentially the same?

2. In grammar schools, as here given.

3. Settlement classes, as here given, with the addition of outfit requirements for:

a. Baby

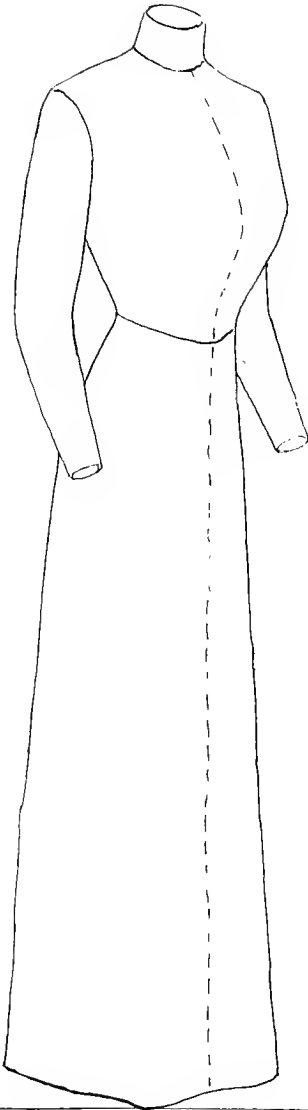
b. Child 2 to 5 years

c. Girl 6 to 12 years

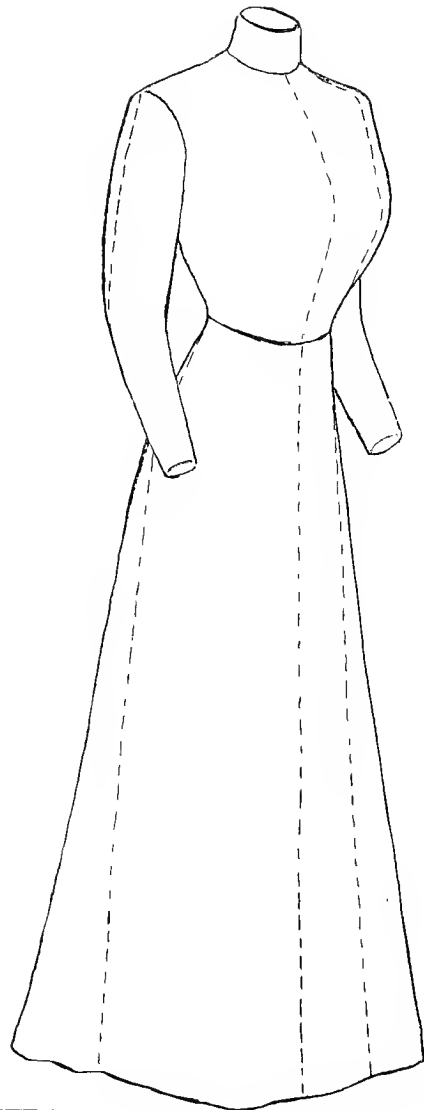
d. Girl 13 to 16 years

considering materials, quantity, quality, price, durability.

PLATE I



1.



2.

4. Trade or vocational schools in connection with dress-making and millinery courses.

5. Technical high schools in connection with costume design courses; the manual might be suggestive, carried out of course without the various props in the way of execution.

General Suggestions

Model figures 7" or 8" tall should be prepared for each pupil, either by herself or by the teacher. These may be drawn by the teacher and cut out, or a figure from a fashion plate may be selected and mounted on heavy paper.

1. A full front view figure.
2. A three-quarters front view figure.

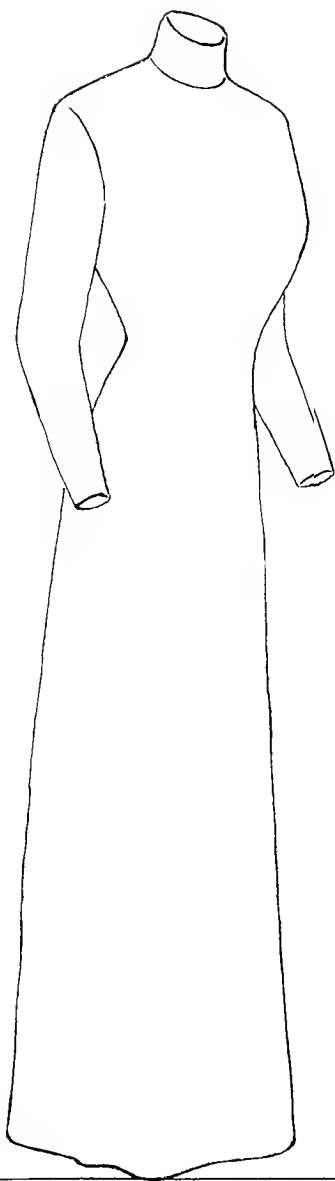
Since we are studying dress and not figure drawing, it would be wise to eliminate head, hands and feet. We will then avoid many horrors, for who, with the outline of the head present, could resist the temptation to make faces. All scarecrow effects should be guarded against by selecting figures with as little action as possible.

A light horizontal line, called the base line, should be drawn near the bottom of the sheet, as a guide for placing, whenever the full length figures are to be used. The lowest point in the bottom line of the skirt should touch this base, when placed for tracing. It is much easier to judge as to the effect of constructive lines if the figures are placed on the same level.

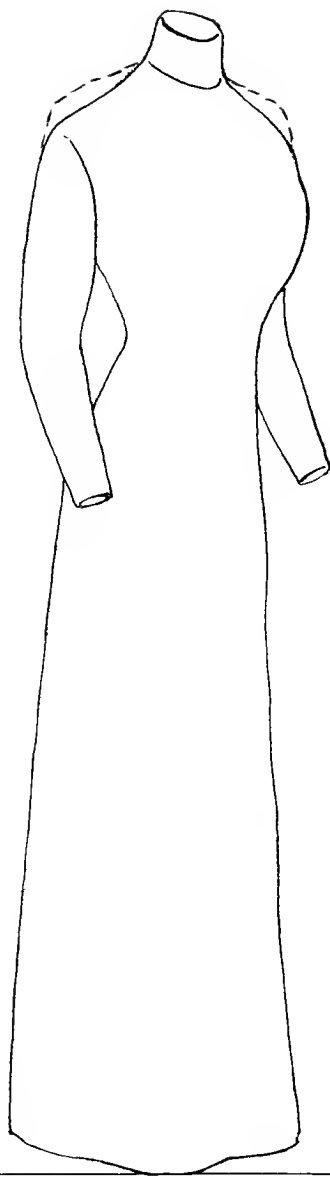
On beginning each successive study, draw the base of the collar, the bust line and the waist line for all the figures. Note that the base of the neck is higher at the back than at the front, also the waist line is higher at its center back than at the front, so that the lowest point of both collar and belt will be the center of the front.

Draw the center front line from the top of the collar to the bottom of the skirt. Demonstrate by standing before the class that in the full front view this appears to be a straight line; then, by turning, show that with the three-quarters view it is no longer so, but slants obliquely straight from the base of the neck to a little above the bust, and then curves to the waist. Also note that the distance

PLATE II



3.



4.

left and right from the center front on the waist line is not equal, as it is in the front view. This facilitates the drawing and should be done in every case. The constructive lines may be erased later if desired.

In finishing the outline of sleeves and bust show by demonstration that in the front view the side lines of the waist extend over the sleeves from shoulder to belt, while in the three-quarters view the near sleeve shows over the body and the chest line conceals the upper part of the far sleeve. Much time will be saved and many curious Egyptianesque effects will be avoided if the drawing of these particulars are conquered at the beginning of the work; but if one be allowed an Hibernianism, even so these directions will require frequent repetition.

A short preliminary talk with the class will develop the fact, after a little angling, that the pupils have discovered that some of their own dresses make them look short or tall, stout or thin. This will furnish the desired opening for the statement that the direction and extent of lines in a dress, both as to the way it is cut (constructive line) and the way it is trimmed (decorative line) affect the apparent proportions of the figure. Since some of them may become dressmakers and all are likely to have to make or select dresses for themselves and other people, they should be glad to know the causes which produce these effects. They would then be able to decide what styles are appropriate for people of different figures.

Study of Line

Structural and Decorative

Problems of Appropriate Line for Individual Figures

PRESENTATION—PLATE I

Draw base line.

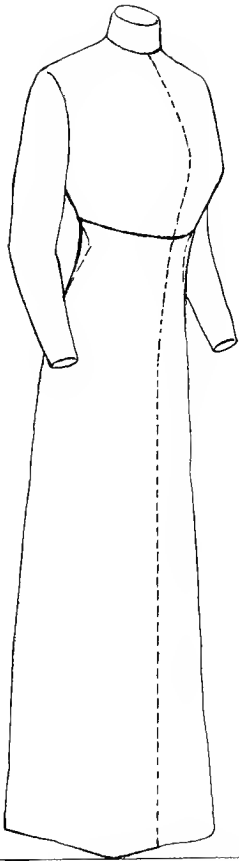
Make two light pencil tracings, using the three-quarter view figure placed with the bottom of the skirt touching the horizontal line.

Draw the construction lines on both figures, as given under general directions. Broaden No. 2 at the shoulders, bust, waist, hips and the flare of the skirt.

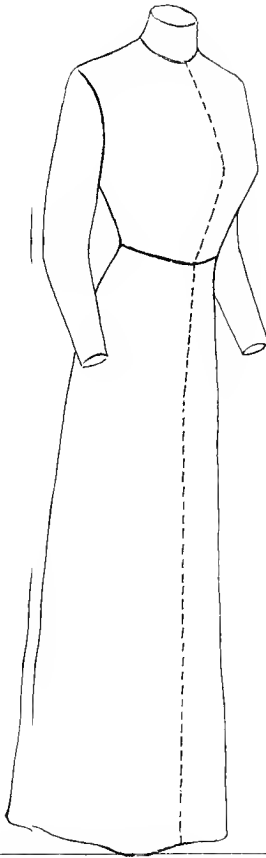
Wherever the original lines interfere with the desired effects they should be erased. Ink outlines as in Plate I.

Have pupils contrast the two figures and after the discussion the results should be dictated in the form of notes to be filed with the drawings.

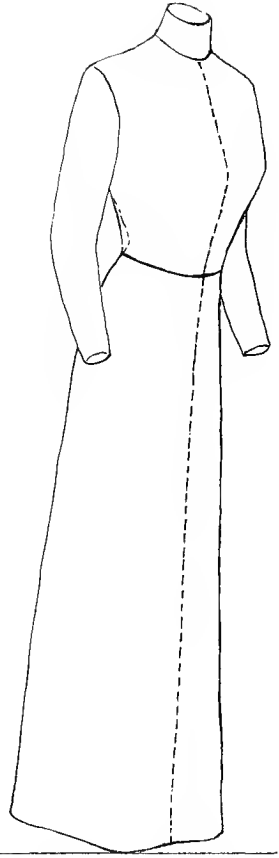
PLATE III



5.



6.



7.

NOTES ON DRESS

Section 1

Effects of Line on Apparent Proportions or Problems of Appropriate Line for Individual Figures

Figs. 1 and 2. PUPIL'S NOTE-BOOK—PLATE I

Other things being equal, a stout person appears shorter than one who is slender but of the same height. Generally a slender person will appear to better advantage in a loose blouse or a waist having a little fullness than will a stout person.

Short or stout people should avoid sleeves which are very full at the shoulders and skirts which have a decided flare.

As a skirt which is very narrow at the bottom accentuates the size of the trunk and hips, stout people should avoid such lines.

A tall, slender person can wear a wide skirt; one which is very narrow will make her look thin. No skirt should be narrow enough at the bottom to appear restricted, as this interferes with the natural, graceful line in which the skirt should fall and is also liable to hamper free motion. It is exceedingly ugly, as well as very inconvenient and uncomfortable.

PRESENTATION—PLATE II

Draw base line. Trace two three-quarter view figures. Draw construction lines.

1. Normal figure. 2. Lower the shoulders at the top of the arm $\frac{3}{16}$ ". Contrast the figures and tabulate the results as follows:

Figs. 3 and 4. PUPIL'S NOTE-BOOK—PLATE II

Other things being equal, a person who has square shoulders appears taller than one who has sloping shoulders.

Notice the term "square" in contradistinction to "broad."

A person who has sloping shoulders should have some horizontal lines rather high across the chest, as tucks or plaits (vertical), extending over the sleeve a trifle.

Care should be taken that the shoulder seams do not droop over the arms, but they should be as long as possible without producing this effect. (The shoulders should be "carried" as square as possible.)

PRESENTATION—PLATE III

Draw base line and trace three three-quarter-view figures.

1. Raise the waist line about $\frac{1}{4}$ ". Carry the outline up from the hips in a slight curve, which suggests but does not touch the figure at the waist.

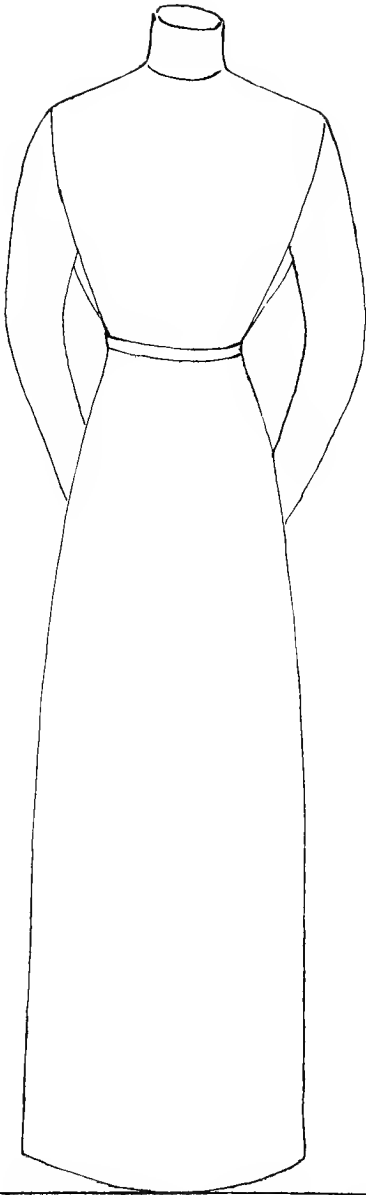
NOTE—A small, rapidly drawn sketch on the blackboard will be a great help here, as in many other instances.

2. Normal figure with waist line indicated.

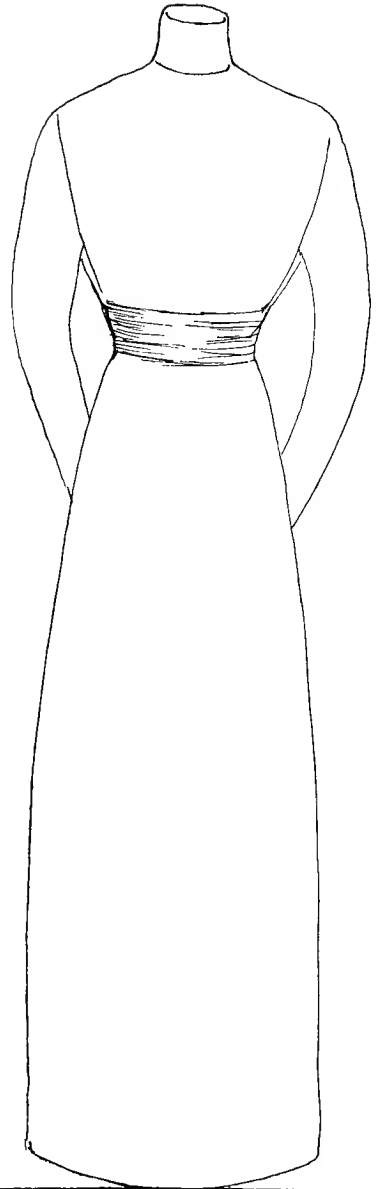
3. Lower the waist line about $\frac{3}{16}$ ". Carry the outline from under the near arm to the waist line.

Contrast the three drawings and note conclusions. Allow the pupils to do their own thinking. It is helpful to have them close their eyes, while

PLATE IV



8.



9

being told what to look for, that is, effect on height, etc., and then note the immediate impression upon opening the eyes.

PUPIL'S NOTE-BOOK—PLATE III

Other things being equal, the higher the waist line the greater the apparent height.

Fig. 5. May be worn by a short, slender person or one of medium figure. A tall person, unless she be both slender and very long waisted, should avoid high waist effects.

Fig. 6. May be worn by any one but very stout people.

Fig. 7. Suitable for short-waisted people.

PRESENTATION—PLATE IV

Draw base line. Trace two front view figures. Draw construction lines. Draw belt $\frac{1}{8}$ " wide, Fig. 1. Draw belt $\frac{1}{2}$ " wide, Fig. 2.

PUPIL'S NOTE-BOOK—PLATE IV

Fig. 8. Waist appears smaller and longer.

Fig. 9. Waist appears broader and shorter.

Fig. 8 is a useful arrangement adaptable to almost all figures.

Fig. 9 is undesirable for short people, for stout people or those who have waists which are large in proportion to other dimensions.

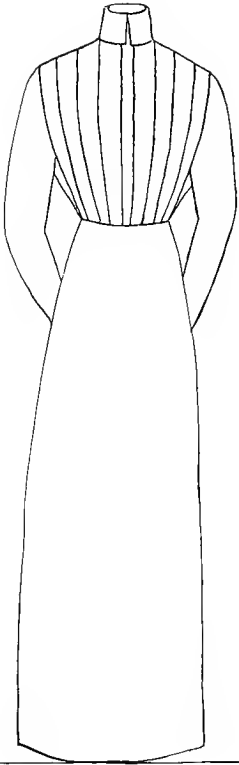
NOTE—As soon as liberty is given to the pupils to "design" a dress, they will attempt to draw in one costume all the "pretty" effects they can think of—the sum total of what has been to them the unattainable in dress. It is rather pathetic occasionally. While dictating the details of the drawing is more direct, it is sometimes wise to allow the pupils to attempt original work, to stimulate interest, even if it require a repetition of the lesson. The way out of the difficulty is simple. The pupils are satisfied after one wild flight, with the explanation that we are not now trying to draw costumes which we would wish to wear, but that these first studies are merely diagrams, which are intended to show us how to correct faults and to emphasize the desirable lines of the figure. Later they will be able to draw the actual costumes. By the time this stage is reached the pupils will have become so accustomed to seeing the figures plain that the majority of them are content with simple decorations.

PRESENTATION—PLATE V

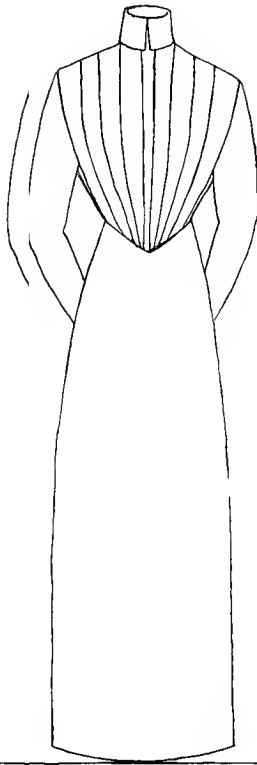
Place the paper vertically. Outline three front-view figures.

Design two shirt waists with vertical tucks, alike except: 1. Fullness is gathered or plaited straight from the shoulders or bust into a round belt. 2. The fullness is gathered or plaited in converging lines into a "V" or "French" belt. 3. "V" combined with panel front. This is an application of the principle of centralizing effect of converging lines.

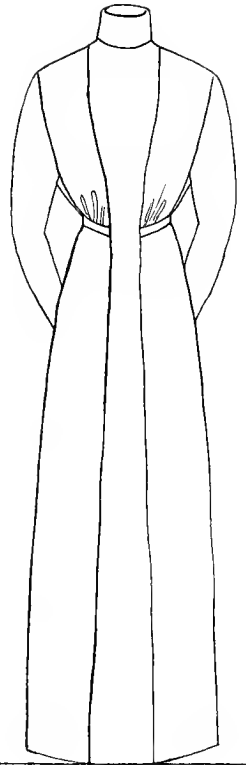
PLATE V



10



11.



12.

PLATE VI

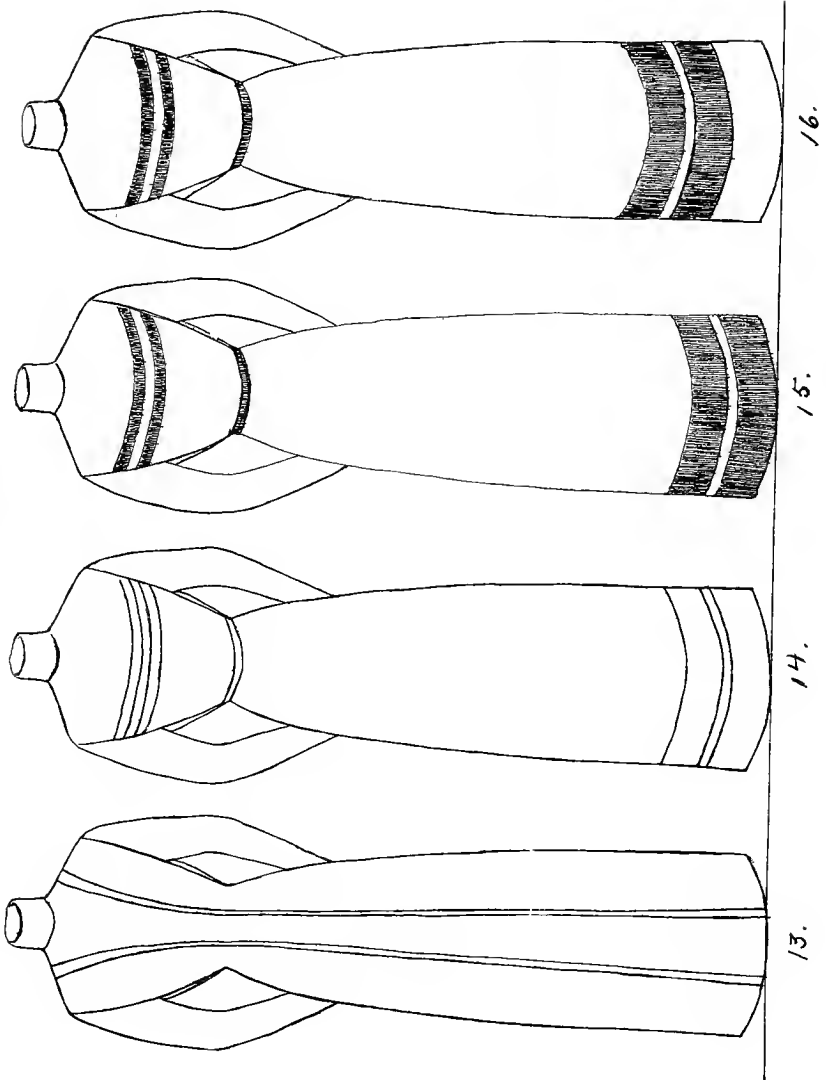
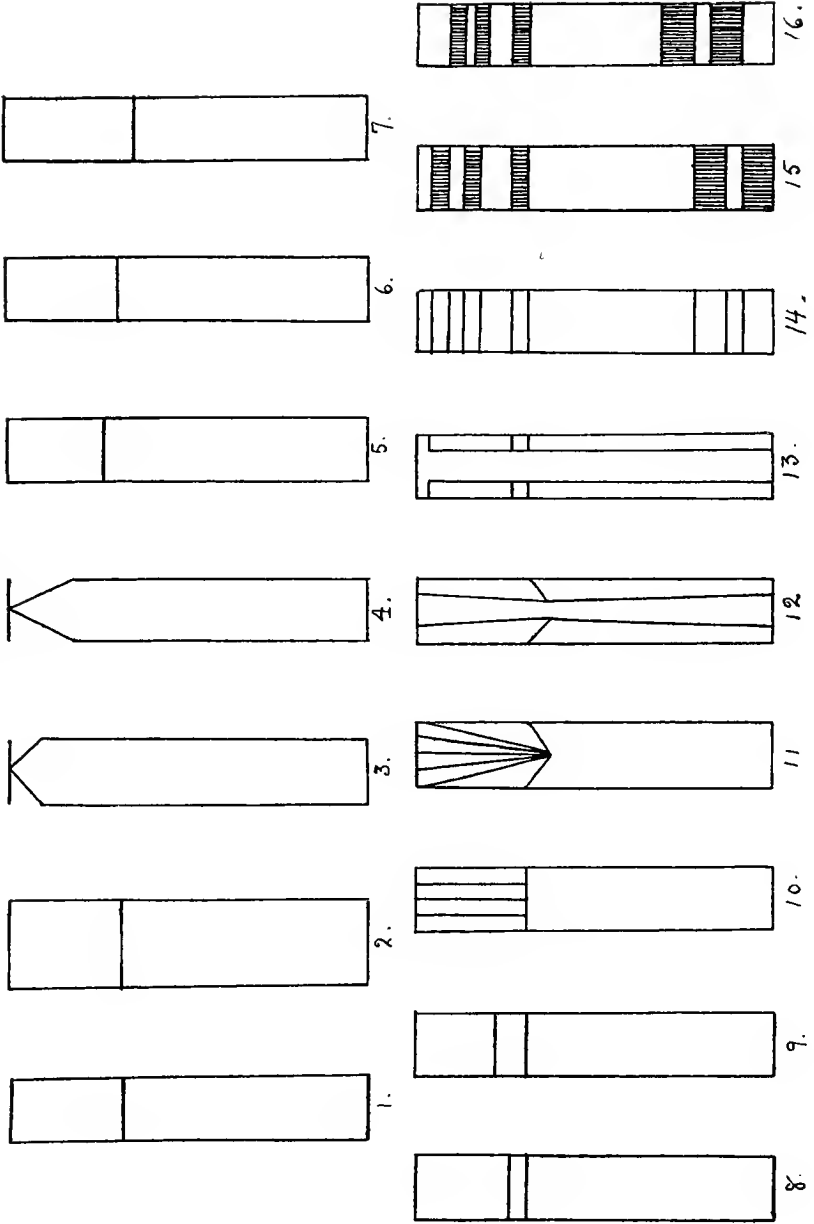


PLATE VII



CONCLUSIONS

- a. A round belt with straight lines from the shoulder makes the waist look larger than the "V" belt, with converging lines from the shoulder, since in the first case,
Fig. 10. One feels a horizontal measurement.
Fig. 11. The attention is attracted to a single point.
Fig. 10 appears shorter waisted, since actual vertical measurement is less.
- b. The entire figure in Fig. 10 looks a trifle taller than Fig. 11, since the greatest vertical length—that of the skirt—is greater.
(N.B. —The shorter the waist effect the taller the person appears.)
This is not so marked from side view, as we lose some of the centralizing effect of the converging lines and are inclined to think "length of skirt" from the side belt down rather than center front down.

PUPIL'S NOTE-BOOK—PLATE V

Figs. 10, 11 and 12.

- a. Lines converging at waist make the waist look smaller.
b. A "French" belt, if the "V" be deep, makes a figure look shorter than will a round belt (not girdle).
c. A round belt (not girdle) makes a person's waist look larger than a "V" belt.
d. Fullness of waist gathered straight into belt requires broad shoulders and small waist. Slender people who are short or of medium height with the above characteristics may wear this arrangement of line, with beltless skirt (a little above normal waist line), or with one having belt of same color and tone as the skirt.
e. Fullness of waist gathered in converging lines is safe for general use. Tall people or those of medium height, especially if stout, may wear this arrangement with the "V" belt.
If short and stout the "V" should not be deep, since this makes the whole figure appear shorter. A short stout person should be very careful in the selection of belt arrangements. In some instances a round belt, with the waist fullness converging at the center front, would be satisfactory.

Fig. 11 is suitable for stout people who are of medium height or tall.

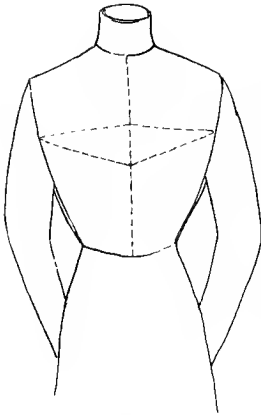
Fig. 12 is especially adapted to those who are short and stout.

PRESENTATION—PLATE VI

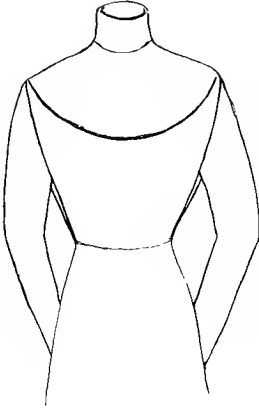
Place paper horizontally. Draw the base line. Trace four full front figures. Dictate drawings as given on Plate VI, or allow original designs.

1. A costume with no horizontal lines except the collar and base of skirt.
2. Costume with no vertical lines and with a band $\frac{1}{2}$ " deep at the extreme bottom of the skirt, and another the same width $\frac{1}{8}$ " above this. Place two horizontal bands on the waist $\frac{1}{8}$ " wide, $\frac{1}{8}$ " apart, as shown in the plate, Fig. 2. Dictate measurements for placing.
3. Same as No. 2, except that all horizontal bands should be darkened.
4. Bands of the waist should be lowered, the bands of the skirt should be raised, belt should be about $\frac{1}{8}$ " wide. Darken horizontal bands and belt. Contrast the four figures and note conclusions.

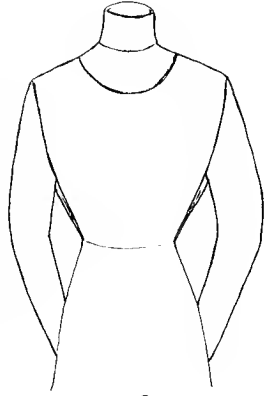
PLATE VIII



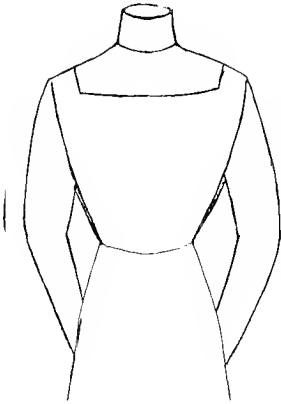
17.



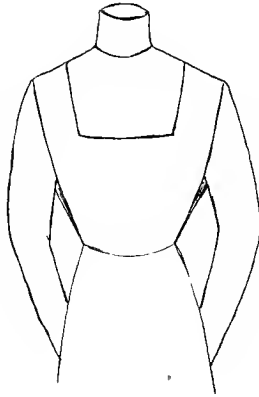
18.



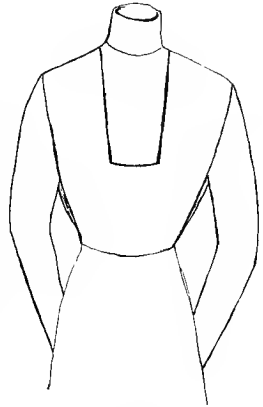
19.



20.



21.



22.

PUPIL'S NOTE-BOOK—PLATE VI

- Fig. 13. Unbroken vertical lines make the figure look taller and more slender.
Fig. 14. Horizontal lines make the figure look shorter and stouter.
Fig. 15. Bands on a gown of contrasting tone accentuate the line effect.
Fig. 16. The higher the bands on the skirt the lower the bands on the waist; in other words, the shorter the greatest vertical length of the entire costume the shorter it will make the person appear.
Fig. 13. May be worn by almost any one, except a very tall, slender person or one with very sloping shoulders. In both these cases horizontal lines should be introduced about the shoulders or bust.
Figs. 14, 15, 16. Short and stout people should avoid horizontal effects, especially if these be of contrasting color or tone value with the background.

NOTE—If the time be limited many of the foregoing drawings may be omitted and this chart of diagrams substituted. The younger the pupil the more desirable it is to carry out the full number of drawings as to figures. The concrete application and the greater time required for the drawings will fix the subject much more definitely in the mind.

It is desirable to illustrate a few of the diagrams in any case.

PRESENTATION—PLATE VII

Dictate according to diagrams given on plate. All the diagrams should be completed before beginning the analysis, when the conclusions should be tabulated as suggested in connection with the figure drawings. These diagrams are numbered according to the corresponding figures on the various plates.

PRESENTATION—PLATE VIII

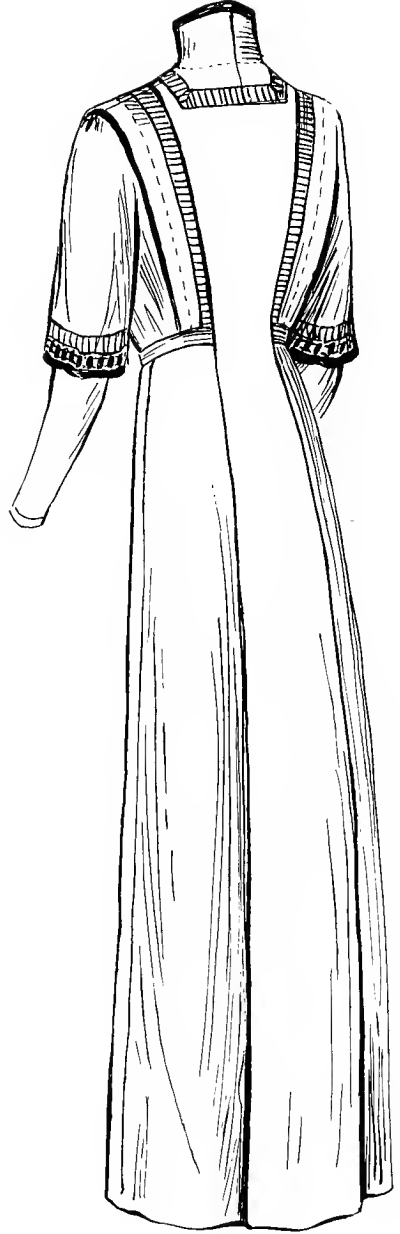
Place paper vertically. Trace six (6) front view figures as far down as the hips.

1. Draw the construction lines, collar base, central line from collar to belt, bust line as given in the plate. Erase construction lines after finishing the drawings, except in 1st.
2. Draw a concave curved line from shoulder to shoulder, suggestive of deep circular yoke $\frac{3}{4}$ " deep at center.
3. Draw concave curved line $\frac{1}{4}$ " on the shoulder from the neck, $\frac{1}{2}$ " deep at the center front.
4. Draw a square yoke $\frac{1}{2}$ " from the neck on shoulder line, $\frac{3}{8}$ " deep.
5. Draw a square yoke $\frac{3}{8}$ " from the neck on shoulder line, $\frac{3}{4}$ " deep.
6. Draw a square yoke $\frac{1}{8}$ " from the neck on shoulder line, 1" deep, $\frac{1}{2}$ " wide at lower edge. Contrast as to width of shoulder and length of waist.

PUPIL'S NOTE-BOOK—PLATE VIII

- Fig. 17. Diagram—foundation lines.
Fig. 18. A deep, broad circular yoke gives the figure a broad-shouldered, short-waisted effect.
Fig. 19. A shallow, narrow circular yoke or corresponding line effect makes the figure appear narrow across the shoulders and longer waisted.

PLATE IX



- Fig. 20. A shallow, broad, square yoke makes the chest look broad and the waist look longer.
- Fig. 21. A deep, medium width, square yoke makes the shoulders look narrower and the waist shorter than No. 4.
- Fig. 22. A deep, very narrow yoke makes the shoulders and chest look narrower and the waist shorter.
- In general, the broader the shoulder effect the smaller the waist looks; the deeper the yoke the shorter the waist appears, unless it be more than half way to waist.
- Fig. 18. Suitable for people who are tall or of average height, for those with narrow shoulders if they are not too short.
- Fig. 19. Suitable for the average figure or for one who is short waisted, with medium or broad shoulders. Stout persons should avoid this arrangement, as it tends to make them look both round and narrow shouldered and chest broader by contrast. Flounced or ruffled edgings outlining yokes are not satisfactory for stout people.
- Fig. 20. Suitable for a person with narrow shoulders and short waisted, or for people with sloping shoulders.
- Fig. 21. Suitable for stout people and people with sloping or narrow shoulders.
- Fig. 22. Suitable for almost any one but the narrow shouldered and the short waisted. In the latter case the yoke should be shorter or else the side lines should be continued by a panel. Yoke No. 6, with or without the panel effect, is especially suitable for stout people.

PUPIL'S NOTE-BOOK—MATERIALS

Adaptations to Figure

- I. *Plain, unfigured goods.* Any figure.
- II. *Stripes*—Broad stripes of strongly contrasting tone or color should be avoided by all. They are unpleasantly conspicuous.
- Tall, slender figure—Should avoid stripes.
 - Tall, stout figure—May wear fine, inconspicuous stripe, produced by variation of weave or slight gradation of tone or of color.
 - Average figure—May wear any desirable stripes.
 - Average height, slender—May wear fine, inconspicuous stripe.
 - Average height, stout—May wear any desirable stripe.
 - Short, slender figure—May wear any desirable stripe.
 - Short, stout figure—May wear any desirable stripe.
- III. *Plaids*—*Beware* broad, conspicuous plaids.
- Tall, slender figure—May wear any desirable plaid.
 - Tall, stout figure—Only the finest, least conspicuous of plaids.
 - Average figure—Avoid large, clearly defined plaids.
 - Average height, slender—Avoid large, clearly defined plaids.
 - Average height, stout. } Avoid all plaids.
 - Short and stout }
 - Short and slender—Avoid all but small plain or broken plaids.
- IV. *Figured Goods*—Goods with large conspicuous and widely separated figures should be avoided by all, as they present a spotty appearance, thus interfering with the unified effect of gown.

- a. Tall, slender people—May wear moderately large figures.
- b. Average people—Have considerable latitude, simply avoid conspicuous figures.
- c. Short people—Require small figured goods.
- d. Stout people—May wear only small or indefinite figures.

NOTE—Stout people will look larger in white, light or bright-colored materials.

PRESENTATION—LESSON VIII-B

After completing study of line in connection with the problems of appropriateness to figure, have the pupils select from a fashion sheet, cut out and mount pictures of costumes which would be satisfactory from the above point of view for people of different figures and make note of the fact below each costume, as:

- | | |
|--------------------------|---------------------------|
| 1. Tall, slender person. | 4. Short, stout person. |
| 2. Tall, stout person. | 5. Short, slender person. |
| 3. Short-waisted person. | 6. Narrow-chested person. |

Add to the above any number of problems as to figures or combinations of characteristics as the instructor sees fit to give the class.

For obvious reasons the illustration of this lesson is omitted.

NOTES ON DRESS

Section 2

Design Requirements for Any Costume

Unity is as necessary to the success of a costume as it is to that of any other design. In fact, it fails completely as a work of art if it does not fulfill this condition. This infers a center of interest. May this be placed anywhere on the costume, at the caprice of the wearer or at the dictates of the prevailing fashion, or is its location logically restricted? Very little thought will be required to convince us that the dominant note of the costume should be near the face, which, being the index of the character, is logically the ethical center of interest. Obviously the personality should dominate the clothes, and not the clothes the individual. There should be sufficient reserve in construction and decoration to insure this result.

It does not follow that there should be no decoration elsewhere on the gown, but that it should be so arranged that the attention is always directed toward the face. This is analogous to the problem of the architect and interior decorator in planning a church or any other audience chamber, who must so arrange the structural as well as decorative elements—line, tone and color—that the attention shall be directed to the pulpit or speaker's desk.

Prodigality of decoration is an evidence of poor taste as well as lack of judgment as to the relative importance of dress in the general scheme of life. It is difficult to formulate rigid or detailed rules for individual guidance in this matter. For instance, we would hesitate to state that one who is considered beautiful or imposing may allow herself much leeway, for in some cases the beauty and dignity would be cheapened or quite submerged by what would seem very moderate decoration for another. On the other hand, austerity or plainness of feature may require a much more decorative treatment. However, it is generally safe for all to remember that (to paraphrase) simplicity is the soul of good taste.

Section 2

Design Requirements for Any Costume

PUPIL'S NOTE-BOOK—PLATE IX

The design of a gown must follow the basic law of unity—or subordination or balance of elements—as is the case with any other design.

This means a centralizing of interest in some particular part of the gown. It must be restful to the observer. It should not present a spotty or streaked appearance.

The logical center of interest of the figure is the face, since it is the key to the personality and the character.

Good taste and good judgment require that the personality of the wearer should dominate the clothes and not the clothes the individual.

It is difficult to lay down detailed rules in this connection, but all persons should avoid profuse decoration. This is especially true of small or very stout people.

Little children and young girls should always be simply dressed.

It is much better for every one to dress more plainly than is necessary than to make the mistake of overdressing.

Means for Gaining Unity of Design

1. Direction of line, either constructive or decorative.
 - a. A convergence of line at chest or neck.
 - b. Any arrangement which suggests centralization, as a circular, or square yoke.
2. Harmony of line.
 - a. Continuance of line, *e.g.*:
 1. Princess and panel effects.
 2. Continuance of line, both constructive (seams or gores in waist and skirt) and decorative (plaits or broken panel) above and below waist line.
 3. Where the breadth of figure will permit, continuance of line effect of decoration from the shoulder or upper arm across the chest.

b. General prevailing direction of line.

Contradistinction to decided vertical effects in skirt and decided horizontal effects in waist, or vice versa, etc.

3. Proper balance and harmony of decoration.

General character of decoration should harmonize in texture and color, and balance as to tone and quantity with the general character of the gown.

4. Contrasts of tone and placing of decorations.

a. These should be either localized (as light yoke) or transitional (leading upward) and not scattered all over the gown, either as spots or lines.

This explains why conspicuous stripes, plaids or figured goods are unsatisfactory.

b. Should be used in proper proportion. Equal or nearly equal amounts of dark and light are unsatisfactory, in proportion to the intensity of contrast, unless as in a fine stripe or check they approach a general all-over tone.

c. Distinct contrasts of tone are difficult to handle, as they are likely to appear to the eye in layers or confusion of line (pipings), unless adroitly managed.

5. Color.

a. Entire gown of one color, including decorations.

b. Use of dominant harmony, *i.e.*, different values of same color.

c. Contrast of color in proper harmony, placing and proportion.

6. Material.

a. One predominating material.

b. Combination of material according to harmony of texture.

7. Warnings.

a. Do not wear too many kinds of decoration on the same garment.

b. Do not wear one decorated article over another, *e.g.*: lace collar over a decorated waist.

PRESENTATION—PLATE IX

Prepare three-quarters back view model.

1. Draw base line.

2. Draw outline, construction lines and complete lines of one three-quarters front view figure and of one three-quarters back view figure.

3. Design a costume which shall fulfill the design requirement of attracting attention to the face—either by means of line or contrast of tone.

Utility vs. Beauty

a. The combination of waists and skirts of decidedly contrasting tone or color does not conform to the design requirements of unity. The fundamental idea is utility, not beauty.

b. The combination of light waist and dark skirt is better than the reverse.

1. Better tone balance.

2. Light colors are generally more becoming than dark colors.

3. It is more economical with regard to laundering.

- c. A belt in marked contrast to the rest of the gown in tone or color tends to destroy the unity. This requires a note of the same color on the upper part of the waist, unless there be some other properly placed decorative or constructive element to counteract this effect.
- d. A belt like the waist will make a person appear longer waisted, and a belt like the skirt will give a reverse result.

PUPIL'S NOTE-BOOK—COLOR

Suggestions for Color as Applied to Dress

1. Proportion or subordination of color is necessary to the establishing of a center of interest.
 - a. Variation in the quantity of the different colors, *e.g.*, if one have a combination of blue and green, there should be a decided difference in the amounts of each color. Note that if it be an instance of a blue veiling over a green foundation, or a "changeable" material the effect is of blue-green or green-blue and not *blue and green*.
 - b. Variation of tone or value; *e.g.*, in a blue and green combination it is desirable to have a lighter green and darker blue, or the reverse.
 - c. Variation of intensity; *e.g.*, in a combination of blue and green it is usually more satisfactory to have either one or other of the colors less brilliant.
2. Usually the most brilliant color is present in least quantity.
3. Usually the most striking color or the lightest color is used to accentuate the center of interest of the costume.
4. Brilliant colors may be used in patterns of such excellent proportional balance and distribution and may be so beautifully harmonized that the whole fabric presents a most charming, soft, neutral tone; *e.g.*, dress fabrics of Persian design and many Oriental rugs.
5. Brilliant colors are usually unsatisfactory as a foundation of a costume for adults, except for evening wear, since they are ordinarily too conspicuous. In many instances they fade readily and one tires of them quickly.
6. The standard primary and secondary colors, while satisfactory in right combinations, quantitative and otherwise, are likely to appear raw and garish if used in full intensity in large quantities.
7. Colors which are grayed, *i.e.*, positive color mixed with black, are softer and generally more satisfactory for use in large quantities.

PRESENTATION—COLOR

Individual Requirements

A box of ribbon samples or any other colored material which will give a large variety of pleasing shades will be necessary in forming conclusions as to individual requirements with regard to color.

COLOR

Individual Requirements

This problem is complicated and will have to be treated here in a general

and suggestive way. Of course it is possible that personal bias may influence conclusions, but the following statements are based upon extended experiment with people of varied types and employing a wide range of color.

A color affects the wearer in two ways: First, by reflecting its own tint upon the face; second, by what the psychologists call simultaneous contrast. This means that certain colors tend to cast a tint of another color (usually its complement) upon its surroundings, thereby intensifying this other tint if it be already present. Thus violet intensifies yellow tints in the face, yellow being the complement of violet. These two influences are interactive, but the former generally dominates.

The desirable face tints are white and cream, with rose; those which we wish to counteract are the tints of yellow, green and blue.

In connection with this schedule it is well to recall that the term "values" refers to degree of light and dark, and that "intensity" means the degree of color—that is, its brilliance.

Red—toward Violet. Reflects rose with a slight tendency to call out yellowish tints as it nears violet.

Red—Reflects red or pink.

Red—toward Orange. Reflects red; begins to intensify yellow and yellow-green as it approaches orange, in light and middle values; *c.g.*, salmon pink is more trying than rose pink.

Blue—toward Violet. Dark shades, near navy blue, intensify pink tints, which merge into yellow as violet is approached. In light and middle values and nearing full intensity, this is more marked.

Blue—pale tints call out pink tints, becoming yellowish as the blue tends toward full intensity, decreasing as the blue lowers in value.

Blue—toward Green. Pale tints intensify pink tones, with tendency toward yellow as blue nears full intensity and middle value, returning to pink as the value lowers.

Yellow—toward Orange. Reflects yellow, intensifies yellow green, which effect decreases as the yellow approaches brown.

Yellow—Pale tints intensify white and rose tints, but soon begin to reflect yellow and to call out yellow green, until the dark values are reached—*i.e.*, browns.

Yellow—toward Green. Intensifies yellow-green, which decreases toward the green side and as the value lowers. Very trying.

Green—toward Yellow. Reflects yellow-green, especially through light and middle values, becoming less trying with lower values, and as green predominates tends to call out pinkish tints.

Green—At the two extremes of scale intensifies pink and red tints, but reflects green as it nears middle value and full intensity. High color in the face will counteract the reflected greens and become more intense. They should therefore be avoided by this type.

Green—toward Blue. Calls out yellowish pink tints, which give way to reflected green tints as it nears full intensity. With lowering values returns to pinkish tints.

Violet—toward Blue. Calls out yellow, especially in light and middle values, and makes pale blue or gray eyes appear colorless.

Violet—Calls out yellow, especially as it nears full intensity.

- Violet—toward Red. Approaching violet, calls out yellow, which tends toward pink as red is approached and reflects rose tints when red predominates.
- Orange—toward Red. Reflects yellow, calls out blue-green tints, in light and middle values and in full intensity. Becomes less trying as it darkens and also as red increases, when, as red-orange-brown, it is useful, except for fallow or very dark people.
- Orange—Reflects yellow. In full intensity is trying. Becomes less so as the value is lowered.
- Orange—toward Yellow. In light and middle values reflects yellow. Less trying as it is lowered to brown, but even then is not as useful as red or red-orange-brown.
- White—Is becoming to almost everyone. A color which is a little trying may sometimes be used if relieved by white near the face.
- Black—Requires white skin and fairly high color; hence it is trying to the majority of people.
- Dark Blue—Is the most useful of dark colors; pale blue and pale rose pink of the light tints.
- Red—Standard. Is the least objectionable of the positive colors in full intensity as applied to apparel.
- Gray—Unless relieved by white or some desirable color intensifies fallow tints. As it descends the scale in value tends to throw shadows on the face and so accentuates the lines of care, ill health or age.

DEDUCTIONS

Color in full intensity, especially in large quantities, should be avoided by all. Proportion or subordination of color is very important.

Clear complexion with moderate coloring:

May wear almost any color which in itself is pleasing, unless the hair be red, when reds should be avoided.

High coloring:

Should avoid all brilliant colors, especially reds. Black and grays are useful.

Clear complexion without color:

Colors which reflect reddish tints. Reds, as orange is approached, the value should be lowered (darkened).

Light blue, near pure blue rather than toward violet or green.

Dark blue, approaching navy blue from both green and violet sides of scale.

Violet, toward red.

Red browns from "burnt orange" down the scale of values.

Yellow only in palest pure yellow, and not this except with dark hair and eyes.

Grays will require a touch of color.

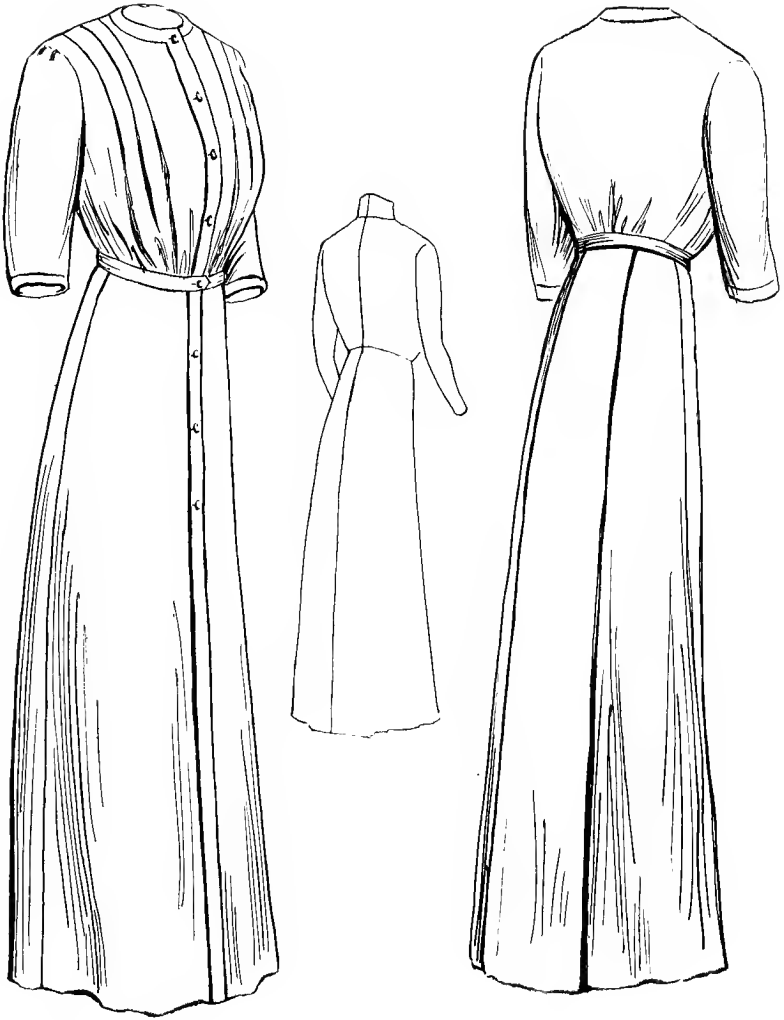
Red hair and brown eyes are usually accompanied by clear, delicate coloring:

Almost any color except red (which, of course, includes cerise), if one is properly discriminating as to brilliance.

Red hair, blue eyes—yellow and sandy tints more likely to be present in the flesh:

Brown, especially red brown, medium to dark.

PLATE X



Violet in medium and low values, tending a trifle toward red.
Red-orange and orange-red in medium and low values.
Gray should be relieved by white, light blue or violet.
Pale blue—dark blues approaching navy.
Green—dark, slightly toward yellow.
Avoid red and blue violet, especially in light tones, also decided green-blue.

Yellow or sallow tints, with little or no coloring:

Reds, approaching rose rather than orange, in light and middle values.
Blue—pale, near pure blue—dark, near navy.
Green, should be avoided except in dark tones.
Violets and Browns—if used at all, should tend toward red.
Gray is trying.

Gray and White Hair:

White.
Grays relieved by white, pale blue or rose pink.
Avoid gray with yellow tint.
Violets, usually better tending toward red, as blue-violet is trying unless one has color in face.
Black, if one has color in face.
Pale blue-violet or violet-blue make light blue or gray eyes appear colorless, and blue-green intensifies color of gray-green eyes.

NOTES ON DRESS

Section 3

Problems of Adaptation to Occasion

Morning House Dress.

This dress is selected first for presentation in this series because of the importance of the occupation which it suggests. Fortunately for us and for the country at large, there are more women engaged in the business of home making than there are in any other employment. Furthermore, the larger proportion of these women are doing their own or part of their own housework.

This lesson has always afforded an opportunity to impress upon the girls the country's need for domesticity in its women, and has always met with an earnest and thoughtful response. If we are to continue to enjoy the protection and liberty of a democracy, each of us must shoulder some of the responsibility of maintaining it. The conservation of the home is of vital importance in this respect, since it tends to develop individual responsibility through a sense of possession. The preservation of the home is and, as long as the present social order exists, must continue to be peculiarly the responsibility of women.

As to the question of self-support—a point which has invariably arisen in this discussion with the girls—any woman who provides her family with well-prepared, wholesome, palatable food, dresses herself and her children appropriately and comfortably, knows how to furnish her home in harmony with the requirements of utility, comfort and good taste, and all this economically, is very much more than earning her living. As in all of the preliminary talks with the pupils, the emphasis on certain points depends upon the needs, the age, the intelligence and the personnel of the class.

The requirements for the morning house gown should be discussed and the conclusions tabulated in the notes.

Section 3

Problems of Adaptation to Occasion

PUPIL'S NOTE-BOOK—PLATE X

Morning House Dress

1. Should be a one-piece dress—princess or with attached belt.
a. Ease of adjustment. *b.* Security of adjustment. *c.* Comfort.
2. Should button in front or at side front. Ease of adjustment.
3. Short skirt, short sleeves, collarless.
a. Cleanliness. *b.* Comfort. *c.* Convenience.
4. Washable material—test for fading and shrinking before purchasing, if bought unmade.
Dark or light tone, according to one's taste and laundry possibilities.

N. B.—An apron which covers the entire figure is a great convenience.
For all illustrations of specialized costumes use three-quarter front and three-quarter back view.

PRESENTATION—PLATE X

Morning House Dress

Draw base line, etc.

Fig. 3 on this plate is not to be drawn by pupils, but simply indicates the constructive lines for large three-quarter back view figure for this and following plates. Design a morning house dress.

Business Costume.

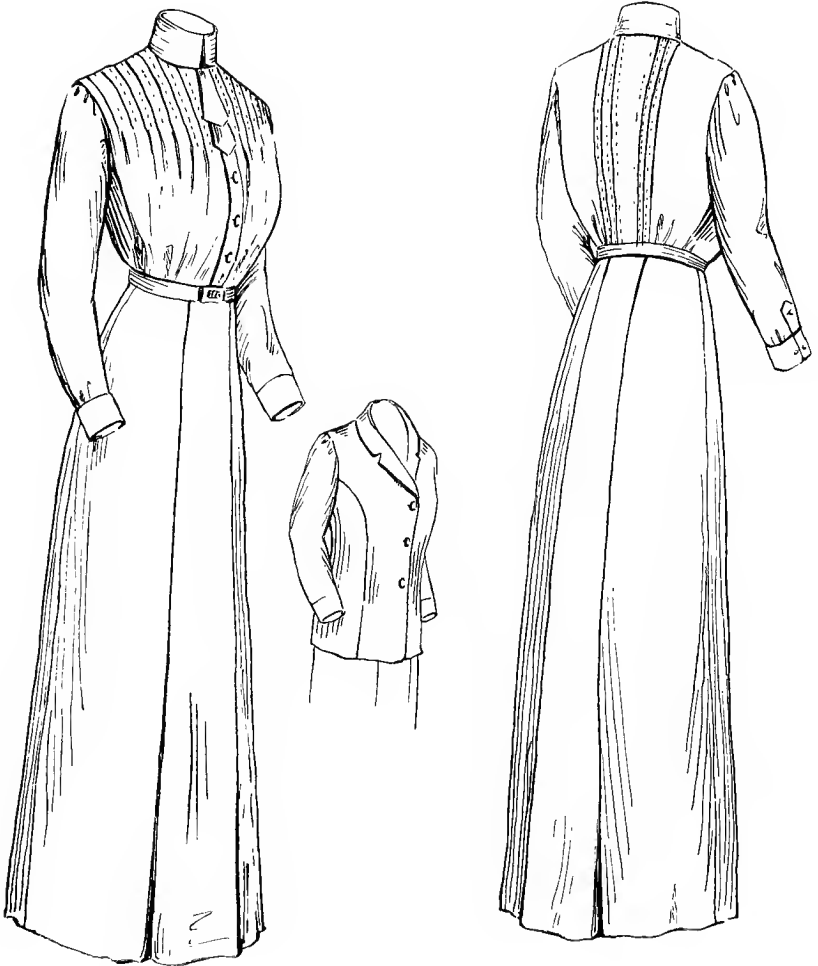
As it may be necessary for the girl at some time to earn her livelihood outside the home—and this is not undesirable, as it contributes to a knowledge of conditions of outside life, an understanding of the value and use of money— it is preferable in the selection of a trade or profession to choose one that tends to fit for home making.

The way in which a person dresses for employment outside the house is very important. For whether we will or no we are classified according to the clothes we wear, as well as by our carriage and general deportment. Many a person has failed to secure a position simply because her manner of dressing indicated a lack of common sense. The fact that in many instances business concerns employing a large number of women and girls have found it necessary to make certain restrictive regulations tending toward uniformity of dress shows clearly that lack of discretion in this particular is widespread. It also indicates that the question has a definite economic side. We shall see that it is no less ethical in its bearing and that the whole subject is based upon good taste and judgment.

As has been stated, the particular phase upon which emphasis shall be placed in the lessons in this section depends upon the personnel of the class. The instructor will have to decide as to the needs of each group of pupils, and lay stress upon the economic, ethical or esthetic—each or all, as the case requires. The root of the difficulty appears to be that women as a whole and especially young girls, do not differentiate between social and business conditions. They do not realize the necessity of distinguishing between the appropriate attitude toward the business world and that toward the social phases of life. There are many reasons for this which are interesting, sociologically and psychologically, but it is unnecessary to discuss them here. We should realize that one difficulty is that a great many girls and women have no opportunity to satisfy their craving for “pretty things” until they become wage earners, when they are likely to waste their money on cheap “finery.” They have no sense of what is suitable or, if they have, unfortunately in so many cases there is no social life affording a legitimate occasion for wearing the clothes which make so strong an appeal to them. Our responsibility is to instruct those whom we can reach, show them what is desirable and why it is so. It should be made clear that no article of clothing is in good taste if it is not appropriate to the individual and to the occasion. In ninety-nine out of a hundred cases overdressing is a sign of lack of judgment and taste.

As to social vs. business condition, the pupil should, by questioning, be brought to realize that during the hours for

PLATE XI



which her services have been engaged, it is due her employer that she should give her undivided attention to the business in hand. If her mind is distracted by the necessity for excess of attention in the protection of her dress, or by consciousness of it in any way, or if her garb calls the attention of others to herself at the expense of her occupation, her employer has a right to object to it. Emphasis during business hours should be placed upon her working capacity and not upon herself personally.

A few suggestions relative to the business vs. the social attitude may be of great value, for, unfortunately, instinct and intuition are not infallible guides. The young girl going for the first time into the business world is likely to take her home or social standards with her and to conduct herself accordingly, unless she has had the benefit of common-sense instruction in this particular. She will meet many people with whom she could not safely associate, whom she would not care to know outside the necessities of business contact. Purely business relations give no privileges as to social intercourse. Since discrimination as to one's associates is difficult if not impossible, no mutual standard as to ethics of conduct can be assured. Unfortunately many persons feel that they carry no responsibility as to social intercourse under business conditions if it be permitted by a girl or woman. If a girl dresses according to the privileges and demands of social association during business hours, since it shows a lack of training and judgment, she invites undesirable advances on the part of those who wish thus to take advantage of her lack of experience or common sense. She also exposes herself to the disapproval, pity or contempt of those who realize her offense against good taste.

So much for the hours and actual association of business life. Now as to the passage on the street to and from one's place of employment. Inconspicuousness is one of the requirements of good street costume during working hours, in business localities. In this connection it may be noted that attention from others may be due to one of two causes—it may be the result of that admiration and respect which is accorded to people who apparently are of fine personality and strong character, to those who present a pleasing appearance because they are appropri-

ately and, therefore, well dressed. This attention is unconscious in intent and unobtrusive on the part of the observer as well as that of the observed.

The second cause of attention is manifested by amusement, contempt, pity, or something even less complimentary—according to the type of mind of the observer. It is pronounced in exact degree to the refinement of the beholder. With those persons lacking in this quality it frequently takes the form of personal remarks, ranging from the merely rude to the distinctly disgusting. This is what a girl or woman invites when she appears on the street dressed in a conspicuous, over-elaborate or tawdry costume. Any costume which places especial emphasis upon the personal element is not in keeping with an environment distinctly impersonal in nature, such as one's business relations.

Requirements of Business Costume.

Men have been in business longer than women and have solved the problems of adaptation of costume to occupation to such an extent that women entering the same sphere of activity find some valuable suggestions ready to hand. Here a rapid survey of the evolution of masculine costume, in accordance with the demands of utility and adaptation to changed conditions, will prove interesting and instructive. The causes which have led to the discarding of the peasant dress, the national costumes and the adoption of "European dress," in its relation to hygiene and convenience, are excellent illustrations of the solving of problems of suitability to occasion or occupation.

Then return to the subject of the dress of the modern business woman, pointing out how it parallels the garb of the business man.

1. In construction:

Men

Women

- | | |
|--------------------------------|-----------------------------|
| a. Standing detachable collar. | Standing detachable collar. |
| b. Neck ties: | |
| Four-in-hand bow. | Four-in-hand bow. |
| c. Coat, vest, trousers. | Three-piece suit. |

2. The requirements of both are the same, *i.e.*:

- | | |
|-------------------------------|----------------|
| a. Convenience of adjustment. | c. Simplicity. |
| b. Neatness. | d. Comfort. |

Discuss the possibilities of a business costume, as to material, construction and decoration.

Tabulate conclusions as given in note-book.

PUPIL'S NOTE-BOOK—PLATE XI

Business Costume

Requirements:

1. Convenience of adjustment.
2. Neatness.
3. Simplicity.
4. Comfort.

Suggestions:

1. One-piece dress, to be worn with coat of same material or a long coat which harmonizes.
2. Waist and skirt, with belt of same material, which when worn appears as a one-piece dress. Coat, either of above arrangements.
3. Separate skirt and waists (coat, either of above arrangements).
 - a. Waist same color as skirt, but of different material, as silk, linen, etc.
 - b. Waist same color as skirt, but lighter tone.
 - c. Waist of figured material, with either ground or figure repeating color of skirt, in same or different tone as the skirt.
 - d. White waist.

When colored tie is used it is advisable to repeat color of skirt.

NOTE—The combination of waist and skirt, either of which may obviously (because of contrast of color or tone) be worn in other combinations, does not constitute a full gown. It is a concession permissible from the standpoint of comfort and utility. It does not conform to the design standard of unity, since by its distinct contrasts it presents the figure in two sections.

Lace or net waists, betrimmed lingerie waists, or those of very expensive or fragile material, waists with neck line below base of neck, or sleeves shorter than three-quarter length, gowns with thin, lace or net yokes, suggestive of décolleté arrangements, are not permissible for business use.

PRESENTATION—PLATE XI

Business Costume

Three-quarter front figure. Three-quarter back figure.

Small three-quarter front view figure between, as model base for coat to be worn with above. Prepare small model in same manner as the large ones.

Draw base line, outline, etc. Design business costume.

Afternoon, Semi-social and Outing Costumes.

It is desirable to suggest that the house dress should be exchanged in the afternoon for one more in keeping with

PLATE XII



leisure and the social atmosphere. We need physically the reposeful and at the same time bracing effect of the "cleaning up" process. But just as important is the mental reaction caused by changing the "work and weariness associations" of the heavier household duties and the satisfaction gained from the knowledge that one is looking well in a fresh, attractive gown. We owe this not only to ourselves but to those with whom we come in contact; especially is it due to members of the household who have been working outside all day and come home tired, in body and mind. If one be of the latter class herself, she will find that a change, although it may cost some effort, will more than repay in its relaxing effect.

The arrangement of skirt with separate blouse of the lingerie type is permissible, but the complete gown, although very simple, if it be fresh and dainty, is better, and it conforms more thoroughly to the design requirements. It should be remembered that no matter how elaborate or how fine the material, the separate waist and skirt—when the two are so different in tone, color or texture as to appear as two distinct garments rather than as a whole—do not constitute a "gown." It is more or less a makeshift, a compromise suggestive of the business "shirt" waist.

The lingerie blouse is a much-abused garment. Many specimens suggest that the designers were possessed with a mania for "filling" the given space, every square inch of it, irrespective of any consideration as to unity of the elements, harmony of line or of any of the other requirements of good design. Very often there are not only three or four different motives present, but these are of distinctly different types—as the conventional and naturalistic. Added to this may be an absolutely different kind or style of decoration, and the whole cut up with the utmost confusion of line. Scarcely an oasis of plain material remains where one may rest the bewildered eyes. Frequently this "goulash" may be observed topped off by an extra lace collar and a jabot—each of these being of individual pattern. And all of this on an article which is step-sister to a man's plain business shirt! The term "dowdy" was born too soon; it should have been reserved for and dedicated especially to this concoction. Blouses, actually separate garments in construction or even in material, which harmonize with the

PLATE XIII



skirt by means of unity of tone and color and texture, have a considerable range of usefulness. According to the material, decoration and cut of the garment and degree of unity of design in the above particulars, they may be made to serve many requirements, ranging from business to evening wear.

Gowns with net yokes and sleeves and three-quarter sleeves should not be worn for ordinary morning use, to business, or for outings. Décolleté gowns (low-cut neck arrangement and sleeves shorter than three-quarter length) are restricted to full dress or evening functions. The conventional requirements in this particular are as exacting with regard to women as they are in the case of the full-dress masculine attire.

A yachting or sailor suit, shirtwaist suits, are suitable for outings.

PUPIL'S NOTE-BOOK—PLATE XII

Afternoon, Semi-social and Outing Costumes

Change from morning dress.

1. Cleanliness.
2. Rest. (Long dress-apron necessary if one has further "housekeeping duties.")

Requirements:

1. May be skirt and blouse of lingerie type, of good, restrained design.
2. Separate waists which are so harmonized with skirt as to tone, color, texture and line that the two garments present a unified effect. If suitable as to material and construction they may be used for afternoon wear at home, traveling, semi-social affairs (lectures, afternoon concerts, etc.)
3. "Complete gown" is better.

Aim for daintiness rather than richness.

Net or lace yoke and sleeves, if not exaggerated as to cut and weight, may be worn rather generally, except for ordinary morning use, or for business and outings.

Décolleté suggestions (neck cut lower than neck base, sleeves shorter than three-quarter length) are not permissible except for strictly full-dress functions. These features are the main distinctions between the conventional evening gown and those which may be worn at other times. "Afternoon gowns" may be worn in the evening, but evening gowns (décolleté) may not be used except for evening wear.

For outings a yachting or sailor suit, or shirtwaist suit which may be easily cleaned or laundered, will prove satisfactory.

PRESENTATION—PLATE XII

Afternoon or Semi-dress Costume

Three-quarter front figure. Three-quarter back figure.

Design an afternoon or semi-dress costume, first in pencil, then color with water color.

Evening Gowns

With the discussion of the evening gown we enter the distinctly social sphere, where the personal element dominates. This should be reflected in the character of the dress. The decorations need be limited only by that very definite condition—the state of one's pocketbook—and by that quality, the details of which are, after all, very difficult to define, viz., individual good taste.

This presupposes discrimination in the choice of the persons with whom one will associate, according to a recognized standard of social intercourse.

To create a costume which will accentuate the mental and spiritual as well as the physical charms of the wearer is to achieve heights in the art of dressing which most of us may not be able to attain. However, we can at least avoid over elaboration and extremes of every sort.

Décolleté costumes are permissible for full dress functions, but are not obligatory.

A cloak, scarf or some similar protection is required when a décolleté gown is worn in a public conveyance or on a public thoroughfare.

PUPIL'S NOTE-BOOK—PLATE XIII

Evening Gowns

1. Must be complete unified costume.
2. May be décolleté.
3. Must not be sufficiently ornate to overpower personality of wearer. "To be overdressed is never to be well dressed."
4. A low-cut neck (below base of neck) and short sleeves (anything less than three-quarter length) are distinctive features of the conventional evening gown, and should not be worn at other than evening functions. They are particularly obnoxious on the street or in business surroundings during the day.
5. One should always wear a cloak in a public conveyance or on a public thoroughfare, if wearing a décolleté gown. A scarf may be used for the head. The privileges of social intercourse, which the conventional evening gown implies, are not extended to the general public.

PRESENTATION—PLATE XIII

Evening Gowns

Three-quarter front view. Three-quarter back view.

Design an evening gown, first with pencil. Finish in water color wash.

SUGGESTIONS FOR WAISTS AND APPROPRIATE NECKWEAR

<i>Waists</i>	<i>Collars</i>	<i>Ties</i>	<i>Occasion for Wearing</i>
Tailored shirt waists (should have little or no decoration other than tucks).	Standing plain collar.	Four-in-hand or bow.	{ Business. { School (business relation). { Outing. { Traveling. { Shopping (business). School or outing. Any of the above.
	Standing decorated collar.	Four-in-hand or bow. Pin or jabot, or both.	
	Windsor collar.	Four-in-hand, or Windsor tie.	
Sailor waist or blouse	Sailor collar.	Four-in-hand or Windsor tie.	1. Business, etc., as above, also afternoon, with skirt of same tone. 2. As above. 3. As above. 4. <i>Not</i> business or school or outing. Suitable for afternoon wear, preferably with skirt of same tone; semi-social occasions.
Plain blouse, without collar band.	"Dutch" collar.	Any of the above.	
Lingerie waist. 1. Self trimmed.	Collar attached or collarless (to base of neck only).	Pin or brooch (ties, jabots, etc., should not be worn with waists having attached collars.)	
2. Decorated only on collar and cuffs. 3. Small, simple embroidery motive, or with very simple arrangement of insertion. 4. Decorative.	Attached standing collar, decorated; collarless. As above. As above.		
Silk and related fabrics.	Generally attached, collarless, or low rolling collar.	Ruche or cord, brooch.	If plain—for business, school, traveling, shopping. Decorative and worn with skirt same color, semi-social occasions.
Light-weight wools.	Either attached or decorated standing stiff collar.	Ruche or cord, brooch. Tie or bow, color of waist or of skirt.	As above, according to degree of decoration.

SUGGESTIONS FOR WAISTS AND APPROPRIATE NECKWEAR—Cont'd

<i>Waists</i>	<i>Collars</i>	<i>Ties</i>	<i>Occasion for Wearing</i>
Lace or net waists.	Attached or collarless.	Brooch or pin. Do <i>not</i> wear jabot or low, broad collar of another design motive. (One decoration should not be worn over another.)	If worn with skirt of same color, constitutes full gown and may be worn on semi-social and dress occasions— <i>not</i> business.

NOTE.—Separate waists, those which may obviously be worn with a number of different skirts, should not be cut lower than base of neck.

PRESENTATION—LESSON XIII-B

Have pupils cut out and mount pictures of costumes suitable for various occasions.

1. Child. 2. Young girl. 3. Woman.

Have pupils cut out and mount two or three figures, illustrating incorrect arrangements, making notes accordingly. Suggest corrections.

PUPIL'S NOTE-BOOK

Materials

Adaptation to Occasion or Certain Uses.

- a. It is almost invariably cheaper to buy materials of good, not necessarily expensive quality. Better to get good quality of lower-priced goods than the reverse.
- b. Better have a plain gown or one trimmed by tucks, stitching or bands of same goods than sacrifice quality to cheap trimming.
- c. Select substantial material for articles of clothing which are to have hard or frequent wear.
- d. Goods which suffer from cleaning may be selected in colors dark enough so that they will not show soil readily, if dark colors be becoming, but they should never be selected for hard or frequent wear.
- e. Washable goods should be tested for fading and shrinkage before purchasing.
- f. Materials which are sufficiently expensive to require much thought or care, which damage easily from strain, musing or staining, are not appropriate for business or active occupations.
- g. Materials which are in themselves decorative in texture or in pattern, require very little trimming.
- h. Figured, striped or plaid materials, which in effect approach plain materials, will stand more trimming than those in which the foregoing elements are distinctly decorative.

Suggestive Table of Materials for Occasion.

1. Percales, gingham, calicos, chambrays are suitable for morning house dresses, aprons, summer business and school wear, and for outings.
2. Lawns, linens, etc., may be used for business, afternoon or evening wear, according to grade, texture and color.
3. Wools and worsteds are adapted for school, business, outings, house, semi-dress wear. Some grades are appropriate for evening gowns.
4. Velvets, silks, satins, veilings, nets with their variations are more especially suitable for dress or evening wear, *i.e.*, reserved for occasions bearing the social rather than the business stamp.

There are exceptions as far as the silks are concerned, some grades being useful for traveling and for business.

GENERAL SUGGESTIONS

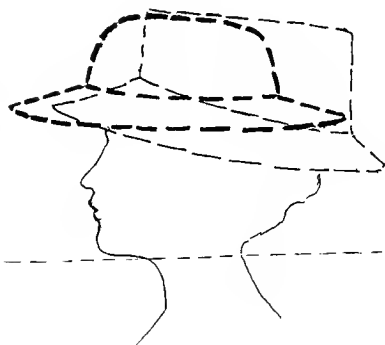
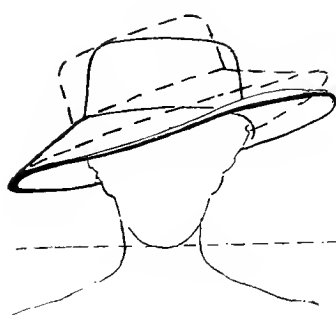
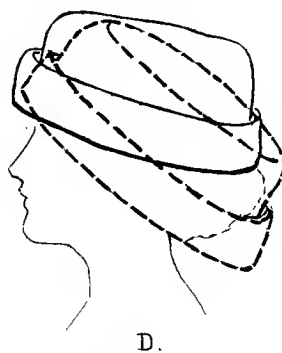
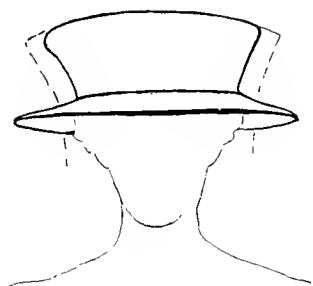
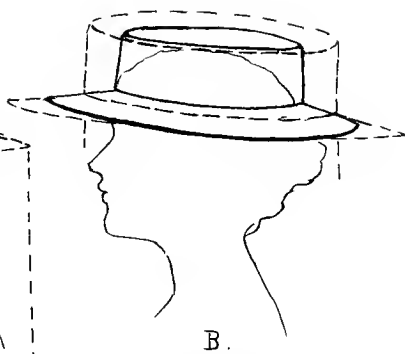
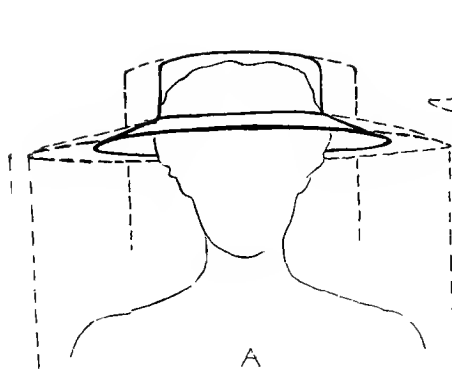
1. Jewelry, unless it serves some necessary or useful purpose, is not appropriate for business wear. It is a personal decoration which is out of place in an impersonal atmosphere.
2. Large hair ribbons make a person appear shorter than their real height, as they enlarge the head proportion.
3. High-heel shoes interfere with the natural poise of the body and weaken the eyes and back, thus affecting the nervous system.
4. Slippers, drop stitch or very thin stockings are suggestive of evening wear and are no more appropriate for general street use than is a lace waist for a person officiating at the wash tub.

HATS

IT SEEMS somewhat audacious to undertake to reduce the chaos in styles of headgear—past, present and future—to fundamental principles of construction. On the other hand, it is equally rash to contend that no consideration is due these principles in this connection.

And yet, candidly, do the majority of the hats one sees during a day's journey bear evidence of even a casual acquaintance, far less a definite relationship, with anything basic or fundamental? Why is this the case and who is responsible? The first culprits are the costume illustrators and copyists, not so often the designers. Many of the styles which are undesirable as they reach the public at large were originally artistic creations, adapted to the individuals and occasions for which they were designed. They are appropriated by the copyists, the salient features are exaggerated, and the results—after the drawings have been materialized by the manufacturers—are imposed upon an unsuspecting public in the shops.

PLATE XIV



Again, the manufacturers and merchants who look at the matter from a purely commercial standpoint, are interested that "new" styles shall be as different as possible from those of last season. Obviously pronounced models will be short lived. They will also bear a definite, unescapable date for all the world to see. Ergo—exaggerated and even grotesque styles are most profitable commercially. They are also most expensive for the wearer.

The general public is not by any means blameless in this matter. Let us not forget the "peach basket" hats which the French women refused to wear and simply laughed off the market. The French manufacturers determined to send them to the United States, as the "silly American women will wear anything with a Parisian label." This proved to be true in this instance, and we fear it is not exceptional.

What can be done about it? Why should we not study the question until we are better informed and our national taste is more trustworthy? Then we should be sufficiently sure of ourselves to refuse to wear unsatisfactory styles, even though this reduced us to the awful necessity of wearing our last season's hats. However, manufacturers and shop keepers would see to it that this did not happen frequently. Speaking of these worthies, is there any reason why they should condemn women to wear hats three sizes too large, and should make it necessary for young girls to have them two sizes larger still? Why should not some enterprising manufacturer serve us as well as he does men in this respect and give us all of the season's models in several sizes? Surely this could easily be done and would be, if women would but be a little independent.

The first step in approaching the study of hats is to consider them in their relation to heads, and not as isolated structures. This is a remarkable conclusion, perhaps, but on reflection it seems sound. The next step is the constant observing, analyzing and registering of the exact difficulties with every unsatisfactory hat and head combination which one sees. This will develop the fact that entirely apart from each season's vagaries as to shape and trimmings, there is very little knowledge of proper adjustment and proportion as applied to this partnership of heads and hats.

It appears that many people consider themselves as studies in the flat, and have their hats adjusted with refer-

ence to one position only, and that the direct front view. As a matter of fact, the milliner's problem is in many respects allied to that of the architect or sculptor. The result must bear scrutiny from every point of view. Also, since a hat is definitely a structure, it must in every instance either conform to definite laws of construction or must violate some of them. It is not a solution of the question of proportion to build in a sub-structure, in order that we may prevent a total eclipse of the face. We must remember that proportion deals here with appearances, in the relation of head to hat, and the whole head section to the entire figure. Beyond a certain limit enlarged head proportions unquestionably make the person appear shorter, as well as clumsy and top-heavy.

Adjustment is the element which deals with the actual construction, fitting and balancing of the hat. The last named, *i.e.*, balancing of the hat, is very important, especially is this true of front and back balance. If the hat be heavily trimmed at the back, there is a constant effort to correct the unequal distribution of weight by bending the head and shoulders forward, cramping the chest, raising the abdomen. This posture and a certain mincing gait which results from this arrangement of headgear plus French heel shoes became so general a few seasons ago that it was considered "the thing" and was even imitated by those who could not afford the original causes of the accomplishment. In spite of the foregoing statements there is in most people a consciousness of the fitness of things, a feeling of satisfaction when the hat in all its details is correct, which will be a fairly safe guide, if we could keep our minds unbiased by over-consideration for the peculiarities of the prevailing mode.

Would it be an exaggeration to say that nine-tenths of the feminine hat purchasing population rebels at this tyranny every season, though it be timidly and unsuccessfully? We sympathize most thoroughly with the sweet young girl who wailed in despair after an hour in the milliner shop: "But I don't like them at all. They are all so ugly and so much too big for me that I look ridiculous." And the saleslady's response, how familiar it sounds: "I know; nobody likes them at first, but they are the very latest, and you'll get used to them."

It is quite possible to appeal to the common sense of the pupils by presenting the subject in the following manner, since it necessitates the formulating of these ideas into definite rules and regulations.

PRESENTATION—PLATE XIV

Proportion and Adjustment of Hats

In preparing for the drawing—Plate XIV—a front view (omitting features) and side view model should be cut out for each pupil. In this case it is better for the teacher to provide these, as it will be difficult to procure desirable pictures.

Suggestions for balance, proportion and adjustment:

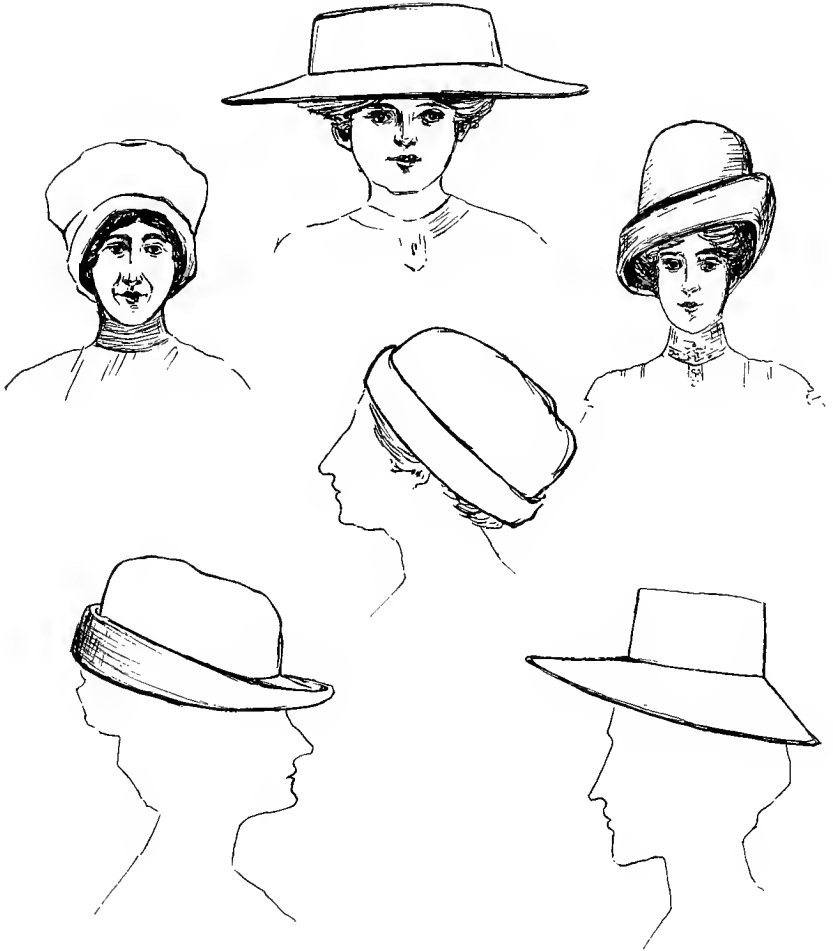
1. Ask the pupils if their heads and faces are all the same size. If not, should they all wear the same-sized hats? Do they know when a hat is too large or too small for a person? What are the tests for size?

First, for crown. Second, for brim.

Suggest that it may be possible by means of experimental drawings to evolve some rules for the regulation of proportion and adjustment of hats.

2. Draw on the board outlines:
 - a. Front view of head (omitting features).
 - b. Profile view of head.
(Explain relative position of brows and eyes, or the hats will be placed too high on the heads.)
3. State that hat forms are to be drawn on the heads and that they are to watch the drawings and raise hands only when the correct form is given.
Try crowns, only, at first.
4. Sketch on the Fig. A, a plain, straight-sided sailor crown.
 - a. Obviously too large. b. Obviously too small.
 - c. Obviously too low. d. Obviously too high.
 - e. Correct size and position—the test for which is that it shall be neither less than the width of the face nor more than the contour of the hair. If the latter extends considerably at side, better place between the two. It should not be large enough so that it looks as though it would slip and pitch around on the head. Sub-structures will help adjustment, but not appearance in this respect. Should not be low enough so that—plus the brim—the latter will cover the eyebrows. These should be visible to give the dark and light contrast, accentuating the center of interest of the “face design.” It should be large enough and low enough so that the hat will appear to be placed upon the head and not look as though it were perched on top of the hair.
5. Apply the above experiments to Fig. B.

PLATE XIV-B



6. Tests in this case as follows:
The crown front line should continue the forehead line.
At the back it should not extend beyond the hair. If this extends much, it is better that the crown should rest between the actual head line and the hair contour. Otherwise the greatest weight of the hat will fall too far back.
7. Sketch brim on Fig. A, retaining correct crown.
 - a. Obviously too deep.
 - b. Obviously too wide (beyond shoulders).
 - c. Correct.
8. Sketch brim on Fig. B.
 - a. Too deep.
 - b. Too large at back
 - c. Too large at front
 - d. Correct.
 } apply principle of balance.
9. Analyze drawings and state requirements for the correct proportions and adjustment.
10. Dictate the drawing of the horizontal lines as guides for placing the model, with chin on lines. Outline all figures as indicated on Plate XIV.
11. Have pupils reproduce on Figs. A and B the correct drawings of sailor hats in full line, then the exaggerated proportions in broken line, as in Plate XIV.
Continue in same manner step by step, first drawing on board, discussing, then having pupils reproduce on their own sheets the drawings in order as given on Plate XIV.
Fig. C shows that "Tam-o-shanter" crown, though broader than a straight or round crown at top, must have the same relation to head at its base.
Fig. D indicates the correct and incorrect size and placing for a turban.
Fig. E shows that the crown of a hat should be placed straight upon the head from left to right. The crown may be tilted back somewhat; it is seldom satisfactory tilted forward and appears rakish if tilted sideways.
The brim may be tilted or bent in any way desired, as long as the lines are harmonious with those of the face.
Fig. F shows two incorrect adjustments of crowns—one too far front, the other too far back. Indicate roughly the position of the backbone and show how the hat plus head plus hair must be balanced upon the spinal column, so that the weight does not come too far back.
Dictate conclusions as follows:

PUPIL'S NOTE-BOOK—PLATE XIV

Proportion and Adjustment of Hats

1. Crowns.
 - a. Crowns are intended to protect the head, and should be proportioned accordingly, with some semblance of fitting this member.

b. Front view.

Crowns should not extend beyond the side contour of the hair, nor should they be smaller than the continuation of the side lines of the head. It is better that they be between these two limits. If the hair be extended at the sides and the crown, side lines continue the outline of the hair, the crown will be too far over the face when viewed from the side. An elongated crown placed horizontally will avoid this difficulty.

c. Side view.

When viewed from the side the lines of the crown should not extend beyond the line of the forehead at front, nor beyond the contour of the hair at the back. If the hair be extended considerably beyond the natural contour of the head, it should be between the hair contour and the actual head line, as otherwise the weight of the hat would not be properly distributed in relation to the spinal column.

The back line of the crown should not be further forward than the natural contour of the head.

d. The weight of the crown of the hat should be evenly distributed over the crown of the head.

e. A hat crown should be placed straight on the head from right to left. As to being tipped back or front—unless it be exaggerated the former is permissible while the latter is not likely to be satisfactory.

If these rules are observed there will be no danger of exaggeration as to the circumference proportions of hat crowns.

2. Brims.

Brim is intended as a protection for the eyes. They are extended at sides and rear for balance and beauty of line.

a. Front view.

Should certainly not extend beyond the shoulders.

First, from standpoint of proportion.

Second, from standpoint of rights and comfort of other people.

May be tilted or bent in any way desired, providing it does not disturb right and left balance of crown and that the trimming furnish the required ballast to keep the whole hat balanced; also that it harmonizes with lines of face.

There should not be a sufficient enlargement of the brim on either side to make the hat appear unbalanced.

The brim should not be deep enough; *i.e.*, the angle of slope in relation to width of brim, to hide the eyebrows.

b. Side view.

If there is to be a difference in width of brim front and back, it is desirable that it be wider at the front. The extra expanse of brim at the rear is likely to call for heavy trimming at the back, which is bad for the spine. In order to keep the hat on there is a constant effort to correct the distribution of weight by bending the head forward. This has a tendency to throw the shoulders forward, which is not only bad physically but is extremely ugly.

GENERAL SUGGESTIONS

1. The crown and brim should be in good proportion to one another.
2. The whole hat should be in proper proportion.
 - a. To head.
 - b. To whole figure.
3. A hat which is light in textural effect may be larger than one which is heavy in this respect.
4. A light-colored hat will look larger than a dark one.
5. Hats should be adjusted so that they look well from all points of view.
6. If a dark hat is desired and black or dark colors are not becoming, the brim may be faced with white or a light, becoming color.
7. There should be either a lateral balanced effect of trimming by means of like or equal masses of decoration, or else there should be one general direction of line—a common converging point with a culmination of the decorative element. This, of course, means a center of interest, and this should be, preferably, either at front or side front.
8. Harmony of line.

Do not accentuate already exaggerated features or undesirable lines of the face and head by a strong repetition of the direction of these lines in the hat. Neutralize effects by a partial use of opposing line. Do not carry the opposition too far, as the lack of line harmony will produce the same effect as the strong parallelism of line. These three are analogous to monotonous repetition of a phrase, close harmony and discord in music.

Do not accentuate already exaggerated proportions, either by too great a contrast of size or bulk, or by too great a coincidence of line.

N. B.—Illustrate by means of rough sketches on board, suggested by drawings on Plate XIV-B. Pupils are not expected to reproduce these.

9. A frame after covering looks much larger than before.
10. Short people should wear hats with crowns of medium height and medium width brims. They should avoid very low crowns.
11. Tall people may wear broad-brimmed hats. Tall, stout people may wear larger hats and those which appear somewhat heavy as to bulk and tone. A hat which is actually heavy is a "delusion and a snare."
12. Short, stout people may wear medium-sized to fairly large hats. They should be of light textural effect and should not be heavily trimmed. Dark tone is preferable.
The larger the hat the darker should be the tone.
13. People with broad or large faces usually require larger hats than people with narrow or small faces. Generally a crown with straight lines will be becoming, if not too broad.
14. Round crowns are generally desirable for people with thin or narrow faces. Very narrow or brimless hats are not suitable for them, if high or narrow in crown.

PRESENTATION—PLATE XV

Corrections of Proportion and Adjustment of Hats

1. Have pupils cut from fashion sheets or advertisements pictures of women or girls with hats on, leaving margins of at least $\frac{1}{2}$ " all about the drawing.

PLATE XV

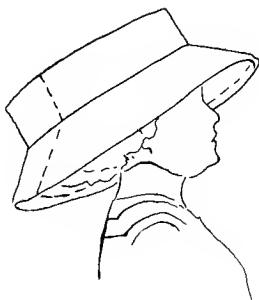
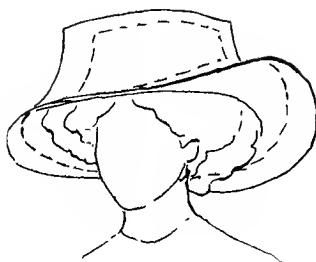


PLATE XVI



2. These they should transfer to the plate by means of tracing paper, placing as dictated, tracing the outlines *only* of face, hat, hair and part of the neck and shoulders.
3. The hats and hair contour should be finished in dotted ink line.
4. First with pencil, then with solid ink line, correct the foregoing drawings as to proportion and adjustment of both hair and hats, in accordance with suggestions made on Plate XIV.

NOTE—This is an excellent opportunity to make suggestions as to the hygiene of hair rolls, false hair in quantity, etc. Anything of the sort which is obviously false is not in the best of taste, and if it be not clean, as too often happens, it is not only disgusting but dangerous.

PRESENTATION—PLATE XVI

Trace corrected outlines of Plate XV on thin paper and transfer to another sheet in the same order, first in pencil, then ink.

Sketch the trimming on these tracings, as it was in original pictures, if satisfactory, adjusting to changed proportions.

PRESENTATION—LESSON XVII

Have pupils select from fashion books, etc., mount and label, pictures of hats appropriate for various occasions.

PRESENTATION—LESSON XVIII

Have pupils select from fashion books, etc., mount and label pictures of hats appropriate for people of different figure and shape of face.

PART III

Applied Design

- a.* Application of design principles in the construction and decoration of articles for personal and household use.

This work is so familiar that it need be given only in a general manner.

The designs are in the main original. The processes of application most often used are—stencilling (oil paint and turpentine), cut leather work and embroidery.

The following list of articles will indicate the general character of the individual problems.

Bags of various sorts	Filing cases for clippings
Belts	Menu cards
Blotter backs	Needle books
Candle shades	Pillow covers
Collar boxes	Pin rolls and cushions
Cot and dresser covers	Scarfs
Couch covers	Waste boxes
Curtains	

- b.* Talks about the main points to be considered in house furnishing.

