

COSTUME DESIGN  
AND ILLUSTRATION

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ETHEL TRAPHAGEN

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Drawing by Drian

Frontispiece

*Courtesy of Harper's Bazar*

# COSTUME DESIGN AND ILLUSTRATION

ETHEL TRAPHAGEN

Instructor and Lecturer at Cooper Union, The New York Evening School of Industrial Art, and Brooklyn Teachers' Association Classes; formerly on the staff of *Dress Magazine* and *The Ladies' Home Journal*

F I R S T E D I T I O N

NEW YORK

JOHN WILEY & SONS, Inc.

CHAPMAN & HALL, LIMITED

1918

LONDON

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B R A U N W O R T H & C O.  
P R I N T E R S A N D B O O K B I N D E R S  
B R O O K L Y N , N . Y .

THIS BOOK IS SINCERELY DEDICATED TO MY STUDENTS, WHOSE ENTHUSIASM AND SUCCESS HAVE BEEN ITS INCENTIVE AND INSPIRATION

8.11.15.8



# T H E P R E F A C E

COSTUME DESIGN AND COSTUME ILLUSTRATION are not always looked upon as distinctly different branches of what is termed fashion work, but in truth there is a marked difference between them.

In the former, one must consider the judging of color, and all that this includes by way of harmonies, contrasts, areas, etc.; the relation of spaces; proper proportions; and the beauty and effect of line, balance and scale arrangements for the production of a design that is dignified, fanciful, frivolous, dainty, formal, or subtle, to express the designer's conception of the purpose of the costume and its suitability to the wearer.

The costume illustrator, on the other hand, has the privilege of representing the garment after it has been designed—he must be able to render the material with his pen, pencil or brush in such a way that the actual design is not robbed of any of its charm. Of course, there are many ways of doing this, according to the technique and sensitiveness or temperament of the artist, as well as the different methods customary for the special use for which the design is intended. It can easily be seen how advantageous it is to any fashion artist, whether designer or illustrator, to have an understanding of both branches to get the best out of either, for they have much in common.

The designer and the illustrator should both have a knowledge and a keen appreciation of the beautiful lines of the human form, to know what lines are important to emphasize and what to conceal in a figure which may not be perfect. Drawing from the nude is of great advantage to the student, and no serious costume illustrator should be without this valuable training.

There are some books which may help the ambitious student in the life class to observe and impress on the mind fundamental facts which it is believed most life-class teachers will agree in thinking extremely useful. Among these are Dunlop's *Anatomical Diagrams*, *Figure Drawing* by Hatton, *Anatomy in Art* by J. S. Hartley, Richter, Marshall or Duval, and *Drawing the Human Figure* by J. H. Vanderpoel. If the student is studying without an instructor, *Practical Drawing*, by Lutz, will be found helpful.

ETHEL H. TRAPHAGEN.

NEW YORK, 1918.



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SKETCHING  
CHAPTER ONE



# COSTUME DESIGN AND ILLUSTRATION

## CHAPTER ONE

## SKETCHING

**1. Forms.**—In both lines of fashion work it is necessary to be able to construct quickly a form on which to sketch or design a dress, and, like the forms in

farthest point out of the other oval, to represent the skirt. Connect these and you have a *form*. See Fig. 1. The bust and hip should be on a line, and for the

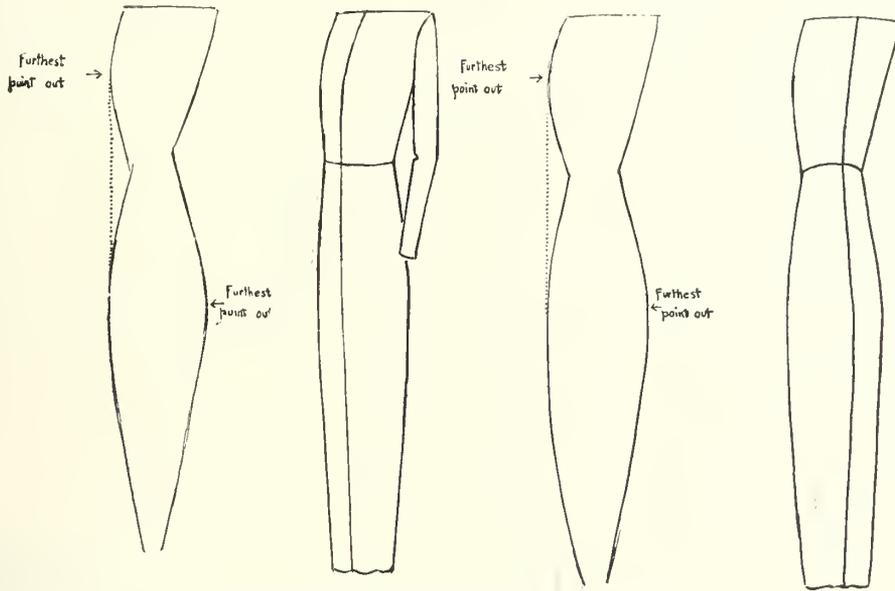


FIG. 1.—First steps in constructing a dress form.

store windows, this should be constructed to enhance the good-lines of the garment. Care must be taken, however, never to confuse this with the human figure, the structure of which is entirely different.

The simplest way of obtaining this form is by drawing two ovals. First, make a straight line for the shoulders, then swing an oval, somewhat foreshortened, from the shoulder line, to represent the waist. Next, swing another more elongated oval, from near the ending points of the first oval, having the farthest part out always opposite the

present-day silhouette the connecting lines should be but slightly curved.

Next, extend the two lines for the sleeves, add the collar and put in the centre line, which, in the front, follows the outside line of the waist and goes straight in the skirt. See Fig. 2. (Of course, the proportions differ according to fashion; i.e., the normal waist would go but twice into the short skirt of the summer of 1916.) It is interesting to note how the reverse of this straight line and curve forms the back. In making the back, connect the ovals in the same man-

ner, but note that the centre line goes straight in the waist and curves in the skirt. See Fig. 3.

The waist and collar lines curve up. The normal waist goes into the skirt about

the straight full front view, because of the advantage of showing the side of the dress as well as the front. An examination of fashion publications will prove how general is this preference.

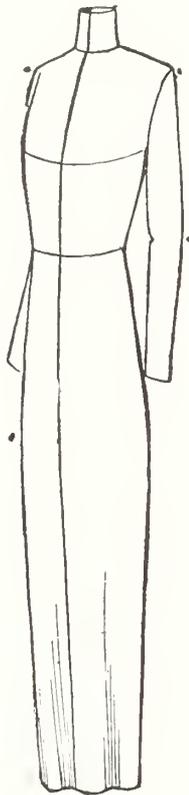


FIG. 2.

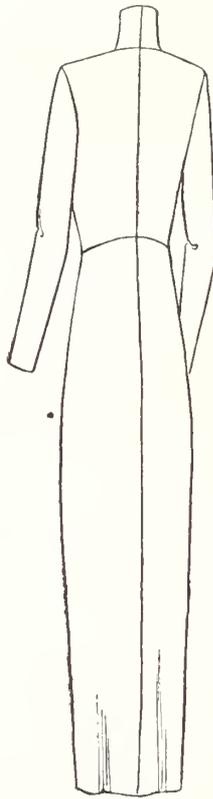


FIG. 3.

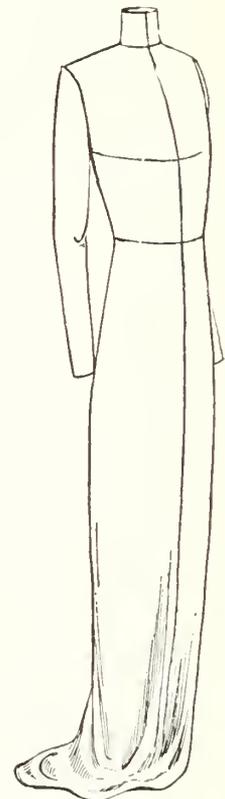
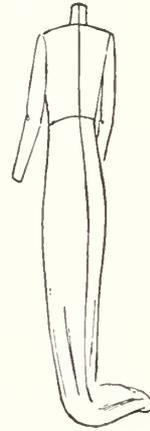


FIG. 4.

two and a half times, and the sleeves bend at the waist line or a little above. The supporting points at the shoulder, elbow, and hips should be marked, for it is these points that most affect the drapery.

With a little application, these forms may soon be mastered, and the practice of doing them rapidly and turning them both ways makes for proficiency. See Fig. 4. Observe that three-quarter front and back views are used in preference to

**2. Summary.**—The main points to be remembered are that the bust and hips, for the present silhouette, should be on a line, that the arms bend at the waist line or a little above, and that the normal waist goes into the instep length skirt about two and a half times.

In the front view remember that the centre line follows the outside line in the waist and goes straight in the skirt, that in the back the centre line goes straight in the waist and curves in the

skirt. (The centre line is the centre of the actual figure, not of the sketch.)

The collar and waist lines curve up in the back and down in the front. The bottom of the skirt describes a circle; therefore, like the waist and collar, the line curves, but always downward. The shoulder lines should be made to slant as much as the silhouette requires.

For this work use an H.B. pencil, Eberhard Faber, Ruby or Emerald eraser, and emery board pad. The point of the pencil should be kept very sharp by continually pointing it on the pad. From the start great attention should be paid to a clean-cut and beautiful line and to the proper placement of the sketch on the

paper. See under "Greek Law," page 27.

3. **Sketching a Garment.**—After the form is mastered up to this point, the next step is the sketching of a garment on the foundation drawn. If possible, have as a model a simple dress or suit on a coat-hanger, or preferably a dressmaker's form; then find the centre line of the garment and see that, in sketching it on the oval form first constructed, you

have the centre line of your sketch correspond with the centre line of the garment. You will find the proper observation of the centre line an infallible guide in giving you the proper relation of the sketch to the garment.

Next observe the large, important facts—such as length of sleeves, length of coat, the long, important lines—and be particular to put in the seams; but leave details such as embroidery, lace, tucks, plaits, gathers, etc., until the last. See Figs. 5, 6, and 7.

After the lengths of the sleeves, waist, coat, etc., are determined, you must strive for skill in keeping your pencil line clean and sharp. This gives the much-desired, well

pressed newness to the garment. To keep this effect, beware of too rounded curves. After the sketch is finished, some accents should be put in, in places where shadows would naturally be; this gives added interest to sketches. From the first, observe and work for texture. Notice how delicate, light lines express thin material better than heavy, hard ones. After ability of this kind is

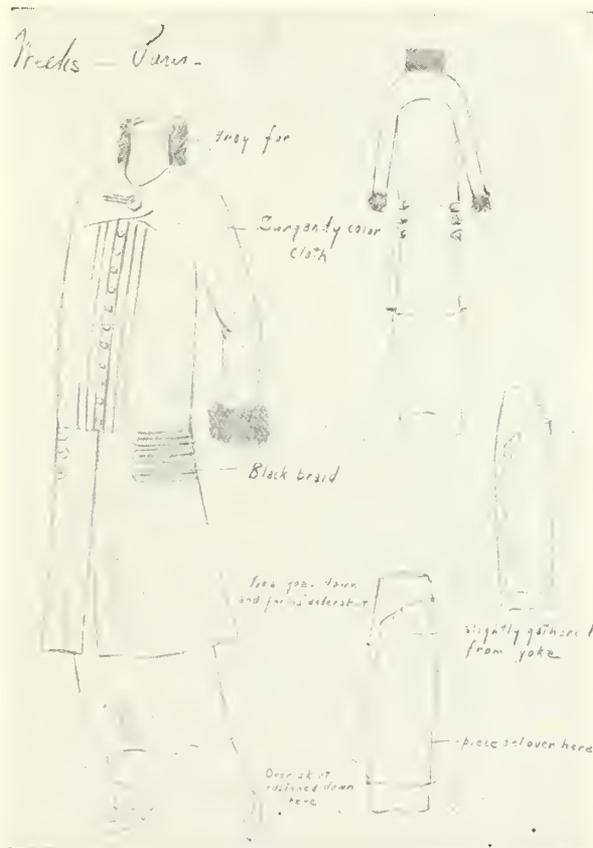


FIG. 5.—Pencil sketch of a suit.

acquired, the next step is to work for speed. Garments in shop windows give excellent opportunity for sketching when the student is trying to acquire speed.

**4. Sketching from Memory.**—Training the memory in sketching is also most important. A good way to do this is to sketch from memory what has been drawn from the garment the day before. Another good way is to observe a dress either in a shop window or on a person, and then, without again looking to aid the memory, to try to put on paper all you remember. It is well to verify this sketch by comparing it with the garment, to find out how much you have forgotten and where you have made mistakes. To be able



FIG. 6.—Preliminary pencil sketch of a gown.

to sketch from memory is a truly valuable asset in costume work. So much can be carried away in one's mind from "Openings" and places where sketching is not possible.

**5. Sketching from Garments.**—A knowledge of the proper way to sketch garments such as gowns, hats, and acces-

sories, is absolutely necessary in fashion work. It is helpful, first for your own convenience when you see things you wish to remember, or when you wish to explain things seen to some one else, next,

in gathering ideas to adapt to your own designs, and again, in doing sketching for newspapers or magazines. Designers for manufacturers find it a great boon to be able to sketch in their exploring trips in the shops and along Fifth Avenue.

Sketching for manufacturers is done for two purposes: To give them the latest French models from the "Openings" from which to make exact copies or something adapted to their special trade needs, and to give them an inventory of their own stock

for their reference and convenience.

Sketching for dressmakers is a little line of fashion all its own. The sketches for them must be daintily finished, as they are to be shown to the customer and play an important part in the sale of the gown represented. The simple ones (see Fig. 6) are done in pencil, with-



done for embroideries, an additional small detail drawing should be made of the embroidery at the side of the paper. Textures and colors should always be noted on the sketch as well as details, such as the number of buttons, etc., in order that there may be no confusion when making the finished sketch at home or in your studio. A convenient size for rough sketches is six and one-half inches. Practical sizes for finished dress-makers' sketches are from ten to twelve inches when heads are included; without heads, six and one-half or seven inches. Wide margins lend distinction.

Some of the well known French designers are Paul Poiret, Cheruet, Beer, Callot Sœurs, Paquin, Martial and Armand, Francis and Dreccoll. Always note the designer's name on your sketch as well as the texture, color, and detail. The name of the design always enhances the value of a sketch. Always place these sketches on the paper according to the Greek Law, i.e., most margin at the bottom of the paper.

When making a finished sketch of this kind, a pretty pose should be chosen, and this should be thought out and practically finished in pencil; then draw in the garment carefully before putting

on the color. The usual method is to put in the shadows first, the light big washes next, and the detail last. Clear color is used as a rule but opaque or tempera is often used in small areas combined with the clear color sketch; sometimes opaque paints are substituted. (See Page 9 and description under *Color*, page 68.) Pen-and-ink outlines are often used for these sketches and kid bristol or illustration board is considered the best kind of paper.

**6. Hats.**—Much of what has just been stated applies also in sketching hats. Care should be taken to express the most characteristic side of the hat; in other words, catch its "feature." Be careful not to lose the relation of the crown of the hat to the head. When possible, it is best to have some one pose for you to insure the right angles. See Fig. 12.

Before going into this further, consult Section 15, page 17.

Theatrical designs and sketches are carried out in

the manner of the other sketches of hats and dresses, but a greater liberty in the way of eccentricity and exaggeration is permitted. See Fig. 9.

**7. Accessories.**—In connection with sketching, the student would do well to pay attention to accessories such as col-



FIG. 9.—Theatrical design.

By William Gebhardt

lars, sleeves and shoes. It tends to much greater facility on the part of the student to arrange these according to the Greek Law of proportion, page 27. For suggestions see Fig. 11 on this page.

**8. Sketching from Life.**—Sketching from life is strongly advised; drawing from the nude is of great advantage when done with understanding. In all sketching and drawing it is advisable to block in, or in other words, sketch with light lines the general proportions, using tentative or trial lines and “feeling for” the form. See Figs. 15, 16, 18, and 19.

Never complete one part before another part is thought out; never fix your attention on the outline, but rather on general proportion, or the result will be unhappy. See Fig. 17. Decide where your drawing is to begin



*Courtesy of Gerhard Mennen Co*

FIG. 10.—Crayon drawing.

on the paper, and where it is to end, leaving good margins (more at the bottom than top), and block in between these spaces. Afterwards make sketches from memory of the pose you have been studying.

When doing rapid sketching to catch the action of a figure in motion, indicate the position of the head, hands, and feet and fill in the rest. Excellent practice is obtained in doing five, seven, ten, and fifteen minute poses from the nude or draped model. These quick sketches often afford good action poses that can be carried out and used to great advantage. See Figs. 40 and 41. This sketching will be most helpful in assisting the student to obtain a professional touch and an individual style.

More and more stress is being laid on the well-drawn figure underlying the fashion drawing and too much emphasis

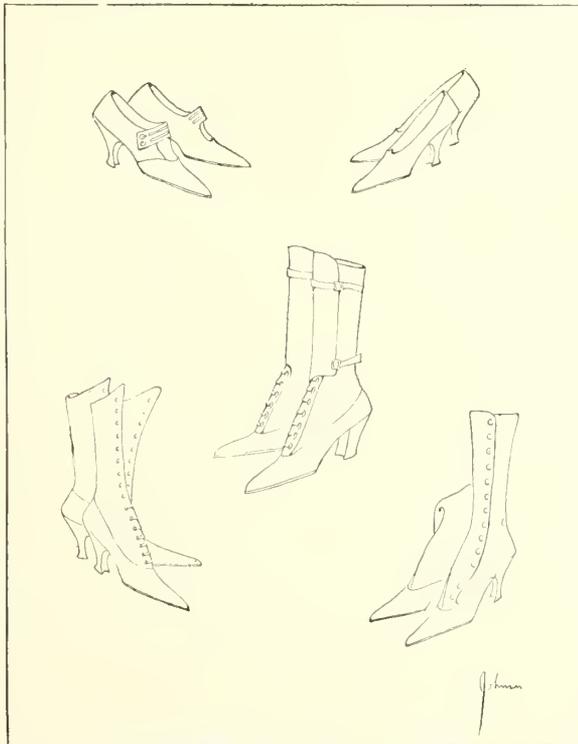


FIG. 11.—Shoes drawn by Elfrida Johnson.

cannot be put on the value of drawing this figure with understanding and appreciation. Great care should be given the study of hands and feet, as these play an important and telling part in fashion work. See Frontispiece and Figs. 10, 27, and 28.

The student is advised to make copies, by way of study, from the hands in Vanderpoel's *Human Figure* and then to make studies from life. It is important in this work to observe from which side the light is coming. (See Figs. 28 and 29.)

It is practical to make the life studies in a loose, artistic manner, in charcoal, chalk, etc., and afterwards to draw from this sketch another figure, copying the pose and keeping the action, but refining it slightly, to make an attractive fashion drawing on which to put the dress from one's costume sketch. See Figs. 40 and 41.

Lutz, in his book entitled *Practical Drawing*, wisely says:

"When drawing from life, it is a good plan to put yourself in the same pose as the model; that is, imitate as well as you can, the action, the disposition of the limbs, and the pose of the head. This mimicry—it will only be that sometimes, as you will find that different persons have different ways of carrying themselves, and you can perhaps only approximate the pose of the model—will give you a better understanding of the pose and impress itself on you mentally and further the work of picturing it.

"Note how, when the hips slant one way, the shoulders, to counterbalance, incline the other way; and the head again to preserve the balance, tilts away from the

falling shoulder. This applies to the greater part of poses. Sometimes, though, models deviate from the general." This is valuable advice to observe in your work.



FIG. 12.—An example of hat illustration.

*Courtesy of N. Y. Globe.*

Figs. 13 and 14 show two treatments of the same kind of sketch. Fig. 13 is done in a realistic way, in Fig. 14 the conventional method is used. In Fig. 13 light

in clear water color. The tempera paint is put on in one flat tone and allowed to dry; the other colors are then put on over this. The opaque paint has the advantage



FIG. 13.—Complete dressmaker's sketch done in transparent water color.



FIG. 14.—A dressmaker's or manufacturer's sketch in tempera colors.

and shade have been considered while in Fig. 14 these have been eliminated.

Fig. 13 has been done in transparent water color, Fig. 14 is done in tempera, an opaque or body color, except the chiffon, flesh tones, and hair, which are done

of being able to be worked over. It is best to avoid shading, and to keep to flat tones. In this sketch the folds are indicated with strong pencil lines; this same line effect can be done with lighter or darker values of the tempera used for the garment.\*

\* With flat transparent washes, pencil lines often are used most effectively in making a colored sketch.



*Courtesy of the Prang Co.*

FIG. 15.—First stage of sketch of dog.



*Courtesy of the Prang Co.*

FIG. 16.—Second stage of sketch of dog.

The illustrations on this page show one of the most important things to be considered in all kinds of drawing, whether it be from life, from memory, chicing, or even copying, and that is getting the general proportion and action of the whole, before con-

centrating on any one part in detail; remembering never to finish one part before the other parts are thought out. Fig. 17 shows the danger of fixing your attention on the outline. It is always advisable to block in. (See Figs. 15 and 18.)

*Courtesy of the Prang Co.*

FIG. 17.—Incorrect way to start a sketch.



*Courtesy of the Prang Co.*

FIG. 18.—First stage of sketch of boy.



*Courtesy of the Prang Co.*

FIG. 19.—Sketch of boy completed.

DRAWING WITHOUT MODELS  
C H A P T E R T W O



## CHAPTER TWO

## DRAWING WITHOUT MODELS

9. To Set Up a Well-proportioned Figure.—It is best to understand how to set up a well-proportioned nude figure “out of one’s head” or *chicing* a figure as it is sometimes called. See Fig. 21. To construct this figure find the centre of the paper, through which run a vertical line. The head is the unit most useful in meas-

uring one inch as the unit of measure. This gives the height of the figure. Mark each of these divisions with a dot. The figure is divided into four important sections; the head, torso, arms, and legs. To keep the drawing as simple as possible we will have to start, in some detail, with the head, it being our unit of measure.



Drawn by Reta Senger.

Courtesy of Good Housekeeping.

FIG. 20.—Editorial featuring infants' wear.

uring the human figure, and in this instance, we will use it, making it, for convenience' sake, *one inch* long. (The dimensions we are using will vary slightly from those given in most anatomies, because we are constructing a figure to use in fashion work, where slinness is the chief requirement.) Mark off on this line seven and one-half heads, in this case seven and one-half inches, as we are

To construct the oval which will be used for the head, mark off the first inch and divide this one inch vertical line into three equal parts. At a point just a little below the first third just established, draw a light horizontal line of indefinite length and mark off on it a distance equal to a little less than two-thirds of the one-inch vertical line and so spaced that the vertical line exactly bisects the

horizontal line. Construct an oval on this plan.

Horizontal lines drawn through the points that divide the vertical line into thirds give the eyebrows and the tip of the nose. A horizontal line drawn through a point one-third of the distance between the eyebrows and the tip of the nose marks the centre of the eye socket, and a horizontal line drawn through a point one-third of the distance between the tip of the nose and the base of the oval marks the centre of the mouth.

Divide the horizontal eye structure line into five parts; the middle space represents the width of the nose, and the nearest parts on each side the eyes. Guide lines dropped from the centre of the eyes, vertically, give the corners of the mouth. For the ears extend a line a little beyond the oval on each side of the head, from the first third to the second third, or, in other words, from the line indicating the eyebrow to the line indicating the end of the nose.

Continue the bisecting vertical line down one-third of its length, to establish the pit of the neck. Draw a horizontal line through this point. Drop guide lines from the base of the ear to this line. Connect the extremities of these guide lines with arcs curving slightly towards each other, thus giving proper expression to the neck.

**10. The Torso.**—Three-quarters of the length of the head gives the width of each shoulder and of each hip. Cut the distance between the chin and the pit of the neck in half by a dot placed on the centre line. Connect this point with the point made in marking the width of the shoulders. The point where this line

## DRAWING WITHOUT MODELS

intersects the curved line of the neck is where the neck sets on the shoulders.

The second "head" or unit of measure gives the bust line. Curve the line indicating the bust section.

The third "head" gives the placing of the abdomen.

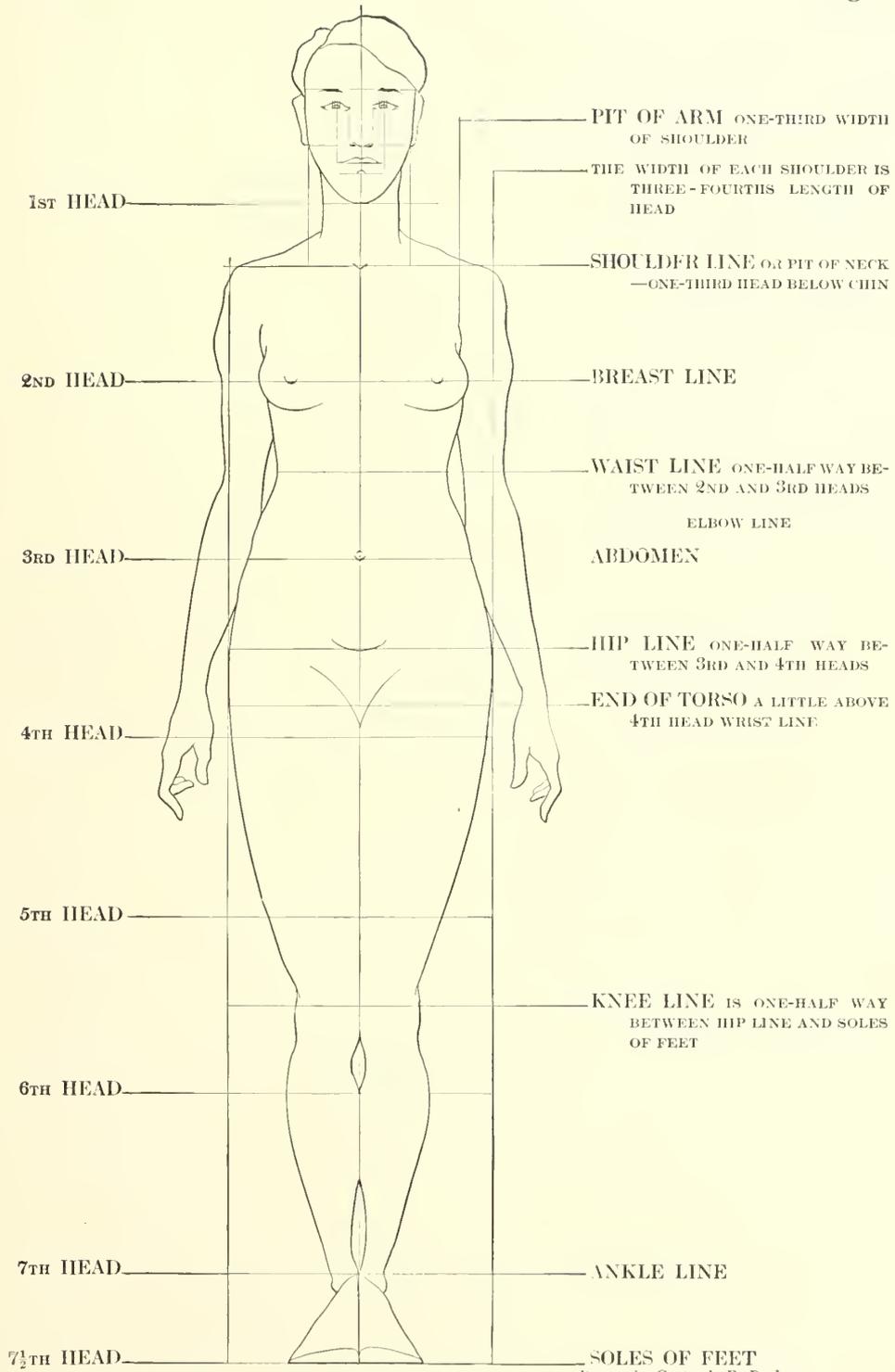
One-half the distance between the bust and abdomen, or between the second and third head, is the waist line. Indicate this. The centre of the figure comes slightly above the fourth head, this is also the end of the torso. The line of the hip is halfway between the third and fourth head. Establish the width of the hip line by verticals from the shoulders.

**11. The Legs.** The knees come halfway between the hips and the soles of the feet. The ankles come at the seventh head. The width of the ankle is one-third the width of the hip line. The inside ankle is high, the outside ankle low. The calf of the leg is about one-half the width of the hip, the outside calf of the leg is higher than the inside calf.

**12. The Arms.**—The length of the arms, stretched out horizontally including the shoulders and the hands, equals the length of the body. The wrist comes at about the end of the torso. The elbow comes at the waist lines. The pit of the arm is one third each shoulder. With these measurements established, block in the figure and features.

**13. Other Positions of Head and Figure.**—The diagram of a woman's figure on page 72 of Dunlop's *Anatomical Diagrams* will be found helpful to the student, at first, in blocking in the figure.

After the proportions are well understood, the figure and head may be turned in other positions; for this the "tooth-



*Drawn by Gertrude F. Derby.*

FIG. 21.—Construction of fashion figure without model.



FIG. 22.—Modern fashions by Helen Dryden which show influence of Kate Greenaway.

*Courtesy of Vogue.*

pick figures" (see page 22) make a good foundation, helping to make simple the foreshortening then necessary. For suggestions for turning the head in different positions, see Fig. 23.

**14. Children's Proportions.**—The chart shown in Fig. 24 illustrates the proportions found in various stages of development. In infancy, or at the age of about six months, the head measures about four times into the height; at four years, the head measures about five and one-fourth times into the height; at seven, approximately six and one-half times; at ten years, about six and three-quarter times; at fifteen, about seven times; and in the adult from seven and a half to eight times. Children's heads, therefore, it should be noted, are larger in proportion than those of the adult, the eyes are wider apart, the nose shorter, and the lips somewhat fuller. See Fig. 22, also Fig. 24 and Figs. 20, 94 and 95.

Professor C. H. Stratz of The Hague, Holland, who is one of the greatest author-

ities on the human body in the world, says a child grows as follows:

*First*, in breadth and height from birth to the end of the fourth year.

*Second*, in height from the fourth to the beginning of the eighth year.

*Third*, in breadth from the eighth to the tenth year.

*Fourth*, in height from the tenth to the fifteenth year, when the youth gets lanky, thin and angular; this is the period when the hands and feet look too big. Growth then continues to manhood or womanhood.

In drawing children, great care should be taken to keep their legs, at the slim period, long and slender. Care must be taken not to make them developed, which detracts from their childlike charm and makes them look vulgar. In studying children, look at good illustrations by Kate Greenaway, Jessie Willeox-Smith, Elizabeth Shippen Green, Bireh, and Helen Dryden.\*

**15. Heads and Faces.**—The general shape of the head is that of an oval

\* See "Happy All Day Through," illustrated by Janet Laura Scott, and also "Figure Drawing for Children" by Caroline Hunt Rimmer.

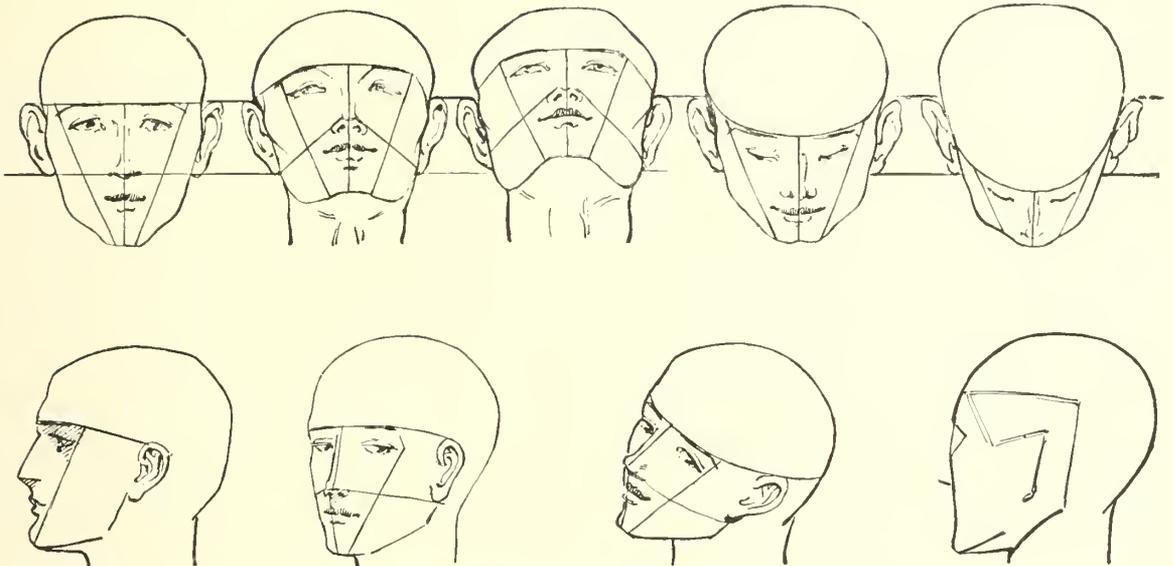


FIG. 23.—Showing construction lines that help in drawing heads.

with the greatest width at the top; observe this, too, in side, three-quarter and back views of the head. The eyes are in the centre of the head, and the end

of the nose is halfway between the eyebrows and chin. See Fig. 23. The eyebrows are on a level with the top of the ear, and the lower end of the ear on a

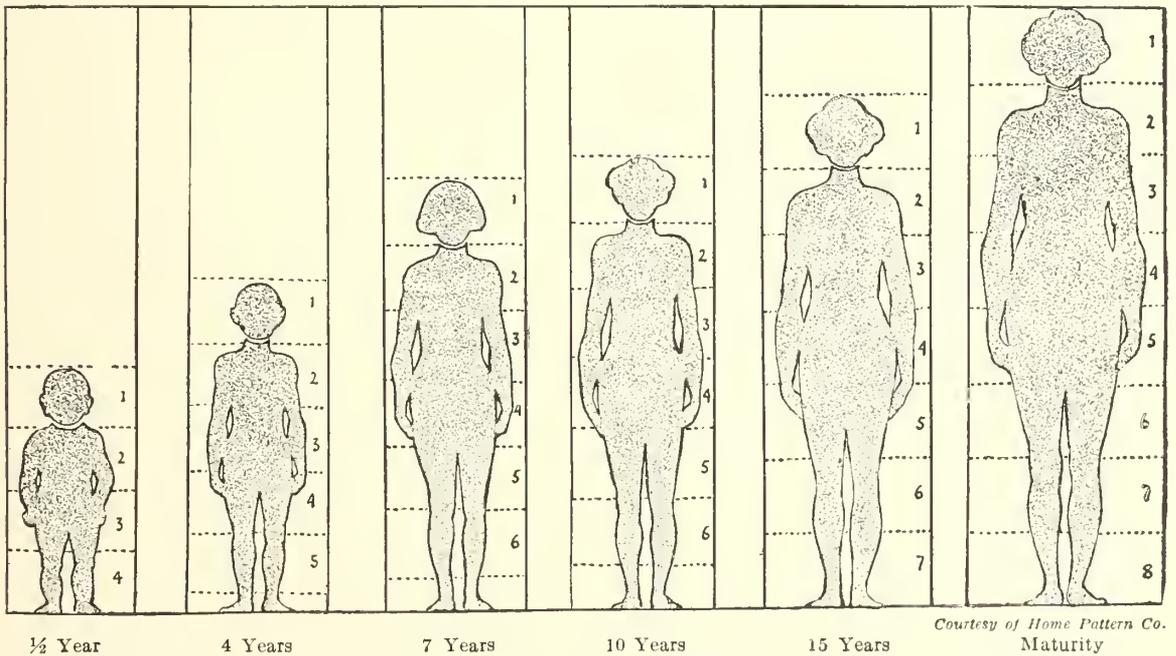


FIG. 24.—Proportion of figure at different ages.

Courtesy of Home Pattern Co.  
Maturity

level with the nostrils. This forms a never-changing axis on which the head turns up and down. Note how the features are located in these changes, and how the foreshortening is simplified by means of this method. In drawing heads always use the centre and other construction lines.

When the head is turned up, we see more chin and less forehead; when turned down, more forehead and less chin. The eyes are one eye apart, and the lower lip ends at about half the distance between the nose and chin. A triangle is helpful in dividing the face into planes, and great care should be taken not to ignore the cheek, jaw and chin bones. Observe that the cheek bones come slightly below the eyes, the jawbone slightly below the mouth.

In drawing the nose it is helpful to think of a little round knob; from which extend the nostrils, sketch in the sides, and extend a line suggestive of the planes. Afterwards everything can be

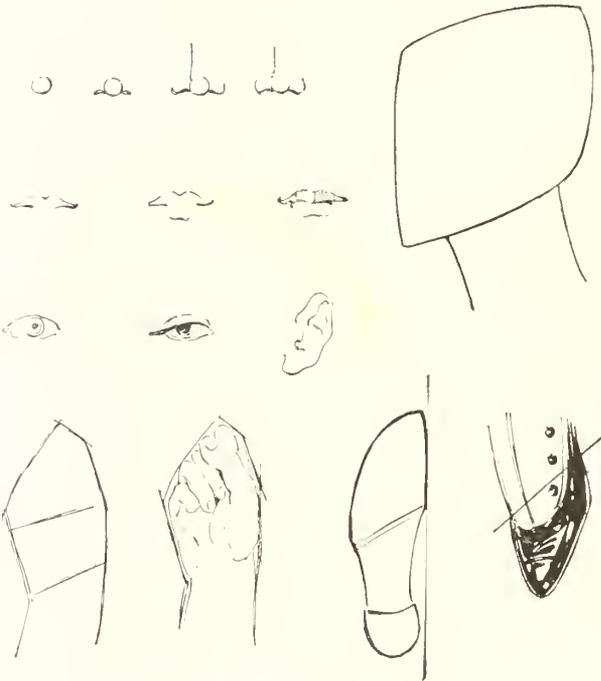


FIG. 25.



FIG. 26.

*Courtesy of Vogue.*

rubbed out except the nostrils, but they will appear more correctly placed than when put in without this foundation thought. See Fig. 25.

In drawing the mouth, think first of a Cupid's bow, the string of which is broken in the centre; then suggest the lower lip, shade the upper lip, which is always darkest as the lower catches the light, and you have the mouth. Never make a hard line around the lips, as it destroys the flesh-like quality. See Fig. 25.

In making the eye, always hold the pupil in by the line of the lid. Block in the head, ears, hands, and everything before putting in the detail.

Hair should be expressed in waves of light and dark, not by single lines (unless you are making a decorative, unrealistic drawing). Never draw a clean-cut line between the face and forehead, because the hair in many places blends in with the tone of the face. See Fig. 26 and observe other drawings that show hair.

**16. Hands and Feet.**—The next step should be a careful study of the hands and feet. The drawing of these is simplified by looking for the large masses first and blocking them in. See Figs. 27, 10, and 28. For example, in drawing the hand, determine the relation of the length of the fingers to the palm, and where the thumb comes in relation to the fingers. All knowledge gained by study or observation from life will help in drawing or chicing them. Vanderpoel's *Human Figure*, mentioned before, has some splendid illustrations of both hands and feet that the student would find it helpful to study. One good way of studying them is to make careful drawings from these plates, and afterwards to try to making your own drawings first from life and then from imagination. See Figs. 28 and 29.

Shoes are extremely important in fashion work, and should likewise receive the careful attention of the student. A good way is to group five or seven pairs of shoes, including sport shoes and slippers, in different positions on a sheet of bristol board about 11 inches wide by 14 inches

high, using the Greek Law of arrangement. It is well to use real shoes and slippers for models, but study also well-drawn examples to see how they are usually rendered. Notice how the inside of the foot is straighter than the outside line, which has some curve. Observe also how much shorter the line of the inside of the shoe is than the outside line, which extends nearer the heel. See Figs. 25 and 11. Note that the inside ankle is higher than the outside ankle.

It is well to observe what is appropriate and to select shoes of different character. There are shoes for shopping, for afternoon, for evening, for travel, and for sport. You must select the right shoe for the right dress. The footwear must be in keeping with the costume; not afternoon shoes or evening slippers with a sport suit. It is usually best to have evening slippers match the gown and hosiery unless you use a patent leather pump.

In these days we cannot make the skirt cover up bad drawing of the feet



FIG. 27.—Study of hands by Albert Dürer.



*Courtesy of The Inland Printer.*

FIG. 28.—Construction of Hand from Vanderpoel's "Human Figure."



*Courtesy of The Inland Printer.*

FIG. 29.—Construction of Arm from Vanderpoel's "Human Figure."

and shoes. No longer can it be said of Dame Fashion that

“Her feet beneath her petticoat  
Like little mice steal in and out,  
As if they fear the light.”

**17. The Human Form Reduced to its Simplest Elements.**—Relative proportions and helps to express action can perhaps best be acquired by observing the following facts in connection with toothpick figures:

The trunk, thigh, and leg are each about one-third the length of the body without the head and neck, though the trunk is a trifle the longest. The trunk is about twice the length of the head and neck. The elbow reaches to about the waist and the hand half way down the thigh.

Walking is best described on paper when both feet are on the ground, though in reality the greater part of the time the body rests on one foot. See Fig. 30.

Running is best shown when one foot is on the ground, though in reality much of the time

Leaping is best shown in the same manner as running (limbs ready for the next effort), but with the feet off the ground as in jumping. See Fig. 31.

Jumping is best shown with the feet off the ground but gathered together to preserve poise and ready to alight safely. See Fig. 31.

A stick stands when balanced on one end and also when supported on each side as shown in Fig. 31.

The body may be bent at the hips so as to bring the head over either foot and maintain an upright position until the weight of the body is bent beyond the line of support, when it must come to the ground as shown in Fig. 32.

Kneeling figures, leaning back, make it necessary that support be given behind as shown by the vertical dotted line in Fig. 33.

The student should notice that a straight line extending from the neck to the floor comes just between the feet when the weight is evenly distributed on both legs. When

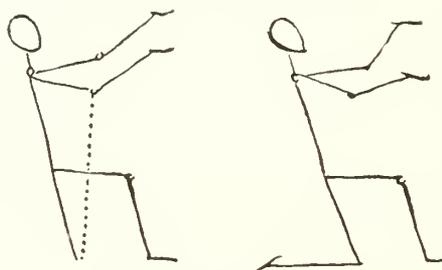
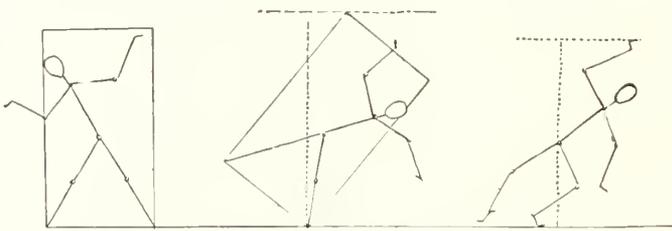
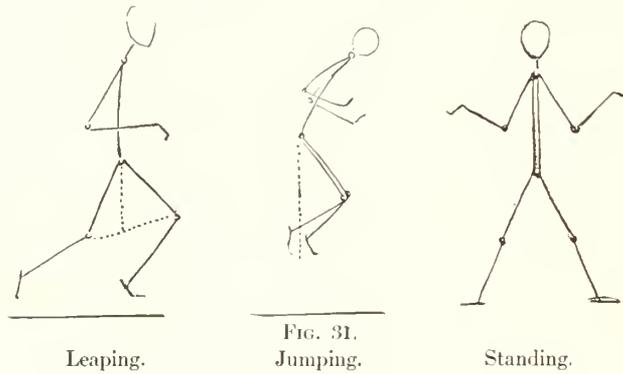
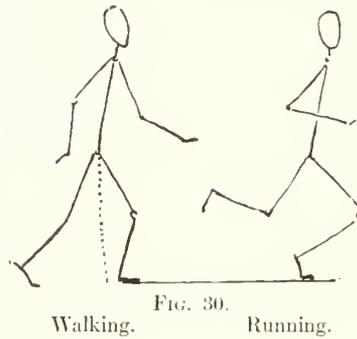


FIG. 32.—Illustrating balance.

FIG. 33.—Illustrating balance.



Figs. 34 and 35.



Figs. 36 and 37.

Toothpick construction applied to fashion drawing.

the weight is on one leg, the plumb line begins at the pit of the neck (viewed from the front) and extends to the ankle of the supporting leg. On the other hand, when the figure is in action, the plumb line from the neck falls between the legs, providing a proper balance; when this balance is destroyed, the figure either has to be leaning against something or it falls to the ground. See Figs. 32 and 33. After studying these, it is well to build the

figure on these foundations to acquire action. See Fig. 34.

In Fig. 36 is shown a seated figure; the stool is the principal part of support, though the foot is extended to receive the weight of the body. Fig. 37 is this construction applied.

Figs. 34, 35, 36 and 37 are given as illustrations of the use of the toothpick construction in giving action to the human form.



*Courtesy of Vogue*

From a drawing by Helen Dryden, in which pencil, wash and ink were used, on a rough texture paper.

METHODS  
CHAPTER THREE



18. **The Greek Law.**—In the sixteenth century, in the days of the Renaissance in Italy, Leonardo da Vinci with other artists worked out, through study of classic art, an ideal proportion which is commonly known as the *Greek Law*. Instead of using exact mechanical measurements, such as the half, third, fourth, etc., so easily measured in inches and easily grasped by the mind, this law

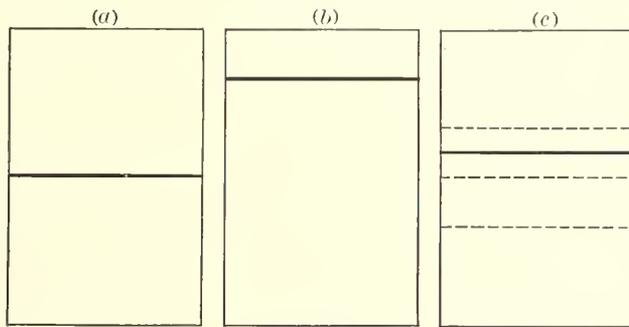


FIG. 38.

supplies the idea of a consistent variety, so fundamental in all artistic things, stimulating the imagination and lending interest to the object. Thus, if an oblong is divided horizontally in half, the equal areas will be found both mechanical and uninteresting, see (a), Fig. 38. On the other hand, if the difference in areas is great, as in (b), Fig. 38, the sizes are too incomparable to be satisfactory. In (c), Fig. 38, the oblong has been divided into thirds and then into halves, and a point found somewhere between one-third and one-half, through which to draw a horizontal, shown by the heavy line. It will be seen that the relation of the areas above and below this line to each other are neither mechanical nor monotonous, but subtle and interesting.

These same proportions may be practically applied in clothing to tucks, hems, etc., as illustrated in Fig. 39. Suppose a line is drawn six inches long to represent a muslin skirt. Divide by the Greek

Law to find where any trimming (hem and tucks) should start. Re-divide the space given up to this trimming to obtain further good proportions (of the hem to the tucks).

In *Advertising—Its Principles and Practices*, published by The Ronald Press Co., the following statement is made:

“This Greek Law of proportion is sometimes crudely stated as the ratio of 5 to 7 to 11. This is somewhere near correct, and perhaps near enough to work with. In applying this ratio to the margins of a page it will clearly be seen that the widest margin, or 11, should appear at the bottom, the next widest, or 7, at the top, and 5, the narrowest, alike on either side in all vertical compositions of space. In horizontal compositions the widest margin should still appear at the bottom, the middle size at the right and the left, and the narrowest at the top. This is so that the

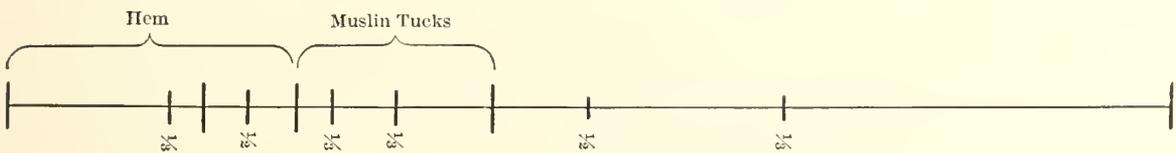


FIG. 39.

general form of the display within the composition shall preserve the same ratio as is found in the enclosing space itself.

“Not only should the Greek Law of areas be applied to margins, but also, when possible without interfering with the meaning of the copy, it should apply to the width and strength of the various parts or paragraphs of the copy within the space. When it is possible to do this, the effect is doubly pleasing. There is also often a chance to apply these proportions to the blank space between different parts of the copy display. When it is possible to do so, this has an added value. Not enough attention is paid to the relative widths of these blank spaces. Blank space is often more eloquent than copy.”

Summarizing the above briefly, it is to be noted that:

(1) Mechanical divisions are in-artistic.

(2) Sizes too unrelated, such as a very large size and a very small one, fail to satisfy, as the mind does not see any relationship in things that emphasize each other's difference.

(3) Areas or sizes near enough alike to be easily compared by the eye and yet

different enough to interest because of their unlikeness, satisfy us.

(4) Spaces are most pleasing together, when one is between one-half and two-thirds the length or space of the other. This gives quite a difference in size for individual treatment, but avoids in-harmonious lengths or sizes placed together. In other words, when two lines are in good relation to each other, the shorter line is between one-half and two-thirds the length of the longer line.

The Greek law may be applied to the margins of drawing papers as well as to folds and coat lengths. The best arrangement of margins for a vertical

lay-out is to have the greatest width at the lower edge, the next at the top, and the smallest at the sides; while for a horizontal page the widest margin should still appear at the bottom, the second size at the sides, and the narrowest at the top. This is to preserve a like relation with the enclosed space.

Design is selection and arrangement, and from the start of any work the details which make for good design should be kept in mind. If it is school work, even the name and the lesson should form part of the plan. Observe how the enclosing



*Drawn by Esther Wegman.*

FIG. 40.—Quick sketch from life.

FIG. 41.—Costume sketch made from quick sketch.

form determines the shape within. The nearer one comes to the structural edge, the more nearly the lines should conform to it. Avoid lines that lead to corners, lines that lead to the centre, and lines that tend to become tangents. The lines of the background or setting should be less intense than those forming the object shown against them. The larger the area the less intense the color should be; the smaller the area the more intense the color may be. In order to have two

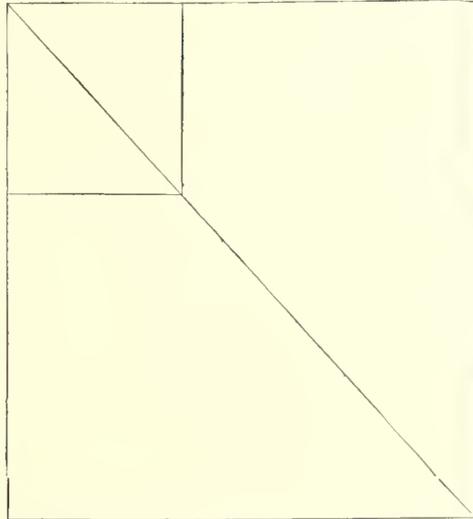


FIG. 42.—Enlarging and reducing. Rectangles having the same line as a common diagonal are in proportion.

or more shapes hold together for unity, the space between must be less than the smallest of these shapes. For illustration, the paths of a garden should be smaller than the divisions of the garden shapes.

**19. Lay-outs and Reductions.** — Lay-out is the technical name given to the composition of a catalogue page, and the drawing of the figures which go on it. It is also applied to the grouping of any objects to be put in a certain given space, whether for magazines, booklets or newspapers. The height and width of the space which the lay-out is to occupy on

the printed page is given to the artist (for example eight inches high by seven and one-quarter inches wide) and the number of figures to be put in that space (say five figures). The artist's work is to compose these figures in the most attractive group or groups.

The first step is to enlarge the dimensions to a convenient working size. In doing this, the original proportions must be kept. The enlarging is done by means of a drawing board, T-square, ruler and triangle. A detailed statement of the process, using the dimensions just given is as follows:



FIG. 43.—The rough lay-out.

Draw a horizontal line, say two inches from the top of the paper, straight across, using the T-square, the head of which is held against the left edge of the drawing board. Next measure in, let us say, two inches from the left side of the paper, and draw the vertical line against the edge of a triangle, the base of which rests against the upper edge of the T-square blade. At the left-hand upper corner, measure seven and one-quarter inches to the right and eight inches down

with the ruler, using the triangle to perfectly complete this little rectangle; then draw a diagonal and determine the height desired for working out the lay-out and extend a horizontal line wherever this horizontal touches the diagonal, erect a perpendicular and the dimensions of the large and small rectangles will have the same proportion. See Fig. 42.

Catalogue pages often go through many hands before they come out a technically finished product, photographically perfect but often stiff, inartistic and uninteresting. There is often a special artist who does nothing but lay-outs, grouping the figures and planning the page as in Fig. 43; another who makes sketches of the garments; another who draws them on the laid-out figures; another who puts on the large washes; another who does details such as lace and embroidery; another who finishes the heads; and still another who finishes the hands and feet. See Fig. 44; the original of this was twenty-five inches by seventeen and three-quarter inches. When, however, this work is done throughout by one expert artist, a much more

interesting effect is obtained. See Fig. 45, the original size of which was  $12\frac{1}{2}$  inches wide by  $17\frac{3}{4}$  high.

Each line bounding the lay-out should be touched by some part of some figure.

The better the lay-out artist the less space will be wasted. It will be found advisable to give the centre to the figure with the darkest clothes, as this is found most agreeable to the eye, and also sets off the other figures to advantage. The law of perspective requires that, if there are smaller figures, these should be nearer the top of the page. The effect is like a staircase; when one stands below, those at the top seem smaller than the people nearer the foot of the stairs.



Courtesy of John Wanamaker.  
FIG. 44.—Conventional Catalogue drawing. The combined work of several artists.

For the principles of general composition which underlay all design, the student will find it helpful to read *Pictorial Composition*, by Henry A. Poor; *Principles of Design*, by Batchelder; *Composition*, by Arthur Dow, and *Principles of Advertising Arrangement* by Frank Alva Parsons.

**20. Mechanical Helps and Short Cuts.**—Before taking up ink and wash rendering, certain mechanical helps and short

cuts to results and effects must be considered, such as Ben Day rapid shading mediums, Ross Board, spatter, air brush and silver prints. *Ben Day* is a great time-saver, as can be seen from even the few samples shown in Fig. 49 of some of the complicated textiles and half-tone effects obtainable in the line cut or ink drawing.

When Ben Day is desired, the places where it is to be used are colored with a blue pencil or blue water-color wash and marked with the number of the texture wanted; the engraver with the Ben Day machine does the rest. See Fig. 49, and the floor and hat in Fig. 77, showing Ben Day stipple. Notice the difference between these and Fig. 50,

done by hand; observe particularly the greater irregularity of line. When two or more printings are made the Ben Day can be put on in color, but this necessitates two or more plates according to the number of colors used. See Fig. 97 in which two plates were used.

*Ross Board* comes in a variety of designs. The three most used kinds are perhaps the plain white with raised or embossed

texture, the smooth white with black texture, and the cross-ruled blind with black texture. A knife and pencil are the tools used to obtain effects with this paper. See Fig. 48. In the first, the

stipple effect is obtained by rubbing the pencil over the plain white and the raised surface, which in this case consists of dots. These catch the lead and a stipple effect is the result. In the second, white can be obtained by scraping off the surface and a darker tone by rubbing a pencil on the rough surface. Two effects can be obtained with the third; with the knife, the stipple surface; with the pencil, the fine check. Black can be put on with ink. This makes possible an

even gradation from white to dead black. Fig. 48. Fig. 46 shows a finished Ross board drawing.

*Spatter work* is done with a toothbrush, and makes good flat tone effects for textures, posters and backgrounds. Cover the entire drawing, except the parts to be spattered, with paper, cutting out these to make what is practically a stencil (tracing paper fastened down with rubber



FIG. 45.—Catalogue drawing, the work of one artist from start to finish.

Courtesy of John Wanamaker

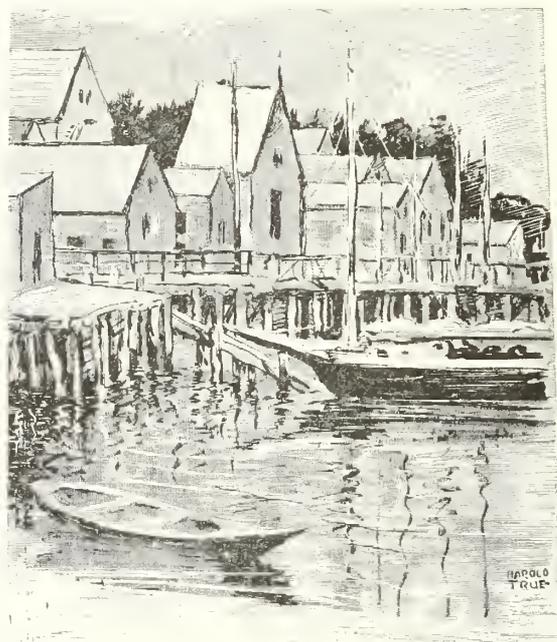
cement is convenient). First, dip the toothbrush in a saucer of ink, hold it facing the paper and about three feet away, and draw the edge of a penknife or the handle of a pen or brush over the bristles toward you, letting the spatter fly onto the drawing. With a little practice this can be done very skillfully. See Fig. 47.

The texture of rough paper often gives interesting effects in the reproduction of a drawing; for this reason crayon, pencil, charcoal, and even wash drawings are sometimes done on what is called a paper with a tooth, such as a charcoal or other rough paper. See Fig. 45.

The *air brush* gives either an even or a varied tone, as desired, and in the doing of half-tone shoes it is found very useful. It is really an atomizer run by pressure, and by its use a great variety of tone can be obtained. See Fig. 55. As in spatter work, the surface of the paper to be kept white is covered. Frisket paper, which is thin and transparent, is used for this purpose and pasted down with rubber cement. When the rubber cement is thoroughly dry it may be rubbed off, leaving a perfectly clean surface. The effect is photographic and mechanical. See Fig. 54.

The *silver print method* is often used for making line cuts or pen drawings of shoes. For this purpose a silver print photograph is made in a size convenient to work over on Clemmon's plain salted

paper and mounted on cardboard to get a smooth surface for drawing. Outlines are then carefully traced with the usual drawing pens and India-ink, doing deep shadows first and gradually working up to the high lights. When finished, the silver or photograph color is bleached away by pouring over it a saturated solution of bichloride of mercury. This leaves the pen lines clean and



Courtesy of Quill Magazine.

FIG. 46.—Drawing on Ross Board, reduced from an 8¼" high by 7" wide original.

sharp upon a perfectly white sheet of paper. When dry, the result should be compared with the original photograph and touched up where necessary. See Fig. 52.

**21. Tracing.**—Tracing is often found necessary and is a time-saver in doing repeats, etc. Graphite paper gives a better line in transferring than carbon paper.

The pencil should be kept very sharp when tracing and a hard pencil is good for doing the transferring through the carbon. Ruled squares are useful to put under thin paper in doing some kinds of designs.



FIG. 47.—Spatter work.

*Courtesy of Ward & Gow*

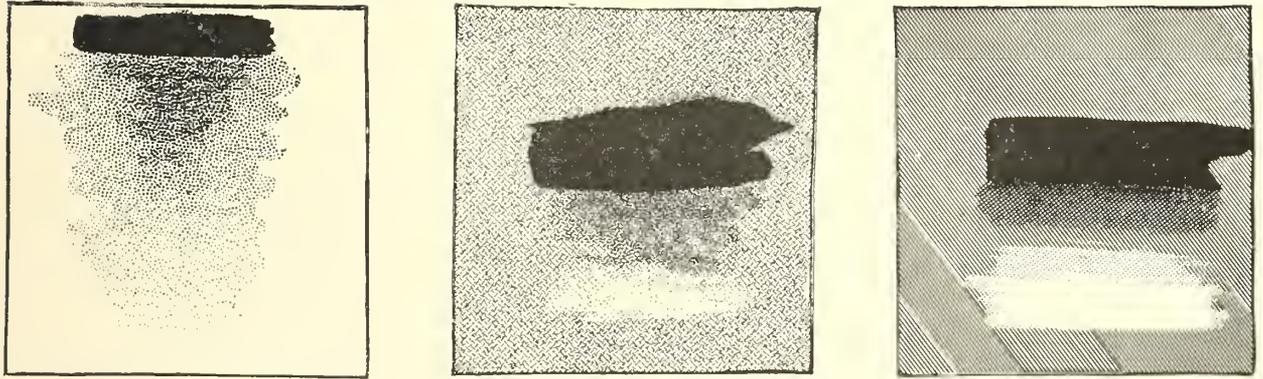


FIG. 48.—Ross Board: Embossed white, black and white texture and cross rules.

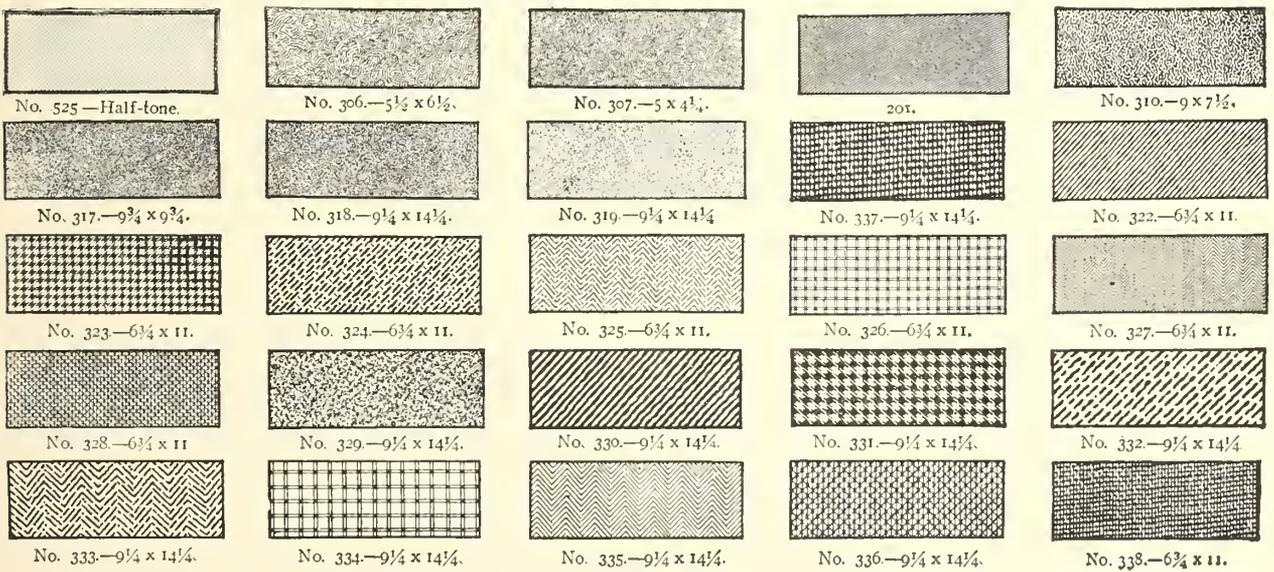


FIG. 49.—Some samples of Ben Day.



FIG. 50.—Stipple work done by hand.

*Courtesy of Abraham & Straus.*

*Stipple*, which takes a long time, is done by dots made with the point of a pen. When a flat tone effect is desired, it is often produced by sets of circles running into each other. See Fig. 51. If large dots are required, it will be found convenient to use a ball-pointed pen. Artistic and interesting effects can be obtained in this manner. See Fig. 50.

22. **Silhouette.**—In doing silhouettes the following statement made by Miss Harriet Lord, the silhouette portrait artist some time ago in the *Tribune*, is helpful commercially, and her permission has been secured to quote it:

“Perhaps no one has demonstrated more clearly than Miss Lord the importance of the pose

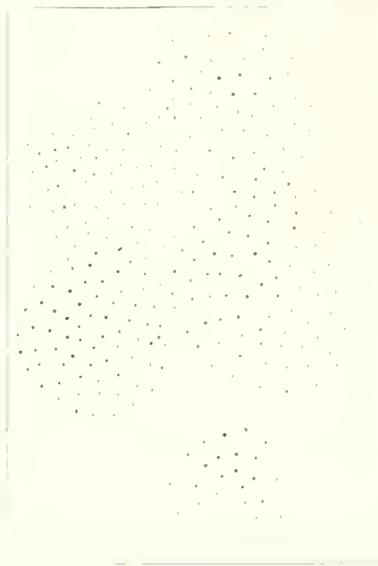


FIG. 51.—Detail of stipple.

of a head, how much action, what varying humor, may be found in the way in which a head is perched on a person's shoulders. A little boy whom she has portrayed, Fig. 57, holds his neck perfectly rigid with head raised in the back and lowered in front. One can feel the restrained life in the little chap, the unusual quality of his attentive attitude fostered by some engrossing interest outside.

“There are ever so many things to remember in making silhouettes. Certain persons cannot be pictured in this position, for in many persons profile means little; it is the eyes or something in the drawing of the full face that is indicative of the true personality. Many faces are im-

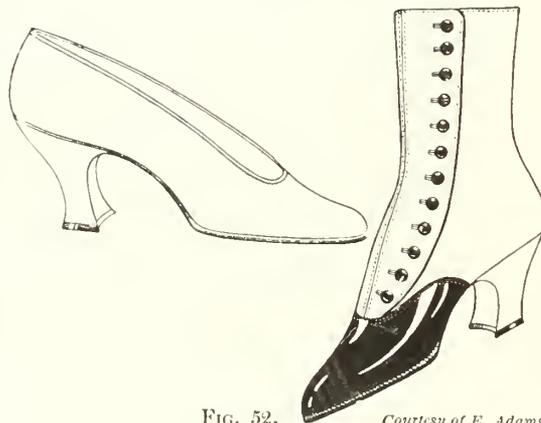


FIG. 52.

*Courtesy of E. Adams.*

mobile and one must look to their eyes for character. They cannot be well silhouetted. Little points must be remembered such as in this little girl, Fig. 58. You see her hair is down her back, but I have allowed a spot of light to shine through to give the outline in suggestion of her neck. Not to have done this would have made an awkward line and, more important, a line that was not satisfactory, for it almost hinted at a falseness or apparent abnormality. The chair

for they add character and life to the drawing.

“And then, too,” explained Miss Lord, “one is startled to find how much each line and curve of the face means. Nothing is ignored and a slightly upturned lip may be the touch that gives an unmistakable note of characterization to the cutting or inking.”

The *silhouette* is a very quick method of gaining an effect, being merely an outline sketch, usually profile, filled in with black ink. See Figs. 57 and

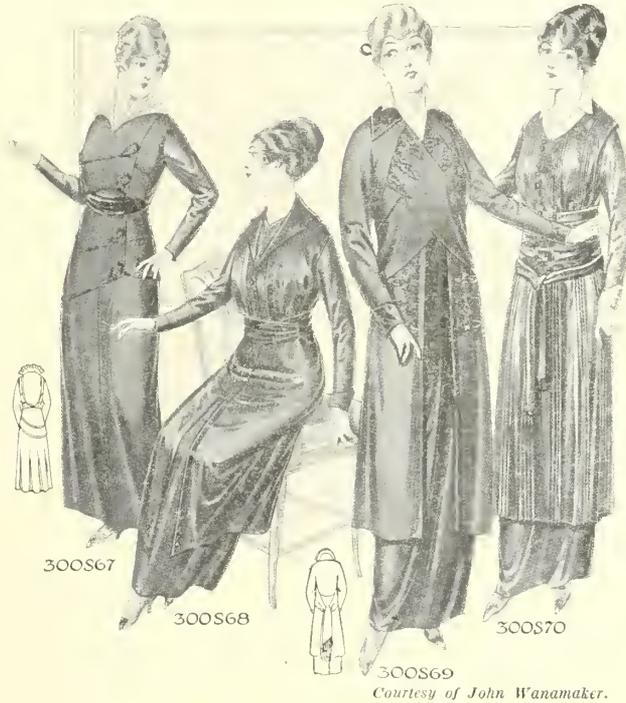


FIG. 53.—Catalogue page.

Courtesy of John Wanamaker.

on which a person is seated must be examined, for it must not melt into the person's figure with puzzling results. And it is well to break in with lights,

58. White is sometimes successfully added as in Fig. 56.

Half-tone figures are said to be silhouetted when the white paper appears



Courtesy of J. J. Starr.

FIG. 54.—Shoes shaded with air brush.



FIG. 55.—Effect produced by use of an air brush.

as the background. A silhouette is a design sharply defined; the clear outlines of the drawing coming directly against the paper on which it is reproduced. Fig. 69.

A *vignette* is a silhouette having at the base or behind the figure, or in some part of the design of the figure, a wash that disappears in a vague shadowy effect. This wash is reproduced only in tone and has no definite line

marking its edges, which end in an indefinite vagueness (such as the veil ends) and the shadow background. See Fig. 63.

**23. Construction of the Circle.**—It is understood that a circle is made with a compass, and an ink circle usually with a ruling pen. In speaking of pens, we might say here that there are many kinds of lettering pens, which will be found serviceable, when such work is required. Good books on lettering are: *Writing and Illuminating and Lettering*, by Edward Johnston, and the booklet called *Book of Alphabets*, by H.W. Shaylor. There are other good books on this subject by Lewis F. Day and Frank



Courtesy of N. Y. Tribune.  
FIG. 57.—Silhouette by Harriet Lord.

Chauteau Brown.

**24. Constructing an**



FIG. 56.—Black and white silhouette used by the Fulton Theatre to advertise "The Misleading Lady."

**Ellipse.**—With a compass measure from *A* to *B*, Fig. 59, then put the compass at *C* and strike a circle as indicated by the dotted line from *D* to *E*. Where the circle intersects the horizontal line at *D* and *E*, place pins. See Fig. 60. Also at the point *C* stretch a thread from *E* to *D* around *C*, and tie at *C*. Remove the pin at *C*, and, holding the pencil perpendicularly, describe

the ellipse shown, see Fig. 60.

**25. Swipe Collections.\***—*Swipe collections* is the commercial and expressive term for what most artists call *documents*, and this is one of the most important items under the list of materials. It consists of examples clipped from all sources—catalogues, booklets, magazines and newspapers—illustrating different technique and the expression of numerous textures, plaids, stripes, velvets and detail of all kinds. These are not to be used as copies, but as a teacher, showing ways that have been used



Courtesy of N. Y. Tribune.

FIG. 58.—Silhouette by Harriet Lord.

Copying is

\* In classifying documents for reference in boxes or envelopes, these headings will be useful: Men, Women, Children, Animals, Flowers and Fruit, Outdoor Scenes, Furniture and Interiors, Decorative Subjects and Page Decorations, Color Plates and Booklets.

one way of studying, but is advisable only when done with intelligence. See illustration of a "swipe," Figs. 61 and 62, 63 and 64, showing a case in which one drawing suggests the pose for another.

26. Textures.—

In illustrating black material in pen and ink, consideration must be given to whether it is a shiny texture with many high lights, or a dull black silk or velvet, with little or no shimmer. The supporting points usually catch the light, and it is here that the whites are left or put in. The trimming has to be kept light, to show the detail. See Figs. 65 and 66.

Stripes and plaids are both done in a manner to give the best expression possible to the special design to be represented. Complicated designs often have to be greatly simplified for reduction, and care must be taken to give the general effect in the most telling way. See Fig. 67. Shepherd plaid, when carefully done, is often made by drawing small cross stripes in pencil, and filling in

alternate square spaces with black. See Figs. 67, 68 and 93.

Dotted and flowered materials should not be expressed in a helter-skelter manner, but, for satisfactory results, should be

thought out in an orderly way, using imaginary squares or diamonds for a foundation. See Figs. 7, 8, 68, 69 and 83.

Chiffons must keep their transparent quality, usually expressed by a delicate line. Chinese white, when used discreetly, is often helpful for this purpose.

Laces and embroideries are carried out either in detail or in sketchy way, according to requirements. When the drawing is needed to advertise a particular lace, greater detail must be given than when ad-

vertising the pattern of a dress in which any kind of lace can be used. See Fig. 72.

When the lace is to be done for reproduction in half-tone—in other words, when in wash drawing—in an elaborately worked out way, i.e., catalogue wash, a dark background is made (for white lace) and

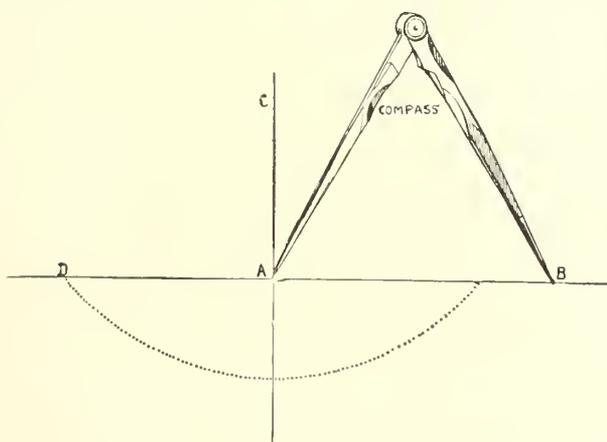


FIG. 59.

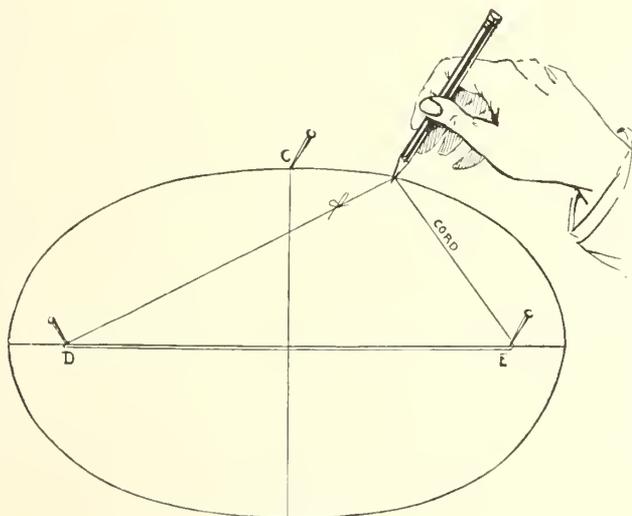


FIG. 60.—Constructing an ellipse.

the lace is worked out in Chinese white over this dark ground. See Fig. 68.

Wash work embroidery is also done with Chinese white, but the background differs in tone according to the sheerness, while the solidity of the pattern is indicated by heavier lines on the shadow side. Fortunately, even in catalogues of the better character, more is being left to the imagination, giving a much less stilted effect.

Side plaits, box plaits, tucks, gathers, etc., are all drawn the way they really look in realistic drawings. See Fig. 7 for decorative treatment. They are also made simpler, see Figs. 70 and 71.

Stitching is expressed by a straight line or a line of dots, though there are several different ways of making them. See Fig. 7.

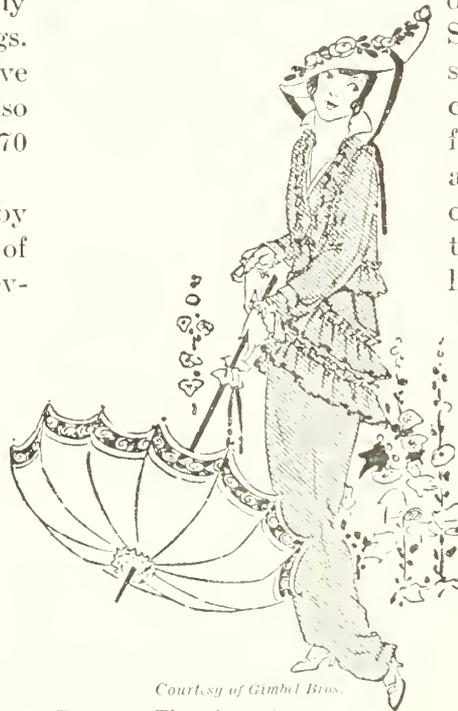
Fur is done in masses of lustrous dark and light with a soft irregular edge, avoiding too "liney" an effect. The treatment, in fact, is much the same as for feathers and human hair. See Figs. 26, 74, and 75. In decorative drawings many different ways of rendering are used, sometimes a line, sometimes dots, and sometimes a com-

bination of the two being used. See Fig. 71.



*Courtesy of Vogue.*

FIG. 61.—The original.



*Courtesy of Gimbel Bros.*

FIG. 62.—The adaptation.

To express textures well, the student should cultivate a love and appreciation for them. It is good to handle them, study them, and observe them at home, in shops, in the street, at plays, in museums and in pictures, noticing the weight they have, the folds they make and the lines they take. Still-life studies of them are helpful.

Very interesting for the study of drapery are the drawings of Albrecht Dürer. See Fig. 109. Observe the supporting points. Of course there are many different methods of treatment as, for example, the way one would treat a decorative drawing as opposed to how one would treat a realistic one. See Figs. 70, 71, and 72.

#### 27. Pen and Ink.—

Pen and ink is a very interesting and much used medium in fashion work. It may be divided into several headings as, work for newspapers, for magazines, and for catalogues. And these again may be subdivided into groups.

For instance, there is the *pen-and-ink newspaper proper style*. This is paid for by the newspaper and is often done in a

broad, bold way with no particular attention given to seams or texture. This is also known as *editorial*, because under charge of fashion editors. See Fig. 73.

There is *newspaper pattern drawing*. This is paid for by the pattern company, and here more attention is given to seams, tucks, darts, and the like than to texture. See Fig. 76.

Again there is *department store advertising*. This is paid for by the de-



Courtesy of Gimbel Bros.

FIG. 64.—The adaptation.

partment store, and here seams are ignored and attention concentrated on texture, and expression of the style. See Fig. 77. This is sometimes done in a more general illustrative way, as in headings, or for a service, when the same illustrations are used in stores throughout the country; then the idea is expressed in an abstract way. See Fig. 78.

A good deal of space is often devoted to the newspaper's own drawing, while the pattern drawing is usually given a column or two, and there is not quite so much stress laid on the filling of space in either of these cases as in the department store work. See Figs. 73 and 77. Ben Day often, and wash sometimes, are combined with newspaper pen and ink.

Magazines have the same three



Courtesy of N. Y. Globe.

FIG. 63.—The original—An example of vignette.

classes of pen-and-ink drawings and the same principles hold true. See Figs. 70, 71, 79, and 83. The magazines, however, are printed on superior paper and with better ink, so that charming effects with delicate washes, which would be entirely lost in newspaper reproduction, can be obtained. See Fig. 81. Ben Day is used with great success in magazines. See Figs. 79 and 97.

In the best pen-and-ink work for catalogues and advertising, care is taken, not only to suggest texture and detail, but to express the general characteristics of the garment and its special charm. A good example is given in Fig. 72, which was used for catalogue and also magazine advertising.

Pen-and-ink work for pattern catalogues is usually done in a stiffer way than that done for magazines and newspapers. This

is because, in the great care used to show every seam and detail, much of spontaneity is often lost; nevertheless great improvement in this matter has been made of late by a number of the pattern houses, as is shown in the careful little drawing of underwear, Fig. 82, but which still seems very stereotyped in comparison to Fig. 97.

Decorative, or more or less unrealistic technique, has been used much more of late in both newspaper and magazine editorials and advertising work, but it is not often used in pattern drawing, because of the exactness usually required for this type of work. This decorative work, while so simple and

permitting of a certain uniqueness, requires even a greater knowledge of drawing to do it successfully than the



*Courtesy of Globe.*  
FIG. 65.—Illustrating dull black material.

FIG. 66.—Illustrating shiny black material.



FIG. 67.—Lay-out illustrating methods of rendering, stripes, plaids, checks, etc. *Courtesy of Stern Bros.*

naturalistic work, where mistakes are sometimes hidden.

In this decorative work beauty of line and interesting spotting is given great consideration. The effect is obtained by the fewest lines possible, and very interesting work of this type can be found in pen-and-ink, wash and color. This style of work was first made popular by Aubrey Beardsley, see Fig. 85, and the student would find it profitable to see his illustrations of Sir Thomas Mallory's *Morte d'Arthur*, Brunelleschi's illustrations of *La Nuit Venetienne*, and *Les Masques et les Personnages de la Comédie Italienne*, and Kay Neilson's illustrations of *Powder and Crinoline*.\* The drawings of George Barbier (some of which can be

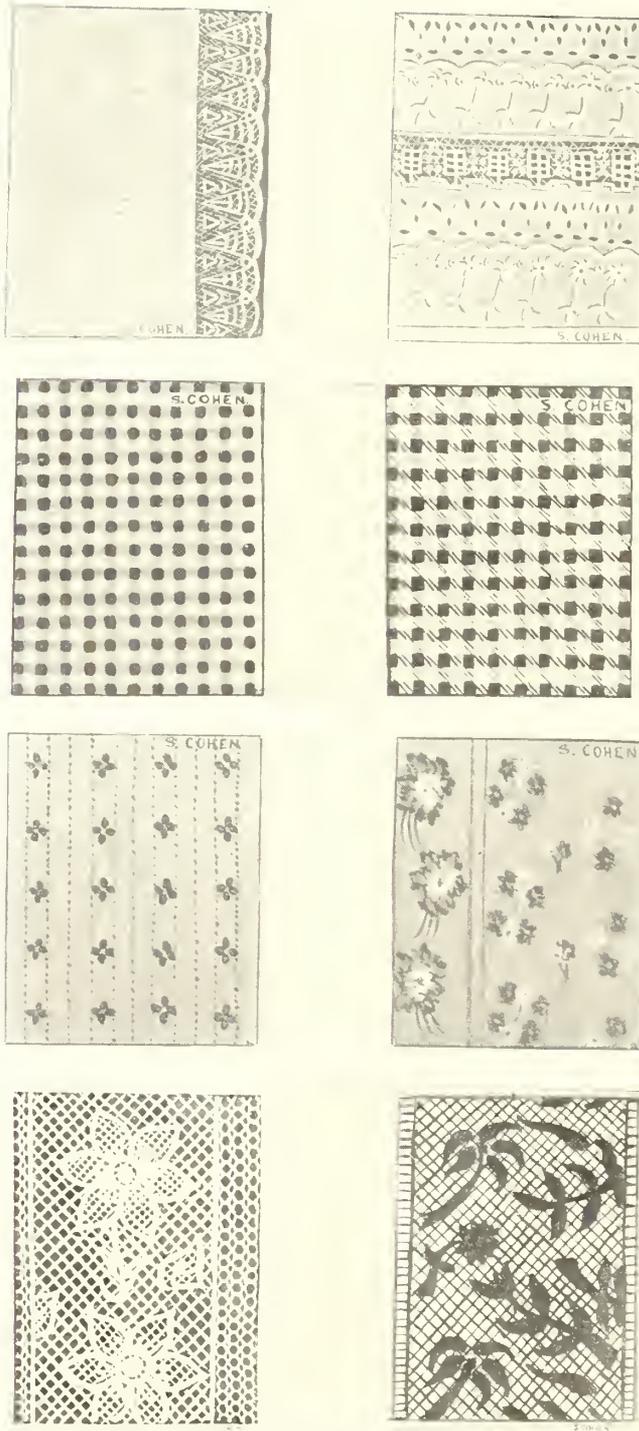


FIG. 68.—Catalogue detail done by Samuel Cohen.

\* Also "East of the Sun and West of the Moon," and Fairy Tales by Hans Andersen illustrated by Harry Clarke.

## METHODS

seen in *Album Dédié à Tamar Karsaria*), Lepape and Erté, all show the influence of Aubrey Beardsley and should be studied by the fashion artist. See Figs. 70 and 71.

Headings and page decorations are often required by the department store fashion artist, see Fig. 84, and here is the place where good ideas are at a premium. For this reason, other people's ideas should be consulted, studied and weighed, and something plausible and catchy worked up. The same thing holds true of feature cuts or, in other words, white sales, silk sales, toys, etc., and these do not want to be omitted from the swipe collection—not that you are going to copy

them, but that they may give you an inspiration.

In doing pen and ink the beginner will find Gillott's 170 pen or Gillott's 303 pen most useful. Because of their firmness, it is easier at first to gauge your line. Afterwards the Gillott's 290 and 291 pens will be found very agreeable to work with because of their elasticity. Higgins' waterproof ink is useful where wash is to be combined with the pen and ink, but many people, for general use, prefer Higgins' non-waterproof and French black ink. Use two- or three-ply Bristol, plate (or smooth) finish if for ink alone, kid finish if washes are to be added. Very good effects can be obtained with ink and a brush, see Figs. 73 and 86.

A large drawing board placed at the right angle against a table will give better results than the board flat on the table. Usually speaking, it is best to work from the top down and from left to right, but when a long,

straight, even line is desired, satisfactory results will be obtained by keeping the right arm, from the elbow, resting on the

board and drawing away from you. Do not get your lines too close together. Observe the difference between a dry, harsh line and one full of variations of color. Practice beginning a line dark and ending light and vice versa. Make your line express the soft delicacy of skin (see Fig. 65), the lightness of chiffon or the heaviness of velvet. Make every line you put down tell or mean something; this requires study and application. Compare Fig. 82 showing a hard line with Figs. 20, 22, 70, 71 and 97, showing a beautiful one, and be able to tell the difference and why.

It is understood that a pencil sketch is made first and that the ink is put

in afterwards. Reproductions in pen and ink are called *line cuts*.

**28. Individuality.**—There are great differences in the make-up of different



Drawn by Reto Senger. Courtesy of Good Housekeeping Magazine.  
FIG. 69.—A silhouetted half-tone drawing.

people. Some of us seem born with a strong mechanical bias and others with a delicate sensitiveness. In the one case we will tend to draw strong and precise

We cannot declare either of these manners good or bad to the exclusion of the other, for each of them, and all the gradations between, have their purpose. The great

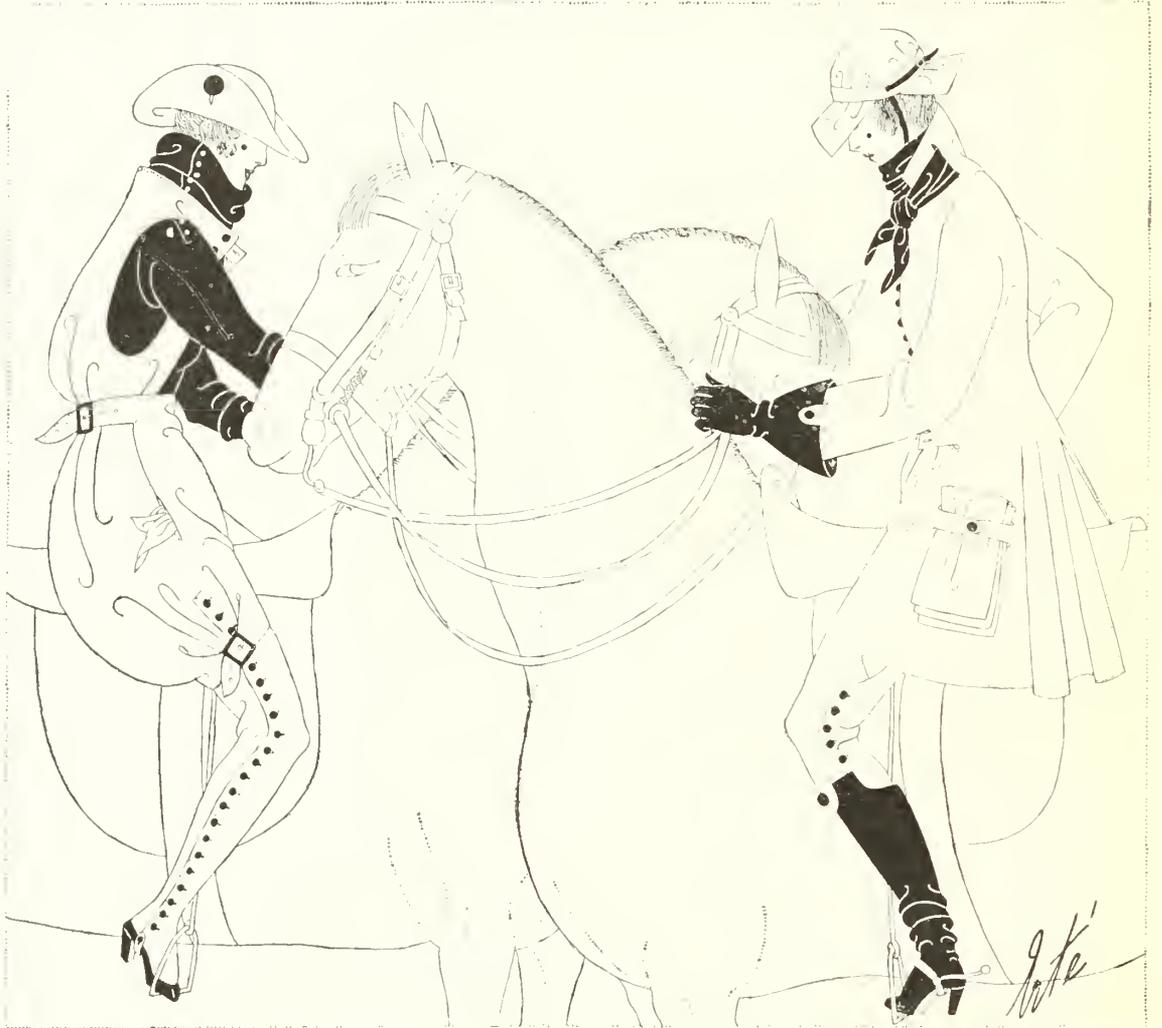


FIG. 70.—Erté magazine editorial drawing—showing influence of Aubrey Beardsley.

*Courtesy of Harper's Bazar.*

lines, in the other to draw lines that are light and subtle though by no means to be confused with the weak and broken lines of inexperience. The distinction is one that will be noted not only in our modern art, but also in old Japanese prints.

thing is to find out the method that is most natural to you and improve that to the utmost. Do not be discouraged if your forte is the delicate, sketchy line and if you do not succeed with the precise mechanical one. Find the place that

is waiting for you where your particular manner is needed.

Too often those in charge of art departments do not appreciate any kind of work except that which they happen to use. Do not let them discourage you, but remember the words of Carlyle, "The block of granite which is an ob-

*Problem.*—On a one-quarter size sheet of bristol board, held vertically, plan margins according to the Greek proportions. Divide the space within the margins into four equal parts. In the upper left-hand corner draw lightly, with a compass, a well-related circle; in the upper right-hand corner draw lightly, free hand, a



FIG. 71.—Magazine editorial decorative fashion drawings designed by Erté. Courtesy of Harper's Bazar.

stacle in the pathway of the weak becomes a stepping-stone in the pathway of the strong."

One way to cultivate the proper appreciation of beautiful lines is to begin by drawing the simplest kind of forms. This is certainly advantageous in the case of children, and a teacher of such a class would no doubt find it useful to give out such a lesson as this:

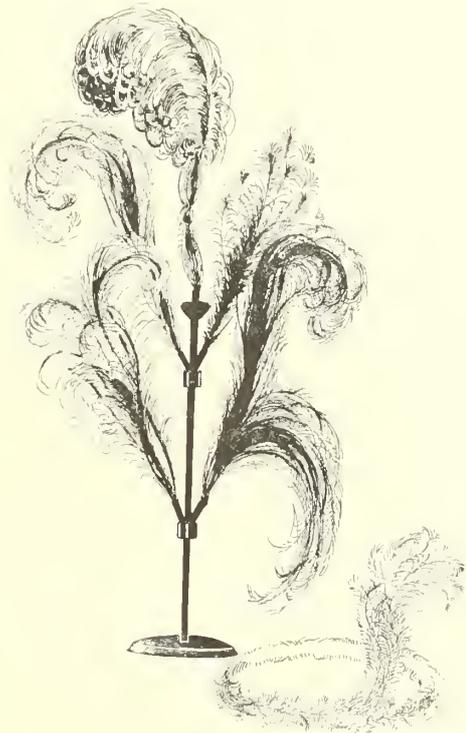
well-related oval; in the lower left hand corner another well-related oval; in the lower right-hand corner a well-related ellipse. Then, with a very sharp pencil, go over these lightly blocked in figures with as beautiful lines as possible. This problem can then be repeated with the idea of filling in these spaces with conventionalized designs to be used for belt buckles or other ornaments.



The power to make beautiful lines must first be obtained with the pencil, before the same result can be attained with ink. It is well to have the student really know what a good line is before beginning a problem of this kind. For this purpose have examples of different kinds of good and interesting lines, such as Japanese prints, some reproductions of good line drawings by MeQuin, Erté, Dryden, Drian, etc. Too much must not be taken for granted about students or beginners knowing just what a good or beautiful line is, otherwise the mistakes of trying to get a hard, inexpressive, mechanical line is often the result. For that reason it is well to have drawings made in a



Courtesy of Suen Bros.  
 FIG. 74.—A fur catalogue page.



Courtesy of Gimbel Bros.

FIG. 75.—Realistic treatment of feathers.

tight, mechanical way to compare with those done with more feeling. Each student should start making a collection of line drawings with this comparison idea in view.

29. Wash.—Wash is a very useful medium for fashion work, especially where photographic effects are desired, as, for instance, in catalogues. In newspapers it is not so often used as in magazines and catalogues, because the poorer paper on which the newspapers are printed does not tend to successful reproduction.

For magazines, just as there are different ways of using pen and ink, so there are three kinds of wash; the editorial, the pattern, and the adver-

*tising*. These again can be divided into different styles of work, as the *realistic*, the *sketchy*, and the *decorative*. Still again, there is pure wash and there is wash combined with pen and ink or crayon.

In the editorial type most attention is given to the attractiveness of the picture. See Fig. 89, done in a decorative way, and Fig. 90, done in a more realistic style.

In the pattern type most attention is given to the seams and the way the garments are made, and less to the expression of any particular kind of material; in other words, the textural and artistic sides are subordinated to the practical pattern. This is done in a realistic way. See Fig. 91.

In wash for advertising, attention is concentrated on presenting the garment to the best advantage, bringing out its best features and its textures. This is done in a freer, more artistic manner, but often is done in a decorative way except in catalogues. The wash is combined with pen and ink, as in Fig. 92. Yet sometimes it is very much finished

and approaches catalogue work in effect; in fact, sometimes the same drawing which has been used in a catalogue is also used to advertise in the magazines. See Fig. 81.

Wash for catalogues is usually very much finished and often done without much addition of pen and ink. See Fig. 53. These drawings are made with the intention of advertising the garments illustrated, and for that reason great stress is laid on the materials and details. Sometimes wash, pencil, crayon pencil, and pen and ink are all combined in a drawing; for this, careful reproduction is required. See Fig. 104.

The materials used for wash are usually Steinbach or Curtis Board (Illustration Board), but for magazine wash, kid bristol and sometimes even smooth bristol (when only a

light flat wash is desired) are used. You will find it good to have Winsor and Newton's Lampblack and four brushes. Numbers 3 and 4 and 6 and 7 are suitable. You should also have a blotter, some rags, a sponge for washing off all the color if a



Fig. 76.—Newspaper pattern fashions.  
Courtesy of Home Pattern Co.



*Courtesy of Frederick Loeser Co.*

FIG. 77.—Department store advertising.

mistake is made, and a large white saucer for mixing black.

Most satisfactory results are obtained by having your figure and garment very carefully drawn first, then putting in your darks or shadows and after these darks are absolutely dry, your large washes. Give very careful study to the texture and the folds.

It is well, when beginning, to get very good drawings showing examples of the materials you are endeavoring to express. Observe how each material is affected by light and how the light looks on the folds. See, for example, how in shiny black silk the dark side blends into the shadow, while on the light side there is a crispness and unblended look; also note

how the small folds often end in a little hook.

Practice putting darks in with one brush and blending then off with another. Get so you know just how much water you want on your brush to get certain effects. Always mix enough of the color which you intend to use as the large wash, and dip your brush into that instead of into the water and back into your paint, this to avoid giving your wash a streaked look. The Eberhard Faber green or red eraser is a great help to pick out lights. Often a wash, when nearly finished, has a very discouraging appearance, and sometimes all it really needs is the intensifying of the blacks and some touching up of the edges, buttons and the like, with Chinese white.



*Courtesy of Dry Goods Economist Co.*

FIG. 78.—A department store cut service illustration.

To practice large washes commence by drawing a large square and, tipping your board towards you, draw your brush very full of color across the top of the paper from left to right; refill the brush, taking up the rivulet on the edge of the first line and repeat the operation until you have covered the square. You should have enough paint mixed in your saucer to finish that square. Very beautiful wash effects are often obtained with just flat washes. They are very artistic and lovely because of their simplicity and have none of the worked-over look of the catalogue work. See Fig. 89.

There is always transparency and life to the first wash which is lost if you go over it often. Never be afraid if the wash looks too dark. Remember that it will dry lighter and resist the temptation to work on it when partly dried. You must keep it clean and bold. Occasionally, stand off from your work and see how it looks.

Such things as white dots or stripes on the dark ground of a suit are put in with Chinese white after the dark material is otherwise finished.



*Courtesy of Vogue.*  
FIG. 79. Magazine pattern drawing.

Gray effects to be put on over black are obtained by mixing Chinese white with lampblack; this makes a body color and can be put on over dark in the same manner as pure white.

If a light streak is desired, for instance up one side of the skirt, run a clean brush with very little water in it up that side while the wash is still quite wet; this will give the desired effect.

Sometimes a color is added to a wash drawing effectively. This is put on like an ordinary wash, but for reproduction necessitates the using of two plates and two printings. See Figs. 98 and 99.

Fig. 93 shows the method of procedure, or steps, in doing the conventional wash drawing for a catalogue. Fortunately this photographic method is giving way to a more artistic one.

**30. Crayon Pencil.**—Crayon pencil is a fascinating medium. It is used in preference to pencil for reproduction, because it has not the shiny quality of the usual lead which prevents that from photographing well, and therefore from being good for reproduction.



*Courtesy of Dry Goods Economist Co.*  
FIG. 80.—A department store cut service illustration.

Chalk, crayon and pencil, however, are handled in much the same fashion and have much the same effect, and by them great beauty and much feeling may be expressed. See frontispiece. Nevertheless chalk does not lend itself so readily to detail, famous as it is for its more illustrative or sketchy quality.

Wolf crayon pencils are very good. B and 3B Wolf crayon pencils and kid bristol board are the proper materials. Kneaded rubber and Eberhard Faber green or red rubber are useful, also an emery board pad to keep the pencil points sharp.

It is best to sketch the drawing in first with the B pencil and then put the darkest darks in with the 3B and the more delicate finishing touches with the sharply pointed B. Sometimes stumps are used to rub the shadows in, giving the drawing less line texture. See Fig. 10. Sometimes wash is combined effectively with the crayon, then again the crayon drawing is carried out almost entirely in line. See Figs. 94 and 95.

Sometimes crayon pencil is used on

rough paper, and the tooth or roughness of the paper gives an interesting texture to the drawing. See Fig. 45.

In doing half-tone drawings, especially wash, and particularly in decorative work,

it is well to limit oneself to a certain number of tones or values and not to have a number of intermediary tints and shades. This is best done by determining how many values are desired, mixing them in separate pans (as much as is to be needed of each) and then limiting the washes to these. This gives a simple distinction to the finished drawing which is decidedly desirable. See Fig. 89. This simplicity is lost in Figs. 81, 44, and 53, which are



*Courtesy of Stern Bros.*

FIG. 81.—Half-tone catalogue drawing, also used for magazine advertisement.

done in such a realistic way because of the almost photographic reproduction required. Both simplicity and charm are lacking in some magazine illustrations, and much catalogue work where a realistic, or photographic effect is the chief aim. See Figs. 103 and 93. A pleasing compromise between the strictly decorative and the absolutely photographic can be seen in Fig. 45, where line effect is used for shad-



FIG. 82.—Pen and ink pattern catalogue drawing.

*Courtesy of Butterick.*

ing, the flat washes being put on over the charcoal drawing. The mistake, however, of mixing these two styles in one drawing must be avoided.

In instructing a class it is well for the teacher to give some simple problems to be done in two or more values of wash. Many good examples of this method are to be found in *Composition* by Arthur Dow.

In considering methods the student must keep in mind what the purpose of his finished work is and then use the method which is best adapted to that end. But while this is true he must not let the method he is using interfere with the expression of his own style and individuality of work.

In doing brush work with ink, see Fig.

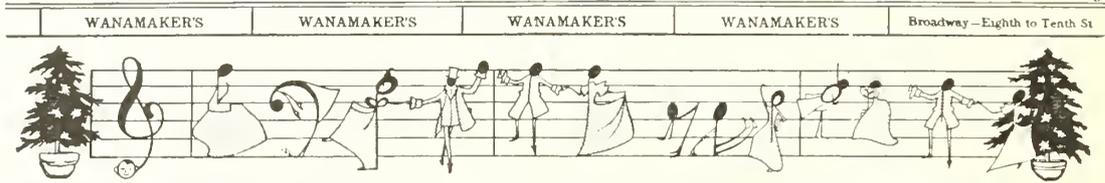


FIG. 83.—Magazine pen and ink advertising.

*Courtesy of Rawak Hats.*

86, it is well first to become acquainted with this medium and method, on some practice paper. The decorative effect of good spotting is very important, for the finished composition, and the student is again referred to *Composition* by Arthur Dow, a careful perusal of which will do

much for a more comprehensive understanding of the possibilities there described and illustrated. These can in many instances be applied to fashion work. Fig. 73 and 83 are examples of fashion sketches where good spotting has been obtained with brush work.



## The Wanamaker Christmas Sale of Used Pianos and Player-Pianos

*Courtesy of John Wanamaker.*

FIG. 84 —An original idea for a musical heading.

Etching is a method lately used in fashion illustration. Drian and Miss Steinmetz have both obtained some charming effects in this way, but it is a difficult and expensive medium to have reproduced, and for that reason is not likely to come into general use.

The student is recommended, in fact urged, to become familiar with the work and methods used by such artists as Drian, Soulie, Brunelleschi, Barbier, Lepape, Erté, McQuin, Steinmetz, Helen Dryden,

Reta Senger, Fern Forrester, Claire Avery, and the other artists mentioned in the text, as good examples of the best work is often the best instructor one could have.

It is still comparatively seldom that the costume designer or illustrator does much with textile designing, the field being considered somewhat apart, but as a change in these matters appears imminent, it has seemed expedient to include the method of procedure.

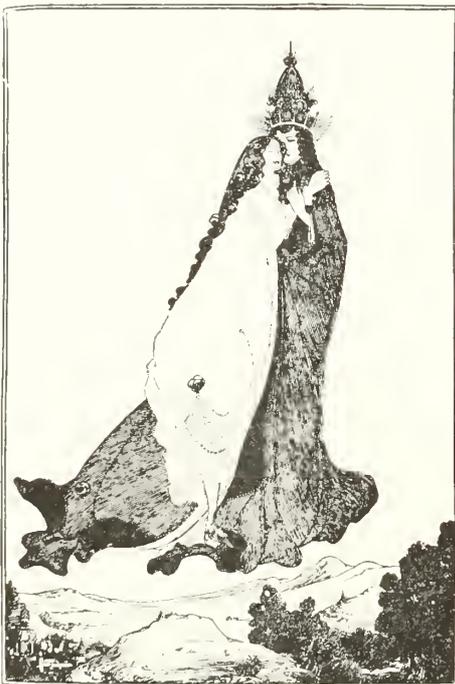


FIG. 85.—Drawing by Aubrey Beardsley.



*Courtesy of Abraham & Straus.*

FIG. 86.—Showing how brush work can be combined with pen and ink.

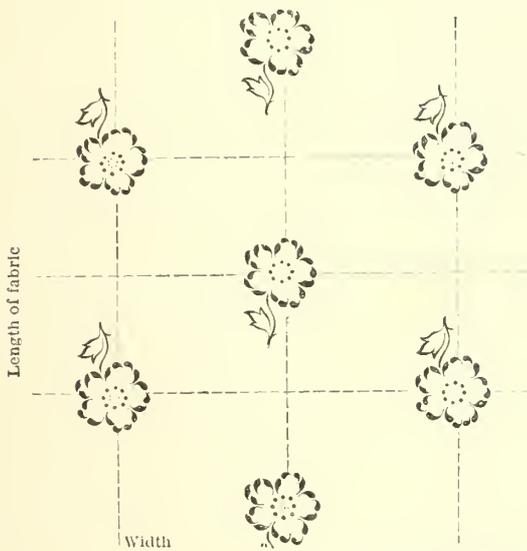


FIG. 87.—This illustrates the repeat of a design for silk or cotton printing. The dotted lines are not part of the design, but are to show that the unit of design is repeated in the length every three inches.

TEXTILE DESIGNING\*

“The kind and color of paper used in submitting designs is immaterial. But we would suggest that white be used and the ground painted in. Tempora paints are generally used. At least one full repeat and, if the design be small, two or three repeats should be shown. The design is a guide to the printer or weaver and must clearly indicate how the artist desires the finished fabric to appear.

“The technique of woven designs is very complicated, but it is only necessary for the artist to remember that simple figures and few colors are best, that the size of each repeat should never exceed twelve inches and the repeat is *across* the web, not in the length as it is in printing.

“The size of the paper, then, would depend on the size of your design. In order

that you may clearly understand the part that dimension plays in the commercial value of a design, we will describe the roller over which silk fabrics pass in the process of printing:

“The roller is 16 inches in circumference and three-quarters of an inch in thickness. Its width is immaterial because the widths of different fabrics vary so greatly. The pattern to be printed is engraved in the copper. The roller revolves, takes up the color from the color box at the bottom; the color is removed from the smooth



FIG. 88.—Illustrating three kinds of Ben Day.

\* This is reprinted through the courtesy of *Women's Wear*.



*Courtesy of Harper's Bazar.*

Fig. 89.—Decorative half-tone treatment used in magazine editorial.

surfaces by the scraper, or 'doctor' at the side, and remains only in the indented portions, which constitute the pattern. The cloth, passing just above the doctor, takes up the color that remains in the indented or engraved portions, and registers the design.

"A new cylinder, as we have said above, is 16 inches in circumference. When a manufacturer wants no more goods printed from a certain pattern, the cylinder is polished off and engraved with a new pattern. With each polishing a thickness of copper is removed, and the circumference of the cylinder of course grows less. When a cylinder has been used for a number of patterns, the circumference has gradually been reduced from 16 to 15 inches, and when it becomes less than 15 inches it is junked.

"You will see, therefore, that a pattern (in order to be mathematically correct) must either take up the entire 15 or 16 inches of the roller, or must repeat an even number of times within 15 or 16 inches. In other words, the pattern must be 15 or 16 inches in length, or must be repeated at intervals evenly divisible into 15 or 16. A three-inch repeat would register five times on the 15-inch roller; a four-inch repeat four times on a 16-inch roller; a  $5\frac{1}{3}$ -inch repeat, three times on a 16-inch roller; there is practically no limit to the possible variations. A 12-inch repeat, on the other hand, would be impossible; it would have to be diminished to



*Drawn by E. M. G. Stanmetz.*

*Courtesy of Vogue.*

Fig. 90.—Characteristic Editorial wash drawing.

one-third or one-fourth its size to become practicable for printing. Most commercial designers work on a  $7\frac{1}{2}$ -inch square for silk.

“The above refers to the printing of silks. For printing cottons, the same process is used. A cotton printing roller, however, is 18 inches in circumference when new, and for succeeding patterns is polished until the circumference becomes 16 inches. When designing for cottons, therefore, the repeat must be figured on the basis of a 16- to 18-inch cylinder, corresponding to the 15- to 16-inch scale for silk printing. For example, a three-inch repeat could be used for silk or cotton being divisible into either 15 or 18. On the other hand, a six-inch repeat could be used only for cotton; it is evenly divisible into 18 but is



*Courtesy of Crit'ron Magazine.*

FIG. 91.—Magazine half-tone pattern drawing.

not evenly divisible into 15 or 16. An  $8\frac{1}{2}$ -inch square is the commercial standard for use in cotton designing for dress goods.

“A pattern is expensive in proportion to the elaborateness of the engraving and the number of colors used. It is commercially important, therefore, that the arrangement of colors be effective and the actual number of them be kept down. It is better to limit the number of colors, if possible, to five or less although more colors can be used. This refers both to silk and cotton.

“With no wish to restrict the artist, we suggest that museums and libraries be often consulted for ideas and we feel that the artist may with profit give some thought to the condition of mind of the women of America. For this is always



*Courtesy of Cheney Bros.*

FIG. 92.—Characteristic half-tone magazine advertising.



FIG. 93.—Illustrating steps in a conventional wash catalogue drawing.

*Courtesy of Henry Sancier*

of great importance in determining the sale of decorated fabrics. Endeavor to make designs that are beautiful and original at the same time they are appropriate to certain definite fabrics. Remember that a design may be intricate and not beautiful, may even be beautiful and not appropriate. Do not be afraid to be simple and do not merely copy.\*

“Keep in mind that a textile design is not

a picture, seen on a flat surface, but the decoration of a garment which will fall in folds. Visualize your design in the fabric, made up as some part of a woman's costume. That is the test of a good design.”

The chapters on Color, Design and Period Fabric Design should be carefully consulted in connection with the mechanical method given above in regards to Textile Designing. For general Theory of Design such books as Design

\* In designing, scale of color and texture must not be overlooked. Certain colors that are too brilliant or crude for indoors are appropriate for sport wear out of doors, where the scale of everything is greater.



FIG. 94.

Crayon pencil sketches.

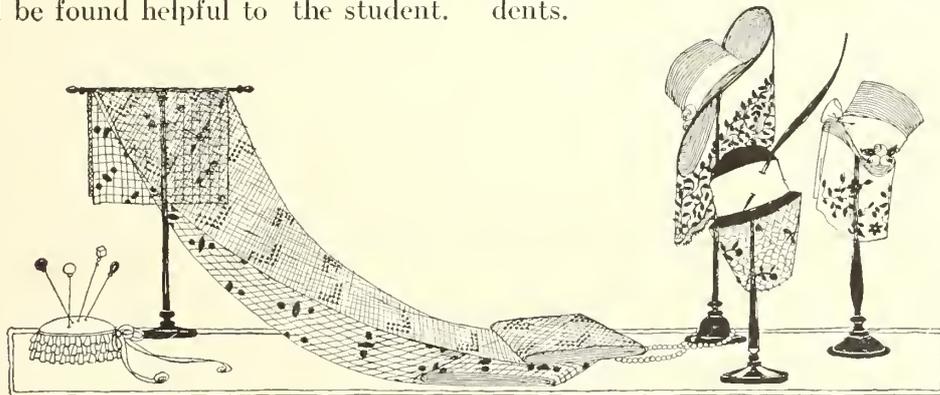


*Courtesy of Ladies Home Journal.*

FIG. 95.

in Theory and Practice and Principles of Design by Ernest Batchelder, Handbook of Ornament by F. S. Meyer, Decorative Design by Joseph Cummings Chase, Theory of Pure Design by Denman Ross, 200 Units of Design (plates), Henry Warren Poor, and Plant Form and Design by A. E. V. Lilley and W. M. Midgley will all be found helpful to the student.

The peasant design must not be overlooked and such books as "A Magyar Nép Művészete," Molonyay, in four volumes, Peasant Art in Austria Hungary, Peasant Art in Sweden, Lapland and Iceland, and Peasant Art in Russia, edited by Charles Holme, will be found an inspiration to designers and students.



Accessories drawn by Claire Avery.

*Courtesy of Vogue.*



From an etching by E. M. A. Steinmetz.

*Courtesy of Harper's Bazar.*

C O L O R  
CHAPTER FOUR



# VALUE SCALE

# SPECTRUM COLOR CHART

THE LEFT HAND SIDE SHOWS WARM COLORS, AND THE RIGHT THE COLD.



FIG. 96. THE OUTER CIRCLE SHOWS COLORS AT THEIR FULL INTENSITY. THE INNER CIRCLE SHOWS THE COLORS HALF NEUTRALIZED.



**31. General Theory.**—The most convenient and general theory\* about color is that based on the three primaries, red, yellow, and blue. As these colors cannot be reproduced by the mixture or combination of any other colors, they are said to be pure or simple colors, i.e., primaries.

The secondary or binary colors are orange, green, and purple. These are made by mixing two of the primary colors together. This mixture forms the *complement* of the remaining primary. Binary colors are halfway between the primaries on the color chart.

Red and blue make purple, the complement of yellow, and directly opposite yellow on the color circle.

Blue and yellow make green, the complement of red, and directly opposite red on the color circle.

Yellow and red make orange, the complement of blue, and directly opposite blue on the color circle.

Complementary colors, being directly opposite in the spectrum circuit, are wholly unrelated in their normal intensity. They show strong contrast and enrich each other. See Fig. 96.

A color mixed with its complement makes gray.

\* *Another Theory:* There is another color theory which declares the elements of color to be red, green, and violet-blue. This is based on spectrum analysis instead of pigments and is preferred by some authorities. It changes the color wheel somewhat, regarding colors and their complements, making red the complement of blue-green, green the complement of red-purple, and violet-blue the complement of yellow.

For further explanation see *A Color Notation* by A. H. Munsell.

The coldest color is blue and the warmest is its complement, orange, which is the farthest away from blue in the color wheel.

**Tertiary Colors** are those formed by the mixture of the secondary colors. Thus, green mixed with purple makes olive; orange mixed with green makes the tertiary citrine; and orange mixed with purple gives russet.

The more a color is grayed the more neutral it becomes.

By **normal color** is meant the foundation color of a scale of tone, the tones getting darker or lighter from this foundation.

By **tone** is meant the modification of any normal color by the addition of black or white.

By **tint** is meant the light tone of any color (formed by the adding of white or water to a standard color).

By **shade** is meant the dark tone of any color (formed by the adding of dark or black to a standard color).

By **scale of color** is meant the gradation of a series of tones of the same color from the lightest tint through the normal or pure color to the darkest shade.

By **hue** is meant the departure from the original scale of a certain color, to a greater or less degree, by the addition of a comparatively small proportion of another color. For hue think around the color sphere; the even steps between the binary and adjacent primary in the color sphere is called the hue. Thus the step between blue and green is blue-green, between green and yellow, yellow-green, both hues of green. In the same way

there are two hues of violet, two of orange, and two of red. To change a color to a hue add the next-door neighbor (any color between two primaries), that is, change its place on the spectrum.

By **intensity** or **chroma** is meant the

think up and down the color sphere; yellow is lightest, violet darkest, in value.

**32. Harmonies of Likeness.**—Harmonies of likeness may be classified as: 1. *Monochromatic*, i.e., a group of different tones, values or intensities of one



*Drawing by Reta Senger.*

*Courtesy of Good Housekeeping.*

FIG. 97.—Editorial magazine fashion work in which color Ben Day is used.

strength or brilliancy of a color. For intensity think inward or across the sphere. To change intensity, add the complementary color; in other words, *gray* it.

By **value** is meant the amount of dark or light expressed by a color. For value,

This is sometimes called a *one mode harmony*.

2. *Analogous*, i.e., made by colors that are next to each other in the color circle, and are harmonious because they have, in different quantities, a common element.

3. *Dominant Harmony*, i.e., several colors

all influenced or subdued by the same color.

**33. Harmonies of Difference.**—The harmonies of difference are: 4. (a) *Complementary*, i.e., two complementary colors used together with some unifying element, by the mixing of the one with the other or by mixing a little gray with both.

(b) *Split complementary harmony*, i.e., the combination of a primary with the two colors on each side of its secondary complement; as yellow combined with red-violet, and blue-violet, or blue combined with yellow-orange and red-orange, or red combined with yellow-green and blue-green. Always begin on the primary and split on the complement; never split a primary color.

(c) *Double complementary harmony*, i.e., that made by the combination of two colors side by side on the color wheel with their direct opposites, as, for instance, violet and blue-violet with yellow and yellow-orange.

5. *Triad Harmony*, i.e., any harmony of three colors that make an equilateral triangle in the spectrum circle. Example: yellow-orange, blue-green and red-violet. In producing triad harmony, use hues and neutralize to make them harmonious. Only one of the three should be wholly intense.

**34. Laws for the Use of Color.**—*Law governing intensity.* The larger the area the less intense the color must be and the smaller the area the more intense the color may be.

*Law of background.*—Backgrounds must be more neutral than objects shown upon them.

*Neutralization.*—Three parts yellow and

one part violet makes a neutralized yellow or gray-yellow.

Three parts violet and one part yellow makes a neutralized violet or gray-violet halfway between violet and gray. This is true of the other colors.\*

**35. The Color Chart.**—To make a color circle which is composed of the full intense primary colors, yellow, red, and blue, and full intense binary or secondary colors, orange, green, and violet, and the full, intense intermediate hues, yellow-orange, yellow-green, blue-green, blue-violet, red-violet and red-orange, with the inner circle showing these colors half neutralized and the center neutral gray, a paper should be used which holds water color (a “Keystone” Student’s Drawing Block nine by twelve is good), on which to make the washes. These may be put on in small areas from two to four inches square. Satisfactory colors to use for this chart are Winsor & Newton’s Gamboge for yellow, Winsor & Newton’s Alizarine Crimson mixed with Milton Bradley’s Standard Red for red, Winsor & Newton’s New Blue for blue, Winsor & Newton’s Cadmium Orange and Standard Red for orange, New Blue and Milton Bradley’s Standard Green for green, and Milton Bradley’s Standard Violet for violet.

(Don’t mix standard red, standard green, or standard violet with other colors for use, except on the chart. They stain and settle. They can be used satisfactorily only in small areas. The ten-cent tube is the size to obtain for the color chart—the Winsor & Newton colors differ in price and are more expensive. These are the colors that seem the best to obtain the desired result.)

\* It is not well to combine colors in their full intensity unless relieved by black or white.

To obtain the hues such as yellow orange, it is understood that a little yellow is added to the orange, for yellow-green a little yellow to the green, while for blue-green a little blue is added to the green, etc. The colors of the inner circle, which are known as colors at their half intensity, as, for instance, gray-orange or gray-yellow, are obtained by mixing the color with its complement. For example, about three parts yellow plus one part violet makes a neutralized yellow or gray-yellow. On the other hand, three parts violet plus one part yellow equals gray-violet, and this is true of all the other colors. The three primaries mixed give the center, neutral gray. (Alizarine crimson, gamboge and new blue.)

Taking a neutral scale showing nine degrees of value from white to black, the equivalent color values should be found for the color chart; as for example, the

	W. White
Yellow	H. L. High Light
Yellow-Orange } Yellow-Green }	Light
Orange } Green }	L. L. Low Light
Red-Orange } Blue-Green }	M. Middle
Red } Blue }	H. D. High Dark
Red-Violet } Blue-Violet }	D. Dark
Violet	Low Dark
	B. Black

This value scale should be used in selecting colors in order to keep them keyed correctly together according to value.

Practice on the paper in these small squares about three inches in size until satisfactory results are obtained; do not get your paint on too thick or too thin. Be sure your brush is perfectly clean and get one color at a time, always making four or five squares that you may be sure to obtain a satisfactory value for your choice of color. After you have finished cut your squares out and compare them with your value scale; half closing your eyes often helps this comparison. When a satisfactory selection has been made, use either a quarter, a nickel, or a dime, according to the size of the chart you wish to make and put these over the smoothest part of the washes, draw with a sharp pencil a circle, with the coin as a guide, and then cut out the colored discs. A compass should be used to make a guiding line for the placement of these small discs, which should be done very carefully. A good library paste should be used to mount the discs.

**36. Significance of Color.**—In *Principles of Advertising Arrangement* the author says: "Color is one of the most interesting and important elements in nature, because the eye, the organ of one of the five senses of man, sees nothing but color. Form, as we call it, is seen only because one color is placed against another and by its position and contrast makes a shape. And every tone of color has a separate meaning—yellow speaks a definite thing to those who understand it. Blue cannot say what yellow says—neither can red or violet."

In a folder gotten up by the Art in Trades Club of New York City, valuable information was given in a strikingly simple and concise way under the heading, *The*

*Principles of Color Harmony*, which reads as follows:

“Psychological Significance.—Color, as it varies in hue, value and intensity, by its intrinsic qualities and the association of ideas, excites certain definite thoughts and feelings in the human mind.

*Hues*.—Blue—cold, formal and distant.

Green—cool and restful.

Yellow—cheerful, brilliant and unifying.

Red—warm, rich and aggressive.

Orange—hot, striking, but decorative.

Violet—mournful, mystic, and darkening.

*Value*.—Light color tones express youth, femininity, gayety and informality.

Dark color tones express strength, dignity, repose, and seriousness.

*Intensity*.—Colors in their full intensity are strong, loud, vital, and elemental in feeling.

Colors that have been neutralized express subtlety, refinement and charm.

Balance in Color Harmony.—Colors to balance in harmony must be similar in intensity and area. If dissimilar, the intensity must vary in inverse proportions to the area.

Backgrounds should be less intense than objects to be shown on them.” (It is not well to figure a whole warm object on a cold background.)

**37. Sources of Color Schemes.**—Many are the designer’s sources for color schemes. With the knowledge of what harmony consists in, he may go to nature and find an endless variety in the animal, mineral, bird, reptile and flower kingdoms, and in atmospheric effects. Or he may go to museums and study china and glass and textiles, such as tapestries, rugs and

old embroidery and laees. Again, he may go to picture galleries and get inspirations from old and new Japanese prints and from old and new masters in art. See illustration of the gown adaptation from Whistler’s *Nocturne*, Fig. 102.

In deciding what colors are becoming; it must be remembered that a color not only reflects its own tint on the face of the wearer, but also its complement (this is called *simultaneous contrast*). Therefore, the eyes, hair, and skin of the wearer must be considered and such a color for the dress chosen as will neither give the person a faded, ghastly tinge nor too harsh and florid an appearance, but which will enhance his or her particular beauty. In large areas neutralized colors are always best—avoid the harshness of too much intensity.

A very ugly combination may result from putting together two different hues of the same color. Simultaneous contrast can take place with a disastrous result. This is often what we mean when we say one blue kills another or one red kills another red. On account of this matter of hue, things that are the same color but of a different hue do not always harmonize.

Be careful about using together colors of the same intensity, unless both or one is much neutralized. It is usually more satisfactory to use the more brilliant color in the smaller quantity.

Modern colors have taken on many titles which they change from season to season, and which, while catering to the imagination of the public are quite overwhelming. This is wittily expressed in the following quotation from Dr. Frank Crane.

## MODERN COLOR

BY

DR. FRANK CRANE

"Yes," said the saleslady, "we have all the new official Panama Exposition colors!"

"For instance?"

"Well, there's flagpole red, wall blue, exposition gold, travertine, lattice green, and ——"

"But haven't you anything in just plain colors—red, green, or yellow and so on?"

"Oh, no!"

"Aren't those reds over there?"

"We don't say red, you know, any more."

"What then?"

"Well, this is cerise and those are raspberry, brick dust, cardinal, crushed strawberry, carnation, and—let me see—this is old rose, this is ashes of roses, this is watermelon, this is sunset pink."

"You interest me. How about blues?"

"Why, there is navy blue, and Copenhagen blue, and Alice Blue, and old blue, and ultramarine blue, and sky blue, and robin's egg blue, and——"

"That's enough. I'm afraid you'll say Monday blue. Tell me some yellows."

"Oh, lots of them! Straw, champagne, dust, tan, canary, lemon, orange, tango, sand, and so on."

"Goodness!"

"Then we have in greens, Nile green, parrot green, lettuce green, Alice green, emerald green, Irish green, Reseda and others."



*Courtesy of Critterion Magazine.*

FIG. 98.—The reproduction from the color plate.

"Isn't there any such thing as just plain, ordinary green?"

"Oh no! It's the shade, you know. Here, for example, are elephant's breath gray, and taupe."

"Indeed!"

"Yes; and then all the flower colors are represented—rose, violet, lavender, wistaria, nasturtium, pansy, daffodil, American Beauty, cherry blossom, and poppy red."

"Charming! They appeal to the imagination."

"Precisely. Half of the color-pleasure of dress goods is the pleased fancy. We strive for the unique, such as

wood shades—walnut brown, mahogany, oak, and chestnut; bird colors, such as cockcomb, chanticleer, dove, canary, yellow and parrot green; jewel tints, as ruby, sapphire, pearl, amber, topaz, coral, jade, and turquoise blue."

"I am overwhelmed."

"Oh, there are others—the most fantastic. You can have a claret necktie, a flame ribbon, laces of ivory or Isabella, a sash of cream, coffee, or chocolate color; a gown of mouse gray or steel gray, and other articles of your apparel, to assist you to perfect self-expression. Maybe the color of pomegranate, apple green, fawn, delft



8079

8082

*Courtesy of Criterion Magazine.*

FIG. 99.—Reproduction showing the combination printing from the two plates.

blue, lapis lazuli, taffy, salt and pepper, mustard, cinnamon, mud, stone, cabbage, putty, string color, or wine color, besides Indian red or Pompeian red, sea green or pea green!"

"Thanks! I think I'll take some ribbons, some of those advertised as "distinctly American in nomenclature"; give me some Palm Beach, Piping Rock, Tuxedo brown, Arizona silver, Gettysburg gray, Oregon green, Delaware peach, Newport tan, and Rocky Mountain blue, if you please."

**38. Applying Colors.**—In painting, begin at the top and color downward, from your left to your right. The edge of a color may be softened by a clean, damp brush; this is necessary in doing velvets. Where shiny taffeta is desired, let the paints dry in a harder line to give crispness and do not work over while still wet.

Cold colors serve as shadows to warmer colors and should be laid on first; generally, warm colors over cold should be the rule. After the sketch is finished and dry, unfinished-looking darks can be *picked up* with some darker darks and the high lights on the edges of coats, pockets, tucks, etc., can be brought out by thin, steady, crisp Chinese white lines when detail is desired.

Prussian Blue, Lake, and Sepia mixed make gray. One way of graying, or neutralizing, a color is by adding a little of its complement; but Payne's Gray and black are often of value for this use in dressmakers' sketches and commercial drawings.

All brushes must be kept clean and rinsed after use. Never leave them in the water. Take plenty of color in your brush and try first on a piece of spare paper to see that you have the right tone and that the brush is not too wet or too dry.

When you intend covering a space with a flat tone, have enough color mixed to go from the top to the bottom and from

side to side without doing any more mixing or dipping your brush again in the water. Have the drawing board tilted toward you and enough color in your brush to ensure its keeping the little rivulet going without the danger of dry spots. For practice work it is well to make some eight-inch squares and to try covering their surfaces with a uniform tone.

When you are making a dressmaker's sketch in white, it is sometimes helpful to put a little color in the background, up on one side and down on the other, not making it too intense, and taking care to soften the edge.

When wishing to work in opaque (or body color), add a little Chinese White to your color. This is often useful for reproduction. What are known as Devoe's Show Card Colors are good for tempera fashion work. Theatrical costume designs are often carried out in this way.\*

Thompson's White has a stiff quality which makes it of value in doing dressmakers' sketches, where raised buttons, beads, embroidery, lace, etc., are desired. Put it on rather dry and let it stand until all moisture seems gone before touching up these buttons, beads, or lace with color, gold or silver. Ink is often used with color, both for dressmakers' sketches and for reproduction.

Have your sketch always carefully made in pencil, putting in the details last. Put in your big washes first and keep the whole sketch going, being particular not to concentrate too much on any one part. Avoid "niggling"; keep your wash clean and bold.

Orange Vermilion makes good flesh tones—vermilion, good lips and color in

\* See Page Nine.

cheeks. There are two ways of putting this color on; one by putting the orange vermilion in a very light tone over all the flesh and then, when dry, adding the desired color to the cheeks (preferably having it high on the cheek bone) and quickly softening the edge; the other way by stippling or putting on the added color with the tiny point of the brush while the all-over flesh tone is still wet.

Always remember that colors dry much lighter. Blue and bluish gray make good shadows for white. In doing a dressmaker's sketch in dark blue or black, always keep the color transparent and lighter than the real material, though having the same effect, so that the detail will be shown.

The following supplies will be found useful in doing this kind of water-color work:

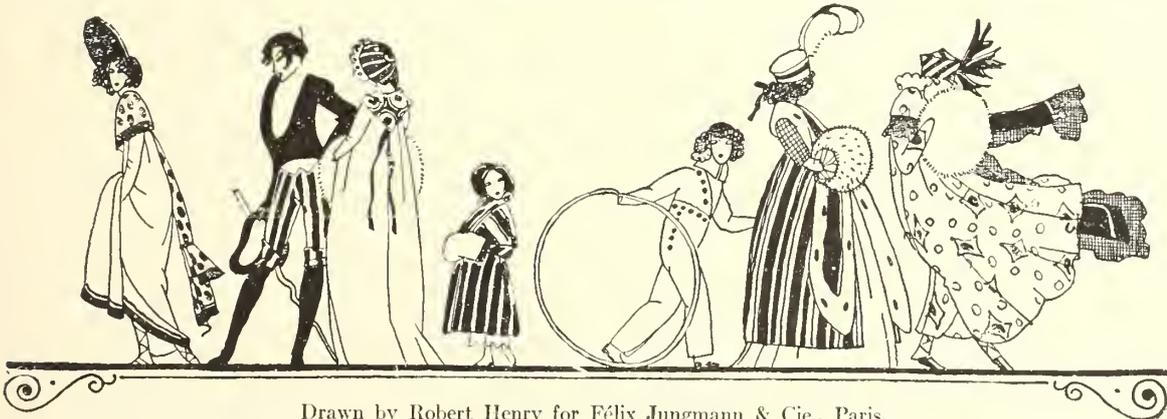
**Colors.**—Winsor & Newton colors are preferred. Less expensive but good student's colors are Devoc and Favor Ruhl. It is best to buy the box separately and fill it with the colors desired. Tubes dry up, therefore, unless colors are to be used constantly or in quantity, it is more economical to buy half pans, with the excep-

tion of black and white; these should be bought in the tubes.

One should have Prussian Blue and either New Blue, Cobalt, or Ultramarine, Payne's Gray, Emerald Green, Hooker's Green 1, Hooker's Green 2, Lemon Yellow, Yellow Ochre, Naples Yellow, Raw Sienna, Burnt Sienna, either Rose Madder, Carmine or Crimson Lake, Vermilion, Orange Vermilion, Mauve, Sepia, Van-Dyck Brown, Gold, and Silver. In tubes, Lampblack and White, and Thompson's White if raised work is desired. This list is found convenient in saving the time of mixing in doing dressmakers' colored sketches.

The best colors to get in the Devoc Show Card list are White, Light Yellow, Orange, Light Red, Magenta, Mauve, Dark Blue, Light Blue, and Green. Some artists use *letterine* when a shiny finish is wanted.

**Brushes.** Rubens, and Winsor & Newton red sable brushes are recommended. Good sizes for fashion work are Nos. 3 and 4, and 6 and 7. Devoc or some less expensive brushes should be used for ink, Chinese white, gold, and silver, which are injurious to brushes. Bristle brushes are good for a steady, broad line.



Drawn by Robert Henry for Félix Jungmann & Cie., Paris.



G. BARBIER 1913

*Courtesy of Vogue, New York Representatives  
of the Gazette du Bon Ton.*

LES COLCHIQUES  
Manteau de voyage de Paquin

From a color illustration by George Barbier.

D E S I G N  
CHAPTER FIVE



**39. Fundamentals of Good Design.**— Order is the law of all design, No matter how far we allow our fancy to go, we should never lose sight of the principles of design; *balance, rhythm, and harmony.* Furthermore, we should always aim at simplicity and appropriateness.

Like the architect, we should study ancient and mediæval examples as well as later ones. Like his, our problem is two-fold: First, to find out the best and most beautiful that can be conceived, and second, to adapt it to our own present-day needs.

Great heed must be given, fundamentally, to personal characteristics. The materials used for comfort or ornament can then be so chosen and so treated as to neutralize individual defects or deficiencies and to enhance every good point.\*

**40. Facts Always to be Kept in Mind.**—Common sense and observation show that stout people should avoid large head decorations, and hats which make a person appear shorter than their real height, as they enlarge the head proportion. They should also avoid sleeves that are very

full at the shoulder and skirts that are very narrow at the bottom, as these accentuate the size of the hips and trunk.

Horizontal lines make the figure look shorter and stouter; the shorter the vertical lines are made, the shorter the person will seem. Bands of contrasting tone or color accentuate the line effect. Stout people should avoid large figured goods and materials too bright or too light in color.

Thin people with very narrow, sloping shoulders should avoid the exaggerated kimono and shoulder seams drooping over the arm, and should keep to the horizontal shoulder lines, if they do not wish to emphasize this personal characteristic.

Tall, thin people should avoid long vertical lines such as very definite or large stripes, for these lines accentuate height. This is not true of inconspicuous stripes. They should avoid a coat line which cuts them into awkward lengths Remember the Greek law: When two lines are in good relation to each other, the shorter comes between one-half and two-thirds of the longer line.



Courtesy of Mlle Jacqueline.  
FIG. 100.—Hat inspired by a bowl of crocuses.

\* "Woman as Decoration" by Emily Burbank, will be found profitable reading in this connection.



Courtesy of New York Evening World.

Tall, thin people should avoid narrow-chested effects and clothes that fit too tightly.

Everybody should beware of too conspicuous plaids and stripes or figured materials. As a rule do not combine large figured materials with small figured materials.\*

Small people, when selecting figured goods for themselves, should always get small figured materials, emphasizing their daintiness. Note this even in plain stuffs, as, for instance, how a narrow-ribbed corduroy suits a small person better than a wide-ribbed one.

Figured, striped, or plaid materials, which approach plain material, will stand more trimming than those in which the designs are emphatically decorative.

Equal or nearly equal amounts of dark and light are unsatisfactory unless they approach an "all-over" tone.

When other things are equal, square



FIG. 101.—Gowns that are in style today were in vogue five thousand years ago as a study of the figures at the Metropolitan Museum, New York, will show.

shoulders give one an appearance of being taller than sloping shoulders, and the higher the waist line the greater the apparent height.

A narrow belt makes the waist appear smaller and longer, whereas a wide girde gives the appearance of a broader, shorter waist (if above the waist line).

Over-decoration is always bad.

Broken line effects are always bad. (As, for example, waists and skirts with seemingly no connection.)

A continuation of waist line into the skirt is good.

Light colors near the face are good.

When one striking note of color is used (as in a belt), it should have a repetition elsewhere (as in a touch on the sleeve and waist).

**41. Sources of Designs.** Bearing the foregoing facts in mind, we may draw our inspiration from museums, libraries, things

\* Never mix scale in design.

in nature, or from any source that appeals to us, and start our design. See Fig. 101.

Fig. 100 shows us how Mlle. Jacqueline found her inspiration for a hat in a bowl of tulips. As for the first prize evening dress of the *Times Prize Contest for Original American Designs*, made by the writer and shown by Fig. 102, the *Times* has given the following description of its source.

Whistler's well-known *Nocturne* furnished the inspiration for this evening gown, which owes its distinction to subtlety of color and grace of line. It is, unfortunately, impossible in a sketch to do justice to the extraordinary feeling for color which the designer has shown in her selection and handling of materials, because she has obtained her effect by using semitransparent color over contrasting color.

She has secured a faithful echo of the *Nocturne's* blue-green, gray-brown harmonies by laying pastel-blue chiffon, faintly green tinged, over putty color. The girdle is in a deeper green-blue and its Oriental embroidery is worked out in blues and gold and the vivid flame color of which there is one single glint in the Whistler picture.

Another note of blue is sounded in the necklace of wooden beads, the smaller beads catching up the wing shoulder draperies.

The waist made for the *Ladies' Home Journal*, shown in Fig. 103, was suggested by the Lily of the Valley. Fig. 99, Pattern No. 8082, in the *Criterion*, well as that of the cruder times of the

was adapted from an Arizona pine, and Fig. 99, Pattern No. 8079, from a Hopi Indian woman's dress.

If the designer's imagination needs stimulating to get away from the commonplace, see what music or poetry will do to help. Notice how, when either are sad, one thinks in subdued grays and violets and *dull* blues; when they are joyous, pinks, yellows and less somber colors come into one's mind.\*

The designer has such an immense store-house from which to draw that, when his eyes are once opened to the endless treasures that are waiting to inspire him, his world is as full of wonders as the vaulted chambers of the Forty Thieves, or the untold treasures in the cavern of Aladdin.

Appreciation is needful and it is necessary to gain this love and understanding of the beautiful which really comprises what we call taste. We should know something of the art of the past as well as the costumes of these periods, so rich in material is that of the Egyptians, Greeks, Ro-



Courtesy of New York Times.

FIG. 102.—Design for an evening dress inspired by "A Nocturne" in Tate Gallery by Whistler.

\* Paul Poiret truthfully says "There are gowns which express joy of life; those which announce catastrophe; gowns that weep; gowns romantic; gowns full of mystery; and gowns for the Third Act."

Gauls and Franks. Beginning with the French costumes of the fifth century and the English after the Norman Conquest in the eleventh century, we come down the centuries with a wonderful unfolding of both beauty and eccentricity of design.

There are many wonderful costume books that may be consulted by the designer with both enjoyment and profit. A fairly comprehensive list of these will be found on pages 127 and 128.

**42. Hats.**—When seen from the side, the lines of the crown of the hat should not extend beyond the line of the forehead nor beyond the hair in the back. If the hair extends far in the back, the hat should come between the head and end of the hair in order properly to balance with the spinal column.

People with small or narrow faces require smaller hats than those with large faces, to whom larger hats are becoming. Care should be taken not to accentuate undesirable lines or features by too strong repetition or opposition. Try rather to neutralize such.

The milliner's problem is allied to that

of the sculptor in so much as the effect is to be viewed from every side and, according to Beau Brummel, the most important part of a woman's hat is the back. Beside this, the laws of proportion demand that we

consider not alone the relation of the hat to the head, but also the relation of the head and hat to the entire figure. (For illustration, headgear too large for the figure gives a clumsy, awkward appearance.)

Thus, no matter what fashion decrees, the law of proper proportions for every individual should be sought out and obeyed, even if it brings about a disagreement with the prevailing modes.

**43. Designing Hats.**—The height of any hat, generally speaking, should not be more than three-quarters the depth of the face. (That is, the length of the face from the chin to the eyebrows.) The greatest width of a wide hat should not exceed three times the width of the wearer's face, including the ears and the hair at the sides of the head. The greater width is often at the left side.

The crown of a hat is very important



*Courtesy of Ladies' Home Journal.*  
FIG. 103.—Green and white blouse inspired by a lily of the valley.

and must appear to cover the head and also any puffs of hair. People with large heads should not wear hats with small crowns. On the other hand, people with long, thin faces, and plainly arranged hair should not wear hats with crowns wider than the width of their faces and hair. If we are ever to overcome our bromidic tendency in dress, we shall have to cultivate an appreciation of personality and character and become so interested in type that we will resist our hitherto sheep-like tendency to follow the modes, even when they distort and caricature us.

The designs shown in Fig. 104 were made by Kelly for the *Globe*. In designing we must get away from the consideration

Scale must be considered in the combination of textures, for instance crystal bugles and pearl trimming that could be successfully combined with delicate chiffons or silk would be wholly inappropriate with serge, while an Indian bead ornament that would be suitable with the serge would be out of place with the chiffon. Fluffy chiffon and lacy things or baby pinks or blues are out of place with tailored or mannish things. These points should be given serious consideration in connection with such accessories as parasols, hats, shoes, gloves, jewelry and dress trimmings.

Some books that bear directly on designing are *Principles of Correct Dress* by Florence Hull Winterburn, *Color Harmonies in Dress* by G. A. Audsley, *What Dress Makes of Us* by Dorothy Quigley, *Textile and Costume Designing* by Ellisworth

of clothes as studies in the flat and must aim to make them please from every side. At the same time we must not lose sight of unity and must never let distracting details interfere with the centre of interest which is usually the head. In other words, we should aim to *make personality dominate the clothes*.

For a most telling illustration of this last point, study the paintings of Rembrandt. Note how all his wonderfully thought-out textures and tones of garments are made subservient to his char-

acterization, how all these lead up to the head and face and seem arranged to perfectly reveal the individuality of the sitter, his occupation, his walk in life, and his inmost character.

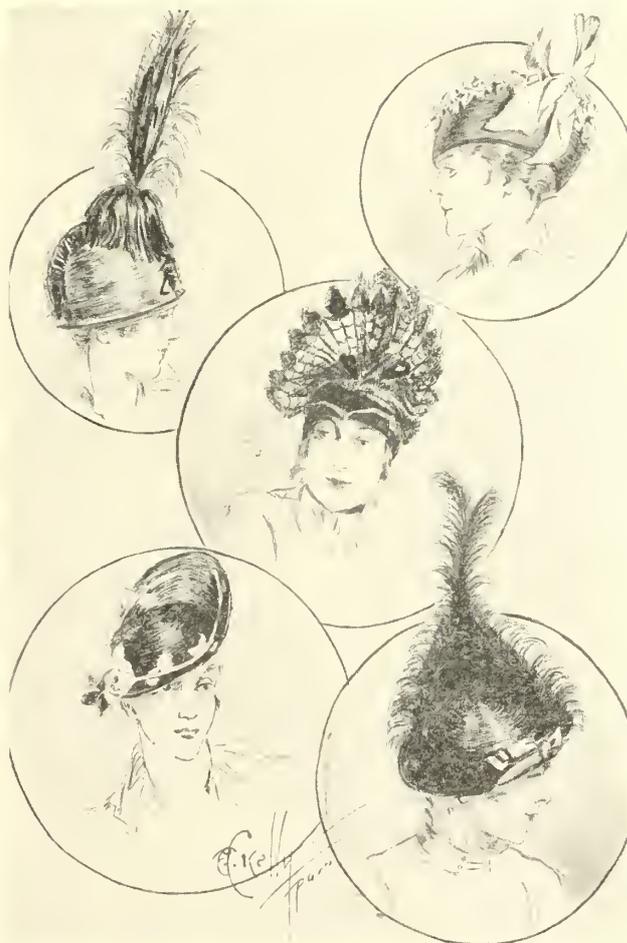


FIG. 104.—Drawing in which wash pencil, crayon pencil and pen and ink are combined.

Courtesy of New York Globe.



"FLORE"

Robe d'intérieur

*Courtesy of Vogue, New York representative of the Gazette du Bon Ton*

From a color illustration by George Lepape.

THE FASHION SILHOUETTE  
CHAPTER SIX



44. **Value of the Silhouette.**—The Silhouette is the foundation of all fashions, and it is most interesting to study its varied aspect through the centuries. Taken in a literal sense, it so simplifies the costumes of the period that the many errors now seen in the costume world are unnecessary to even the novice. Much less necessary are the glaring mistakes we now see in print in regard



FIG. 105.—The gorget.

to *Moyen Age* and *Renaissance* costumes, as well as those of the eighteenth and nineteenth centuries, that period of much uncertainty about the hoop and Empire, the crinoline and bustle. For this reason it seems advantageous, as well as interesting, to become thoroughly familiar with costume silhouettes of all ages.

The silhouette classifies, simplifies, and so condenses details that both time and trouble are saved. Curiously enough, this saving is what its name signifies, as it is taken from the name of Etienne de Silhouette, Minister of Finance to France in 1759, whose public economy in trying to avert national bankruptcy during the reign of Louis XV caused his name to be given to things ostensibly economical.

45. **Twelfth to Fifteenth Centuries.**—To begin with, let us glance at Fig. 110, starting with the twelfth and thirteenth

centuries (the tenth and eleventh were so nearly like the twelfth and thirteenth that drawings are omitted). The effect is of everything hung from the shoulder and all garments rather loose. The head was usually more or less bound or wrapped around, though at certain times in certain localities the hair was worn in long braids. The fourteenth century shows the innovation of scallops, the fifteenth the increased length of hats and shoes, but in spite of these touches all belong to the *Moyen Age*, to things that are Gothic.



FIG. 106.—XV Century horned head-dress.

It is interesting to see these clothes so beautifully described in the *Gothic Tapestries* and illuminated books of the time and the effigies in churches. See Fig. 108. In the eleventh century the wimple was wound around the head, not allowing the hair to show; about a hundred years later came the fashion of the chin band and forehead-strap. See Fig. 107. The hair was still hidden by the wimple. A hundred years later and this earlier headdress had been followed by the gorget—a piece of linen wrapped about the neck halfway framing the face. See Fig. 105. Around the wimple was sometimes tied a silk band called a snood. The gown was still long and loose at the waist



FIG. 107.—The wimple.

\* This chapter is reprinted through courtesy of the *New York Globe*.



FIG. 108.—Showing the houppelande or XV Century robe. The Giving of the Rose, a Gothic decorative tapestry at Metropolitan Museum.

with sometimes a girdle, remaining so until the fifteenth century.

**46. Religious Orders.** A picturesque touch of this early costume may be noted today in the dress of the nuns and sisters. The Dominican nuns wear practically the same garb as when their order was instituted by Saint Dominic in 1218, including the rosary, which was his innovation. Many religious orders were founded in the eleventh, twelfth, thirteenth, and fourteenth centuries as, for

example, the Sisterhood of the Annunciation at Bourges by St. Jeanne de Valois, daughter of Louis XI of France. Today they bring to us the legend, beauty and romance of those dark ages. They breathe castles, crusades, monasteries, and convents.

In the fifteenth century, as the pointed arches of the Gothic architecture grew more pointed, the head covering or hennens (see Figs. 106 and 110) as well as the shoes followed suit, so that in this

century came the high-water mark of extremes. To this day we find left over traces of these headdresses in some of the costumes of the peasants in remote districts on the continent.

47. Sixteenth Century.—The sixteenth century found great changes, on sea and land. Printing had been invented, America had been discovered and the first watches made. The silhouette was greatly changed. The Renaissance changed the architecture of dress as well as of everything else. Albrecht Dürer has left us wonderful contemporary sketches of the early part of this century, the originals of which are in Nuremberg, see Fig. 109.

by Hans Holbein. There was a stiffening of the figure and a tendency toward the smaller waistline in the sixteenth century.

It might be well to say here that in the twelfth century lacing is supposed to have come in. Calthrop tells us in his history of English Costume, "Not that the lacing was very tight, but it commenced the habit and the habit begat the harm, and the thing grew until it arrived finally at the buckram, square-built, cardboard-and-tissue figure which titters and totters through the Elizabethan era." Up to the fifteenth century is noticeable a sense of looseness, of everything being more or



Fig. 109.—Late XV Century costume drawing by Albrecht Dürer.

*Courtesy of Art Student Magazine.*

We are all familiar with the slashed sleeves of Henry VIII and his queens (1509–1547) immortalized in the portraits

less supported from the shoulders, giving the straight lines of the middle ages. The fifteenth century was transitional;



Fig. 110.—How the different centuries affected the fashion silhouette.

after that the tight, long waists and wide skirts came to stay until the nineteenth century brought in the Empire style.

**48. Seventeenth and Eighteenth Centuries.**—The Elizabethan high collar was the forerunner of the Charles I (1625–1649) flat collar and cuffs of which the Cromwellian period (1649–1660) was a simplification. The drawings of Hollar give excellent illustrations of these. The Quaker dress is the survival of the costume of Charles II period (1660–1685), although the hat is minus the feather—plain linen takes the place of lace. The shoes are the same, but without the ribbon or roses, really similar in every way with the extravagance eliminated and simplicity emphasized. The beaver hat and hood of the Quaker, then called the French hood, were both worn by the

women of that day. The Puritans and Pilgrims both are distinguished by the costumes prevalent at the time they were organized (period of James I, 1603–1625, and Charles I, 1625–1649, of England).

The portrait painters have done nobly in preserving for us the fashions of the times through the costumes worn by their distinguished sitters. Such men as Velasquez, Van Dyck, and Rubens in the seventeenth century, and in the eighteenth Watteau, Fragonard, Nattier, Romney, Gainsborough, Lawrence, Raeburn, and Sir Joshua Reynolds have left us valuable documents.

Thus we pass through the sixteenth and part of the seventeenth centuries, leaving the time of the Renaissance for the period of the Louis of France. The stately dignity and truly royal magnificence of Louis XIV was followed by the less formal but luxurious



Fig. 111.—Early XVI Century fashion drawing by Hans Holbein.



FIG. 112.

*Courtesy of London Graphic.*

rococo period of Louis XV (1723-1774), when Pompadour and du Barry set the styles in the Parisian world of fashion. Then followed the reappearance of the hoop and the more extreme though refined attitude toward dress during the reign of Louis XVI and Marie Antoinette. In England at this time George III was reigning (1760-1820) and the Shakers came to this country wearing what constitutes their costume to-day—the wide, pleated skirt, bonnet and apron of the English working class.

**49. Nineteenth Century.**—The third great change in the silhouette did not come until the Directorate in 1795, so that the early nineteenth century

found the narrow skirts and short waists conspicuous. See first silhouette of Fig. 112. Jacques Louis David, the court painter of Napoleon, was a strong influence in

the classic revival of the Greek and Roman, modified to suit the climate and epoch. This revival was the natural outcome of the interest people were taking at that time in the restoration work of the buried Pompeian cities, and one sees in the Empire style the classic type emphasized. It was an endeavor for something different, something essentially

new, for anything suggesting the former royalty was frowned upon by Napoleon. It is interesting to note that it was back to this quaint period that Kate Greenaway (1846-1901) loved to go for inspiration. It was she who revived these costumes of the beginning of the nineteenth century,



FIG. 113.—Quaint styles of Kate Greenaway.

and it is truthfully said in this style, made still more beautiful by her naïve touch, she did dress, and still dresses, the children of two continents. See Figs. 113 and 22.

We have left now the hoop of the eighteenth century, and have come to the nineteenth century with its Empire and charming 1830 costume, which always makes one think of nosegays and old-fashioned valentines (see Fig. 112) and the erinoline of 1840, which made the skirt grow wider until 1864. (To get the atmosphere of this time, look at George Du Maurier's illustrations of Owen Meredith's "Lueile.") Fashion then took a turn and the skirt began in 1865 to grow narrower until in the winter of 1869-1870 the bustle and the draped skirts appeared. In this one century, therefore, with its narrow skirts, its bell skirts, its wide skirts, its bustles, and its draped skirts, there were really many more definite changes than in the ten centuries of silhouettes we have been examining.

While speaking of skirts, small mention has been made of sleeves, but they sil-

houette quite as well as the other parts of the costume, with even the added interest of the fact that down through the centuries the sleeves of men and women were very much alike, no bigger no smaller, until the nineteenth century, when the leg-of-mutton sleeve was affected also by men. That seems to have been, however, the time of emancipation, for then men's sleeves became small and have remained so ever since.

The thirty beautiful little period dolls in the Metropolitan Museum illustrate how truly the silhouette has kept for us the fleeting shadow of the passing centuries. Let us then not deny or push aside the silhouette as of small importance. Historically it is valuable, and the paths it leads us through in the study of costume are full of beauty and varied interest. It is with the silhouette in mind that we should observe every fashion.



*Drawn by Margaret Calderhead.*

How different centuries have affected the silhouette of men.

PERIOD FABRIC DESIGN  
CHAPTER SEVEN



## CHAPTER SEVEN

## PERIOD FABRIC DESIGN

**50. Primitive Design.**—Primitive design, often so fresh and simple in treatment and character, does not differ much in units. The United States Government published in 1894 a report that the results of its researches showed that the same swastika used in prehistoric America had also been found in India, Eastern Turkestan, Northern Europe, Southern Europe, Asia Minor, Greece, Rome, Northern Africa and Byzantium. So much symbolic significance is often attached, or some strict religious meaning, that design is a deep and interesting subject from an ethnological point of view, but "simple pictorial expressions are of world usage and are not sufficiently intricate to constitute original thought." In these the student of design, however, can find splendid motives for modern treatment. See Fig. 114. This material was designed from a unit on an Indian basket.

**51. Influence in Design.**—We know that the early civilized races had intercourse, and we see the influence of this in their designs. We find Greek influence in the art of China, and for hundreds of years B.C. the arts of Assyrians, Egyptians, and Persians were allied through

wars and conquests, and their designs were often similar.

The affinity between the Art of India and Japan is close on account of Buddhism, which exercises a strong influence over both peoples. The Art of Japan and China is also somewhat similar; indeed, at times the differences are difficult to determine. The Japanese have a greater love for detail and do not conventionalize in as broad a way as the Chinese, but many of their forms are identical. It is interesting to know that, where this is the case, the influence can be traced to India.

The Japanese in their designs show a great love for nature—flowers, mountains, waves, dragons, tortoises, etc., and the method used is usually picturesque (in spite of its interesting conventionality) instead of formal.

**52. Early Fabrics and Designs.**—In outlining period fabric design, Egypt must first be mentioned, where weaving was known 3000 B.C. Examples of ancient fabrics dating as far back as 1000 B.C. can be seen in the Louvre, Paris. While we know that checked rugs were woven, we find that garments during the Old



Drawn and designed by G. Rothschild.  
FIG. 114.—Design motive from Indian basket.

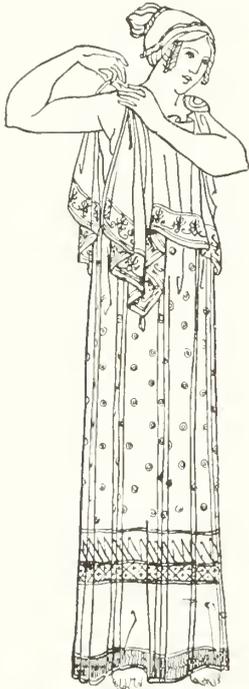


FIG. 115.—Greek Doric costume from Ilope.

Kingdom, Dark Ages, Middle Kingdom, Period of Shepherd Kings, and New Empire, i.e., from 2980 B.C. until 945 B.C., were usually made of linen and wool, woven by hand. While the dyes used were principally red, blue, and saffron, white seems to have been most worn. The material was plain, the decoration, if any, being embroidery at the hem. While fond of ornamentation, the people during this time seem to have depended on their

wigs and headdresses, collars, hanging straps, armlets, and leg decorations, and not to have introduced figures in their weaves. See Fig. 116.

The Copts or Egyptian Christians, like the Greeks and Romans, wore wonderfully woven or embroidered bands on their garments, the color and designs of which are most interesting. Good examples are to be seen in the Coptic Room, Metropolitan Museum of Art, and in the Cooper Union Museum.

**53. Greek Dress.**—The Greeks used wool linen, and silk. Linen and silk were used for the more extravagant costumes of the later period, though they had cotton in small quantities. Cotton belonged to India; it did not become known to Europe until the

invasion of Alexander the Great. It was too expensive for large garments and was a deep yellow in color.

The Doric and Ionic *chitons*, or dress, and the *himation*, or cloak, were used in different colors. Blue and Tyrian purple as well as red and yellow were popular. Different borders were often combined in the Greek costume with an all-over design. See Fig. 115. The designs were frequently emblems, and birds, animals or flowers. The garments were woven in one piece which was complete in itself. The long, graceful folds of this single garment produced a decorative and simple effect, and it is interesting to note also the different effects obtainable by changing the position of the girdle. This was worn at the waist in the Archaic period,



FIG. 116.—Costume of man and woman of Egypt about 2500 B.C. from *L'histoire de L'Art Egyptien*.

over the hips in the Golden Age, and under the arms at the last period.

Interesting and detailed accounts of Greek costumes may be found in Evans's *Greek Dress* and Edith Abraham's *Greek Dress*; good illustrations in Hope's *Costume of the Ancients*.

**54. Roman Dress.**—The Romans and Greeks imported much material from Babylonia. Some of the silk is described as having a nap on both sides (velvet), and as gold, scarlet and purple in color. The Roman women wore a *tunic*, a *stola* (like the Greeian *chiton*), and a *palla*, which corresponded to a Roman man's toga, or a Greeian woman's himation. The Roman women added a ruffle to their dress which was often elaborately decorated. Silk was at a premium, but was frequently mixed in weaving with wool or linen. With the exception of more elaboration, the fabrics did not differ much from the Greeian.



FIG. 117.—Italian XIV Century costumes from Jacquemin.

**55. Influence of the East.**—Fabrics seem always to have drawn their inspiration from the East. We find the Gauls after the conquest of Cæsar, 55 B.C., adopting a somewhat modified form of the Roman costume. The Franks in



FIG. 118.—XIV Century parti-colored dresses—from Jacquemin.

taking possession of Gaul gradually (from the third to the fifth century A.D.), while they did not part with their costume as a whole, the women retaining their veils for some ten centuries, adopted the Byzantine styles, for the Eastern influence of the Roman Empire continued after the arrival of the Franks. We find both men and women in the ninth and tenth and twelfth centuries wearing stuffs brought from the East, even after the art of embroidery became generally understood, and tapestry weaving and appliqué work was carried on in Europe.

**56. Weaving.**—While mechanical weaving was done in Egypt 2000 B.C., the more complex use of the shuttles by which figures were produced without embroidering was not known until 200 A.D. It was then done by the Syrian weavers in the

Eastern Roman Empire. For many years the development of weaving was slow, and the repeat patterns were of the simplest kind. Ornamental silks were first produced in Europe 500 A.D.; they were Roman and Byzantine

to the twelfth century. These were sometimes linked together, large circles

rically arranged was also used. Up to the thirteenth century a formal arrangement was often followed, consisting of balanced groupings of birds, beasts, and men placed face to face or back to back.



FIG. 120.—XVI Century trunk motive.

The design consisting of a circle or square frame developed in the first century; for the next five hundred years circles or squares, sometimes filled with Persian or Syrian floral detail, persisted. This same design was used for centuries afterwards for stained glass.

About 400 to 600 A.D. broken circles came in, the upper and lower segments spreading out to form bands. Circles continued



FIG. 119.—XIII Century formal arrangement.

being joined by small ones at points of contact, and the patterns often becoming quite elaborate. The Saracenic hexagon geomet-

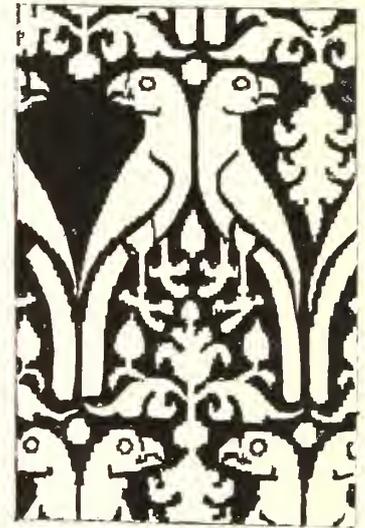


FIG. 122.—XIV and XV Century animal arrangement.

The ogival form is a form of design in which the joining circles are brought into acute juncture, forming ovals. This design came in about 800 A.D., and like most things that were pointed, it continued through the Gothic period.

In 700 A.D. Spain was progressing with silk weaving. About this time also, merchants from Syria opened establishments in Paris. In 800 A.D., the Daughters of Charlemagne



FIG. 121.—XVII and XVIII Century scroll motive.

did silk weaving, but up to the eleventh century the making of fine fabrics was practically monopolized by Athens, Thebes, Corinth, and Constantinople.

No great extravagance had reached France before this. In the tenth century we read of its king, Charles the Simple, possessing but three shirts. In the fourteenth century Isabeau de Baviere, coming to marry Charles VI, was thought to be showing an extraordinary degree of luxury in having three dozen chemises in her trousseau.

The return of the Crusaders initiated the nobility of France into the luxury of the Orient.

**57. Use of Gold Thread.**—Drawn gold thread was not used in early fabrics, but gold leaf on paper rolled around a fine thread of silk was employed. Sicilian fabrics of the thirteenth and fourteenth centuries frequently show a purple ground of twilled silk with birds and foliage formed by gold thread weft. Saracenic or Hispano-Moresque fabrics of Spain are distinguished by splendid crimson or dark blue conventional patterns of silk upon a yellow ground, and by frequent use of

strips of gilded parchment in place of rolled gilt thread. Undoubtedly through the influence of the Crusades, the Sicilian weavers of the thirteenth and fourteenth centuries produced many fabrics enriched

with winged lions, crosses, crowns, rayed stars, harts, or birds, linked together with floriations or armorial bearings. See Fig. 117.

**58. Parti-colored Dress.**—The same influence which brought with the Perpendicular Gothic the introduction of heraldic forms, such as shields, crests

and badges, found women of rank wearing parti-colored dresses; a division which practically cut the figure in half, the right side representing the arms of the husband, the left that of the lady's own family. See Fig. 118.

Late in 1200 A.D. this character of design was introduced into Northern Italy. Genoa adopted much that was Persian from the twelfth to the seventeenth centuries, and in the fifteenth century, when Louis XI encouraged the art of weaving in France at Tours, and later at Lyons under Francis I (1515), the Persian and Italian fabrics were closely



*Courtesy of the Metropolitan Museum of Art.*

FIG. 123.—Painting by Hans Memling of Betrothal of Saint Catherine showing surcoat and fabrics used in XV Century.

followed, and the vase pattern was adopted.

The Oriental character of design in textiles did not entirely disappear until the seventeenth century when the gardens of Versailles and the Trianons under Louis XIV inspired the use of European flora.

**59. Classification of Fabric Designs.**—The following brief classification will be found helpful in placing fabric designs in their proper periods.

Twelfth and thirteenth centuries, formal arrangement. See Fig. 119.

Fourteenth and fifteenth centuries, animal figures. See Fig. 122.

Sixteenth and seventeenth centuries, trunk motives. See Fig. 120.

Seventeenth and eighteenth centuries, scroll motives. See Fig. 121.

For a more detailed outline we can refer to that given by Clifford, in his book on *Period Furnishings*, in conjunction with his well-chosen illustrations.

“I. 200–400 A.D. The development of circle and geometric frames, sometimes filled with simple floral, bird or animal forms.

“II. 400–600 A.D. The utilization of broken circles spread out to form bands.

“III. 600–1000 A.D. The use of circles linked by smaller circles, with ornaments inside and out, developing at length the ogival form; often hexagon framework.

“IV. 1000–1350 A.D. Repeated parallel bands or ornamentation, detached details, patterns animated and inanimated, enclosed in ogival framing and combination circles or scale patterns as well as geometric straight-line framing. 1200–1300 introduced features of design, as eagles, falcons, etc.

“V. 1350–1500. A characteristic design of the fifteenth century was the use of reversed curves so arranged that they made frames. (The panels of Jeanne d'Arc, painted by Boutet de Monvel and owned by Senator William A. Clark, give very fine illustrations of the textures used at this period; they may be seen certain days upon written request. Both the *surcot*, which was now gradually disappearing, and the *houppelande*, or robe, which was appearing, lent themselves magnificently to these fabrics.)

“This form utilized the Hogarth line of beauty. Another form was the intersection of a Hogarth panel by two bold curving stems coming up through the bottom of the panel and capped by a cone pineapple or fruit device.

“Still another showed a serpentine stem or winding trunk which ran through the Hogarth pattern in the midst of a variety of botanical forms. See Fig. 123.

“VI. 1500. Designs adopted a free treatment. The plans of previous centuries were combined and elaborated. Ornament was arranged with ogival frames, springing out of the frame to which it seems to be attached. Interlacing of two frames of which one is ogival. Ogival frames of leaves and flowers enclosing a large concentric pattern. Elaborate ogival frames caught together by crowns. The use of vases, urns, crowns and animals became common.

“VII. 1600–1700. During this time we find an elaborate use of European garden flowers instead of purely tropical Persian verdure, following, however, the general ogival form arrangement.

“VIII. 1700. Pictorial tapestries and prints. Pure Renaissance styles, or devel-

opments of that style. Louis XIV or XV. Oriental characteristics of either the French or English styles as shown in the scenic bits of Chinese or East Indian life. Louis XVI classic revival examples as expressed by the late Louis XVI.

“Directoire or Transition period in France and the Adam school in England. This period overlapped into 1800 and was generally adopted in American colonies.

“IX. Empire and Empire influence.”

**60. The Sixteenth and Seventeenth Centuries.**—In the sixteenth and seventeenth centuries, three distinct types of design were seen, the Renaissance, the Oriental Renaissance and the European floral. The Renaissance brought a change from the accustomed following of Persian Oriental design, and such motifs as the Persian rose and pink, the Rhodian lily and pomegranate gave way to such Egyptian, Roman, and Greek motifs as the Anthemion, Acanthus, Lotus and Iris. The second or Oriental Renaissance was really Portuguese-Persian, or the spirit of the Renaissance influencing the East through commercialism. The third or European flora was developed about 1650 during the reign of Louis XIV, when the ferns and flora of the Royal Gardens came into use as motifs.

In studying the periods it must not be overlooked that the Dutch brought East Indian types into England under Elizabeth, the Jacobean, and Queen Anne reigns, and that the influence of China was strong in France during the reign of Louis XV, and in England under the Georges. The East India Company in 1609 reserved all strange fowls and beasts to be found there, “for the Council.”

This brought the parrot and cockatoo in wicker cages, and similar motifs, much into evidence in the embroideries and printed fabrics, so full then of animal and floral design of Eastern character. The British rule in India created a demand as early as 1760 for Indian goods, and India cottons, dymity, and gauze were used in both England and France.

**61. Paris Becomes the Centre of Fashion.**—For centuries Italy was the centre from which foreign courts adopted both fashions in clothes and customs. It was not until the seventeenth century that Paris became the centre and home of taste. Several things had much to do with bringing this about. First, a great and appreciative impetus was given industry by Colbert, the able minister of Louis XIV. Secondly, at this time long dresses were abandoned and the vogue for large Italian patterns ceased. Thirdly, the discovery of a way around the Cape of Good Hope had much to do with the trade in silks turning from Italy to Asia.

Under Louis XIV artists held high position; it was an ambitious period. World forces, conquests and statecraft, as well as the taste of Louise de la Vallière, Madame de Montespan, Mlle. de Fontanges and Madame de Maintenon influenced the arts of the time. The magnificent gardens that were built, besides the motifs suggested by European floriculture, brought in festoons, vases, architectural designs, etc. It was under this king and his minister, Colbert, that the highest achievement in lace making was reached in France. Lace is supposed to have been introduced into France by Catherine de Medici, wife of Henry II, in 1547.

On the other hand, the arts of Louis XV had the stimulus of social life, and were full of ostentation and extravagance. We find much less symmetry or balance in the motifs, which were shells, feathers, ribbons, knots, garlands, and Chinese and Japanese fancies. Pronounced stripes were affected as creations of Madame Pompadour, and many charming gowns were made of the flowered silks named for this favorite of the King.

**62. Period of Louis XVI.**—By the end of the eighteenth century heavy materials had fallen from favor and less metallic effects were sought in weaving, but oriental foliage, which was used before and during the Renaissance, again came in.

Under Louis XVI the designers followed innumerable paths under the impulse of capricious fashion. We have Arabesque composition, foliage, flowers, figures, landscapes, country scenes, allegories and Chinese ornament.

In the fabrics we find stripes and ribbons combined with flowers. Stripes were so much used that in 1788 it was said that, "Everybody in the king's cabinet looks like a zebra." Unlike the Pompadour stripe, the Queen Marie Antoinette stripes were interwoven with flowers and ornaments such as feathers, medallions, lyres, columns, etc. Marie Antoinette liked flowers, the pink, the tulip, but best of all the rose, and the impetus she gave the production of lace in the beginning of her reign shows the influence of her taste, which is everywhere seen in the entwined ribbons and garlands.

**63 Directoire and Empire Designs.**—

The Revolution, 1789–99, brought in simpler materials; cotton, India prints, and lawn were used. Colbert had put a stop to their use in former years because it threatened his pet silk industry.

The Directoire, 1795 to 1804, followed this Revolution, and this was the transition period between the classicism of the late king and the stronger style of the Empire. The India shawl—introduced after the Egyptian campaign—was much worn. This led to a French imitation and then to the Paisley copy made in Scotland, the Persian design of which has been so popular.

The transition period was largely in combination with much that was Egyptian in character. The bee, laurel branch, wreath, helmeted warriors, etc., were now used as motifs and stripes were still popular. This had marked influence and effect upon laces now wholly lacking in freedom of design.

The costume of the Empire was usually more or less Oriental in ornamentation, texture, and color. Napoleon's campaigns resulted in bringing into France the accumulated treasures of centuries, which became a source of inspiration, and left a characteristic imprint upon the period.

Fabric design reveals much of the history and atmosphere of each century and is worthy of intelligent study and consideration, not only by students, but by all who wish to develop their knowledge and appreciation of beauty.

See *Die Gewebe Sammlung des Kunstgewerbe Museum* von Julius Lessing, and *Seidenweberei*, Otto von Funke.

OUTLINE OF HISTORIC COSTUME  
C H A P T E R E I G H T



## CHAPTER EIGHT

## OUTLINE OF HISTORIC COSTUME

### *History and Dress*

64. Egyptian Costume.—(a) *Men.* (1) Old Kingdom, 4th, 5th, and 6th Dynasties (2980–2475 B.C.). Memphis, capital.

Lower classes wore a belt tied around the waist with hanging ends down the front (see Fig. 127), a kilt-like loin cloth (see Fig. 129), or a skirt apparently made of rushes (see Fig. 128).

In the 5th Dynasty, triangular erection came in, being temporarily adopted by the king in this dynasty. See Fig. 124 of Perneb, representing an Egyptian nobleman in full dress. Both men and women shaved their heads and wore wigs. Men appear to have gone nude when engaged in strenuous exercise.

(2) *Dark Ages,* 6th to 12th Dynasty.

No change in costume shown.

(3) *Middle Kingdom,* 12th and 13th Dynasties (2160–1788 B.C.). Thebes, capital.

Skirts became longer and narrower, and were closed in front, with one side lapping over the other. When of transparent material, a skirt of thicker material in the shape of the short kilt of the Old

Empire was worn underneath.

(4) *Period of Shepherd Kings,* 13th to 18th Dynasty. Israelites came down into Egypt.

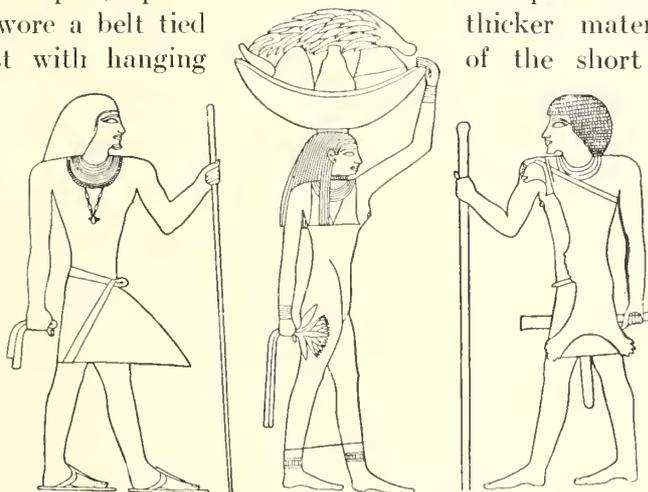
No change in costume shown.

(5) *New Empire,* 18th, 19th and 20th Dynasties (1580–945 B.C.). Thebes, capital.

In the 18th Dynasty a tunic was sometimes added. This was open on the right side and had a short left sleeve.

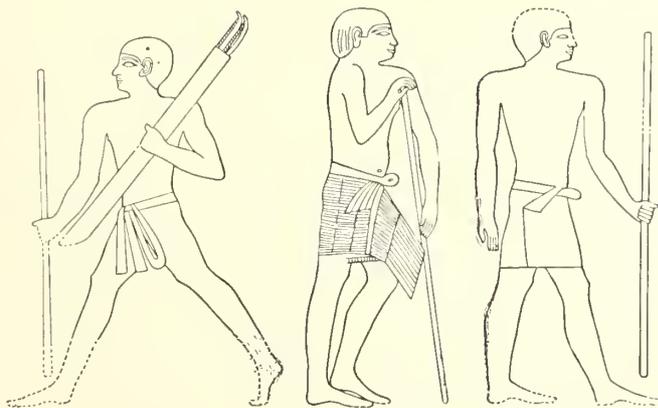
Many changes in skirts now took place, plaited effects became popular. See Fig. 131.

Cloaks were worn from the time of the 4th Dynasty, but became generally used during the Middle Kingdom. See Fig. 130.



*Courtesy of Metropolitan Museum.*

FIG. 124. Egyptian costumes. Showing a woman's costume, the triangular erection and the leopard skin worn by priests.



*Courtesy of Metropolitan Museum.*

FIG. 127. The costumes worn by men in Egypt during the Old Kingdom (2980–2475 B.C.).

Apron-like decoration was worn from the 4th to the 20th Dynasty. Men were clean shaven, and wore wigs and false beards. Kerchiefs were often used. Leopards' skins were worn by priests. See Fig. 126.

(b) *Women.*—4th to 18th Dynasty.

All, with the exception of some servants and dancing girls, wore a simple costume from bust to ankles, very tight without folds, sometimes held on by one, sometimes by two shoulder straps, and sometimes by a necklace. See Fig. 125.

Embroidery was frequently used on borders.

In the 18th Dynasty the dress was carried over the left shoulder, plaits became popular, and a left sleeve was introduced. In the 20th Dynasty a thick under dress was used. White seems to have been in favor, also red, saffron, and blue.

Both men and women wore sandals in the street. The collar was an important decoration and was made of papyrus decorated with beads or embroidered in wool.

Bracelets and leg decorations were largely used. These



Courtesy of Metropolitan Museum.

FIG. 130.—An Egyptian cloak.

were of metal and embroidery.

(c) *Emblems or Symbols.*—Upper Egyptian crown, red.

Lower Egyptian crown, white.

When one king ruled both, he wore a combination of the above.

Lotus signified abundance.

Globes signified eternal life.

Vulture signified the royalty of a queen.

Asp signified the kingly authority.

Hanging straps indicated authority.

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Bulletin of the Metropolitan Museum of Art, Vol. XI, No. 11, for *Ancient Egyptian Kerchiefs*, and *The Dress of the Ancient Egyptians*, both published by the Metropolitan Museum of Art; Prisse d'Avennes, *Histoire de L'Art Egypt*; *The Book of the Dead*, facsimile of *Papyrus of Ani*, in the British Museum; Wilkinson, *The Ancient Egyptian*; Erman, *Life in Ancient Egypt*, Chapter X; Breasted, *Ancient Times*; Racinet, *History of Costume*.



Courtesy of Metropolitan Museum.

FIG. 131.—Plaited effects of the New Empire

*History and Dress*

65. **Greek Costume.**—(1) Pre-Hellenic otherwise called Minoan or Mycenæan Age (2800-1200 B.C.). See Fig. 132.

Men wore waist cloth with hanging ends. Women wore tight-fitting waists and flounced skirts. See Fig. 133.

(2) Homeric or Heroic Age (1200 B.C.).

Both men and women wore a simplified costume not unlike the classic.

Dorian Invasion, 8th century B.C. Rise of Sparta, inhabitants called Dorians. Rise of Athens, 5th century B.C., inhabitants called Ionians.

(3) Classic Period. Costume of Greek men and women was the same except that of the men was more abbreviated.

(a) *Chiton* or dress.

(b) *Himation* or cloak. See Fig. 135.

(c) The *chlamys* or short coat was worn on horseback. The chiton or dress was of two kinds. The Doric chiton, worn by the Dorians, who were warlike and interested primarily in the physical, made of heavy material and fell in few folds, had no sleeves, see Fig. 134.

The Ionic chiton, worn by the Ionians,



Courtesy of Metropolitan Museum.  
FIG. 132.—Costume of Mycenæan man.



Courtesy of Metropolitan Museum.  
FIG. 133.—Costume of Mycenæan woman.

a people fond of all things beautiful, made of finer material, fell in many and finer folds, had sleeves. See Fig. 135.

Girdle was worn at the waist line during the Archaic period, sixth century B.C. Statues of people of this century adorn the Acropolis. This was the elaborate period when cascades of material are found in the statues.

Girdle worn over the hip or below the waist in the Golden Age. This was sometimes called the Age of Pericles, 459-431 B.C. The maidens of the *Parthenon frieze* are of this time.

Girdle worn under the arms during the last period.

Wool, linen and silk were used, and the garments were dyed purple, red, yellow, and other colors. Sandals and shoes were worn when out of doors, and the women had many different kinds of jewelry and hair ornaments.

*Reference Books*

*A Cretan Snake Goddess*, Century Magazine, August, 1916; C. H. and H. B. Hawes, *Crete the Forerunner of Greece*; Hope, *Costumes of the Ancients*; Racinet, *Histoire du Costume*; Evans, *Greek Dress*; Edith Abrahams, *Greek Dress*;



Courtesy of Metropolitan Museum.  
FIG. 134.—Greek Doric chiton.



Courtesy of Metropolitan Museum.  
FIG. 135.—Greek Ionic chiton and himation.

G. Baldwin Brown, *Burlington Magazine* of December, 1905, and January, 1906, *How Greek Women Dressed*.

*History*

**66. Roman Costume.**

Rome founded 753 B.C.

Rome was a kingdom 753-509 B.C.

Rome was a republic 509-31 B.C.

Rome was an empire 31 B.C.-476 A.D. in West.

*Dress (Roman)*

Men wore a *tunic*; a *toga*, or cloak corresponding to the Greek himation; but cut semi-



From Hope.  
FIG. 136.—The costume of a Roman man and woman.

circular in form, whereas the Greek himation was rectangular.

Only Roman citizens could wear the toga, which was a national garment, so the *panula* was worn by the working class. This was like a cape, and sometimes had a hood. This was worn by all classes, both men and women, to travel in.

Women wore a *tunic* which was like that of the Roman men; a *stola* or dress corresponding to the Greek Ionic chiton (differing in that it had a border or ruffle at the bottom); a *palla* or cloak

## ROMAN COSTUMES

corresponding to the Grecian himation.

Women of the lower classes could not wear the stola; they wore tunic and palla, but this palla was made like the Grecian Doric chiton.

Roman men did not wear hats, except the lower classes, who wore tight-fitting caps. See Fig. 133.

Roman women had far more jewelry than the Greek. They had all the precious stones we now have. They dyed, curled, and arranged their hair elaborately and wore sandals and fancy boots. They took excellent care of their bodies.

### *Books of Reference*

Racinet, *Histoire du Costume*;

Page One Hundred Five

Hope, *Costume of the Ancients*; Preston and Dodge, *Family Life of Romans*; Planché, *General History of Costume in Europe*.

### *History and Dress*

**67. The Gauls.**—Caesar made a complete conquest of Gaul, 55 B.C. In ancient times the civilized races were untrousered. (See Egyptians, Greeks, and Romans.) Uncivilized races were trousered (Gauls, Franks, etc.).

(a) *Men.*—Wore trousers to the ankles, called *braie*; a mantle of wool fastened in front, called *sai*; a tunic to mid-leg with long sleeves; girdles; shoes to ankles. See Fig. 137.



*From Hottenroth.*

FIG. 138.—Gallic costume before coming under Roman influence, 55 B.C.



*From Hottenroth.*

FIG. 137.—Gallic costume before coming under Roman influence, 55 B.C.



*From Hottenroth.*

FIG. 139.—Gallo-Roman costume 100 A.D.

Later the men shortened the trousers and tunic and wore leggings and sandals with bands.

(b) *Women.*—Inner tunic to ankles; short outer tunic with short sleeves; girdles; shoes. See Fig. 138.

The women afterwards shortened their outer tunic and wore a mantle like a Roman *pænula*. See Fig. 139. Both men and women made their hair red with lime water.

About a hundred years after the Roman conquest, the Gauls had become civilized, and had adopted a dress somewhat resembling the Roman costume, but the Roman dress was also influenced by that of the Gauls, as can be seen by the introduction of short trousers that were worn under the tunic.

#### Reference Books

Hottenroth, *Le Costumes chez les Peuples*;



From Hottenroth.

FIG. 141.—Women's costume of the Franks about 8th century, showing *fichu* and veil.



From Hottenroth.

FIG. 140.—Men's costume of the early Franks about 5th to 8th century.

Racinet, *Le Costume Historique; Zur Geschichte der Costume*, Nach Zeichnungen von W. Diez, C. Frohlich, M. Heil, C. Haberlin, A. Muller, F. Rothbart, J. Waller Muchen.

#### History

68. Third to Eleventh Centuries.—

530—? A.D. King Arthur in England m. Guinevere.

871–901 A.D. King Alfred the Great in England m. Ethelwitha, d. of Ethelran of Mercia.

742–814 A.D. Charlemagne m. 1st, Hermengarde, m. 2d Hildegard, m. 3d, Fastrade, 4th, Liutgarda.

276 A.D. The Franks came down the Rhine, took possession of Gaul gradually, but made a complete conquest. The fifth century to the sixteenth century comprises the costume history of the Middle Ages.

*Dress (III to XI Century)*

(a) *Men*.—Wore a kind of tunic usually to the knee; mantle the shape of a cape which often had a hood; girdle; shoes. See Fig. 140.

(b) *Women*.—Wore, like the women of Gaul, two tunics, also a veil (sometimes large enough to take the place of a mantle). See Fig. 141. The women in England wore a similar head covering, called a wimple.

The influence of the Eastern Roman Empire continued after the arrival of the Franks, who had become well established

by the sixth century. By the ninth century gloves and handkerchiefs were sometimes used. The outer tunic of both the men and women was now often decorated with a band called a *felbu*. This was sometimes set with precious stones and showed Byzantine influence. See Fig. 142.

*Reference Books*

*Zur Geschichte der Costüme*; Quicherat, *Histoire du Costume en France*; Challamel, *History of Costume in France from Gallo-Roman to the Present Time*; Shaw, *Dresses and Decorations of the Middle Ages*; Jacquemin, *Iconographie du Costume*.

*History*

**69. Eleventh Century.**—

1066–1087 William the Conqueror, King of England, m. Mathilda, d. of Baldwin V, E. of Flanders.

1087–1100 William II, King of England.

1031–1060 Henry I, King of France m. Anna, d. of Jaroslaw I of Russia.



From *Zur Geschichte der Costume*.  
FIG. 142.—French costume of 9th and 10th centuries.



From *Zur Geschichte der Costume*.  
FIG. 143.—King and Queen of the 11th century.

1060-1108 Philip I, King of France, m.  
1st Bertha, d. of Florence I, C. of  
Holland, m. 2d Bertrade, d. of Simon  
I, C. of Montfort.

*Dress (XI Century)*

In the eleventh century the influence of the Crusades began to show in costume; apparently the costumes of the Orient influenced costume and men adopted a very long and inconvenient type of dress.

(a) *Men*.—Wore a long under tunic down to the feet called a *chemise*; outside tunic long and full called a *bliand* (pronounced bleo). This was held in by a girdle. The bliand had sleeves similar to those of our kimona (the extra fullness in the skirt was obtained by gores). See Fig. 143.

Trousers and stockings were worn underneath.

The long mantle now worn was fastened often on the left shoulder; up to this time it had been more conveniently fastened on the right shoulder, giving freedom to the right arm.

Men wore two kinds of hats, one that resembled a Phrygian bonnet, and a cap. Men and women now dressed much alike.

*Reference Books*

Hilaire Billoc, *Book of Bayeux Tapestry*, Racinet, *Costume Historique*; Zur Geschichte der Costume; Planché, *Dictionary and Cycloprdia*; Jacquemin, *Iconographie du Costume*; La Croix, *Manners, Customs, and Dress During the Middle Ages and Renaissance*, and Ary Renan, *Le Costume en France*.

*History*

**70. Twelfth Century.**--

1100-1135 Henry I, King of England, m.  
1st, Mathilda of Scotland, m. 2d,  
Adelicia of Brabant.  
1135-1154 Stephen, King of England, m.  
Mathilda, d. of Eustace, E. of Boulogne.

1154-1189 Henry II, King of England, m.  
Eleonora of Aquitaine.

1189-1199 Richard I, King of England, m.  
Berengaria, d. of K. of Navarra.

1108-1137 Louis VI, King of France, m.  
Adelaide, d. of Humbert II, of Savoy.

1137-1180 Louis VII, King of France, m.  
1st, Eleanor, d. of Guillaume X of  
Aquitaine, m. 2d, Constance, d. of  
Alphonso VII of Castile, m. 3d, Alice,  
d. of Theobald II, C. of Champagne.

1180-1223 Philip II, King of France, m.  
1st, Isabelle of Artois, m. 2d, Ingeborg  
of Denmark, m. 3d, Marie, d. of  
Berthold V of Meran.

*Dress (XII Century)*

In the twelfth century the bliand for the men became fitted and hoods were worn.

The women's outer tunic became fitted, tricot and lacing were both introduced. This tunic had long bell-shaped sleeves. The sleeves of the chemise were long and fitted at the wrist. A smaller veil called an antique veil, held by a circlet or crown, sometimes embroidered, now took the place of the long veils. The shoes began to show points. See Fig. 143 and 144.

*Reference Books*

Calthrop, *English Costume*; Racinet, *Costume Historique*; Planché, *General History of Costume*; La Croix, *Manners, Customs, and Dress During the Middle Ages and Renaissance*; Quicherat, *Histoire du Costume en France*; Viollet-le-Duc, *Dictionnaire du Mobilier Français*, Vols. 3 and 4; Bonnard, *Costumes Historique*; Fairholt, *Costumes in England*; Shaw, *Dresses and Decorations of the Middle Ages*; Helfner-Alleneck, *Trachten, Kunstwerke und Geräthschaften*.

*History*

**71. Thirteenth and Fourteenth Centuries.**

1199-1216 John, King of England, m. 1st  
Alix, d. of Hugo, C. of Mortain, m.



From Viollet-le-Duc.

FIG. 144.—Fitted costume of 12th century.



From Viollet-le-Duc.

FIG. 146.—Parti-colored or armorial dress.



From Viollet-le-Duc.

FIG. 145.—2nd form of surcot 13th and 14th centuries.

- |  |  |
|--|--|
| <p>2d, Havoise, d. of D. of Gloucester,<br/>m. 3d Isabel, d. of C. of Angoulême.<br/>1216–1272 Henry III m. Eleanore of<br/>Provence.<br/>1272–1307 Edward I m. 1st, Eleanora of<br/>Castile, 2d, Margaret, d. of Philip III.<br/>1307–1327 Edward II m. Isabelle, d. of<br/>Philip IV, King of France.<br/>1327–1377 Edward III m. Philippa, d. of<br/>Wilhelm III, C. of Holland.<br/>1377–1399 Richard II m. 1st, Anna of<br/>Bohemia, m. 2d, Isabella of France.<br/>1399–1413 Henry IV, Lareaster (Red<br/>Rose), m. 1st, Mary Bohun, m. 2d,<br/>Jane of Navarra.<br/>1223–1226 Louis VIII, King of France, m.<br/>Blanche, d. of Alphonso VIII of Castile.<br/>1226–1270 Louis IX (St. Louis), King of<br/>France, m. Marguerite, d. of C. of<br/>Provence.<br/>1270–1285 Philip III, King of France, m.</p> | <p>1st, Isabelle, d. of King of Arragon, m.<br/>2d, Maria, d. of Heinrich III of Brabant.<br/>1285–1314 Philip IV, King of France, m.<br/>Jeanne, Queen of Navarra.<br/>1314–1316 Louis X, King of France, m. 1st,<br/>Margaret, d. of Robert II, of Bur-<br/>gundy, m. 2d, Clemence of Hungaria.<br/>1316–1322 Philip V, King of France, m.<br/>Jeanne, d. of C. of Meran.<br/>1322–1328 Charles IV, King of France, m.<br/>1st, Blanch, d. of Otho IV, m. 2d,<br/>Maria of Luxemburg, m. 3d, Jeanne,<br/>d. of Louis, C. of Evreux.<br/>1328–1350 Philip VI (Valois), King of<br/>France, m. 1st, Jeanne, d. of D. of<br/>Burgundy, m. 2d, Blanche of Navarra.<br/>1350–1364 Jean II, King of France, m.<br/>1st Bonne of Luxemburg, 2d, Jeanne,<br/>d. of William XII, C. of Auvergne.<br/>1364–1380 Charles V, King of France,<br/>m. Jeanne, d. of Duke of Bourbon.</p> |
|--|--|

1380-1422 Charles VI, King of France, m. Isabelle of Bavaria Ingolstadt.

*Dress (XIII and XIV Centuries)*

In the thirteenth century, more interest was shown in dress. Both men and women wore a semi-fitted garment called a *surcot*, hollowed out under the arms.

(a) *Men*.—Wore close fitting trousers (*braie*); mantle; surcot; tunic (chemise); cotte (tunic); stockings; hats or hoods.

(b) *Women*.—Wore inner tunic or chemise, over this a cotte, or fitted chemise worn with a girdle, over this the surcot. The surcot had no sleeves, and those of the cotte, usually of a contrasting color, were an important feature of this robe; by degrees the arms-eye became larger and was trimmed with fur. See Figs. 123 and 145. The skirts were very long and were held up as the woman walked, showing the cotte again, which was the same material as the sleeves, making a pleasing repeat of the contrasting color. In the fourteenth century the parti-colored or armorial dress was worn, see Figs. 146 and 118,



From Viollet-le-Duc.

FIG. 147.—14th and 15th century costume showing hennin and houppeland.



From Viollet-le-Duc.

FIG. 148.—Men of the 15th century.

and the hennins or high head dress came in. Toward the last of the century the *houppelande* or one-piece dress replaced the surcot. See Figs. 147, 148 and 108. In this garment women are said to have discovered the normal waistline. This had a V-shaped neck, widely off at the shoulders. The women were at this time wearing the wimple or head covering, and about the throat the gorget in certain localities.

The surcot of the men grew shorter and had large sleeves. Their stockings were close-fitting and combined with the trousers. The shoes were more pointed. They added an *houppelande* or sometimes long, sometimes short, outer garment with large sleeves. See Figs. 108 and 148.

*Reference Books*

Books mentioned under fifteenth century.

*History*

**72. Fifteenth Century.**

1413-1422 Henry V, King of England, m. Catherine of Valois, d. of Charles VI of France.

1422-1461 Henry VI, King of England, m. Margaret of Anjou.

1461-1483 Edward IV (White Rose), m. Elizabeth of Woodville.

- 1483 Edward V, King of England.  
 1483-1485 Richard III (White Rose), m. Anne Nevill.  
 1485-1509 Henry VII (Tudor), m. Elizabeth of York.  
 1422-1461 Charles VII, King of France, m. Marie, d. of D. of Anjou.  
 1461-1483 Louis XI, m. 1st, Marguerite, d. of James I, King of Scotland, m. 2d, Charlotte of Savoy.  
 1483-1498 Charles VIII, m. Anne of Brittany.  
 1498-1515 Louis XII, m. 1st, Jeanne, d. of Louis XI, m. 2d, Anne, widow of Charles VIII, m. 3d, Mary, d. of Henry VII, King of England.



FIG. 149.—German costume of early 16th century.

#### Dress

The fifteenth century was an exaggeration of the modes of the fourteenth. More extravagant fabrics were used, and everything became more extreme, even to the points of the hats and shoes.

Towards the end of this century came a transitional period. The toes of the shoes became round, the dresses became more semi-fitting, and were split up the front, showing the underskirt. They had square necks and were worn with a girdle. The close-fitting cap was the head-dress now

used, and had probably been introduced into France by Anne de Bretagne, Queen of France. See Fig. 150. The Fifth century to the Sixteenth century comprises the costume history of the Middle Ages.

#### Reference Books

Calthrop, *English Costume*; Zur Geschichte der Kostüme; Quicherat, *Histoire du Costume en France*; Pauquet Frères, *Modes et Costumes Historiques*; Hottenroth, *Les Costumes chez les Peuples*; LaCroix, *Manners, Costume, and Dress During the Middle Ages and Renaissance*; Robida, *Ten Centuries in Toilette*; Racinet, *Histoire du Costume*; Planché, *Dictionary and Cyclopædia*; Viol-

let-le-Due, *Dictionnaire du Mobilier Français*, Vols. 3, 4; Raphael Jaquemine, *Iconographie du Costume*; Shaw, *Dresses and Decorations of the Middle Ages*; Piton, *Le Costume Civil en France du XIII<sup>e</sup> au XIX<sup>e</sup> Siècle*; Strutt, *Sport and Pastimes of the People of England*; Strutt, *A Complete View of the Dress and Habits of the People of England*; Bonnard, *Costumes Historiques des XII<sup>e</sup>, XIII<sup>e</sup>, XIV<sup>e</sup>, et XV<sup>e</sup> Siècles*; Boutet de Montvel, *Joan of Arc*; Sanborn, *Ann of Brittany*.

#### History

73. Sixteenth Century. Renaissance.—  
 1509-1547 Henry VIII, King of England, m. 1st, Catherine of Aragon; m. 2d,



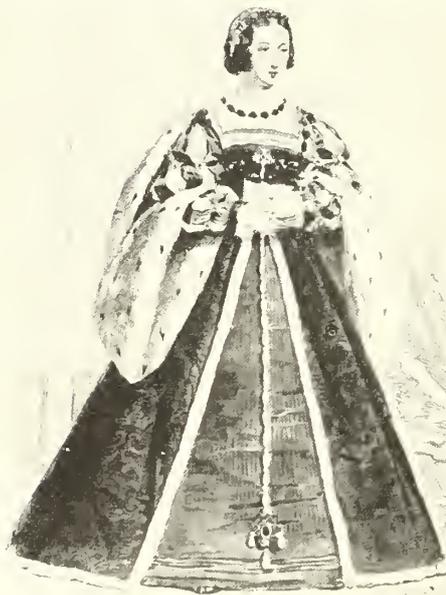
*From Pauquet Frères.*

FIG. 150.—Costume of transition period.  
Anne of Brittany, 1500.



*From Pauquet Frères.*

FIG. 151.—Costume of 16th century, 1527.



*From Pauquet Frères.*

FIG. 152.—Early Renaissance, 1530.



*From Pauquet Frères.*

FIG. 153.—French gentleman, 1572.

Anne Boleyn; m. 3d, Jane Seymour; m. 4th, Anne of Cleves; m. 5th, Catharine Howard; m. 6th, Catharine Parr.

1547–1553 Edward VI.

1553–1558 Mary Tudor, Queen of England, m. Philip II, King of Spain.

1558–1603 Elizabeth, Queen of England.

1515–1547 Francis I, King of France, m. 1st, Claude, d. of Louis XII; m. 2d, Eleanor, d. of Philip.

1547–1559 Henry II, King of France, m. 1st, Catherine de Medicis; m. 2d, morga., Diana, Duchess of Valentinois.

1559–1560 Francis II, King of France, m. Mary Stuart, Queen of Scotland.

1560–1574 Charles IX, King of France, m. 1st, Elizabeth, d. of Emp. Maximilian; m. 2d, morga., Marie Touchet.



From Pauquet Frères.

FIG. 154.—Late Renaissance silhouette, 1586.



From Pauquet Frères.

FIG. 155.—Late Renaissance costume, 1572.

1574–1589 Henry III, King of France, m. Louise of Lorraine.

1589–1610 Henry IV (Bourbon), King of France, m. 1st, Marguerite of Valois; m. 2d, Marie de Medicis.

#### Dress (XVI Century)

Great changes now developed. The costumes for men and women from this time on are no longer alike.

The desire now seemed to be to alter in various ways the normal shape of the figure.

The women first wore a boneless corset, which they called a *basquine*, and a crinoline which gave the appearance of a hooped skirt, which they called the *vertugale*. See Fig. 152.

The waistline was normal and slightly pointed in front. A piece of material was sewed on the *vertugale* to take the place of the *cotte*. The under-sleeves were made of the same material, and sometimes slashed to show the chemise; sometimes this

same material was used as a panel in the front of the waist. The neck line was square but curved upward at the centre. The skirt was round length.

Large mantles, usually with hoods, were used for out of doors. The shoes were no longer pointed. Red was the popular color for shoes and stockings. Jewels were used in profusion to elaborate the costumes; collars set with gems were favored.

The men wore very short, often slashed, trousers, long stockings, a doublet with a square neck, slashed, round-pointed shoes, and a mantle. See Figs. 151 and 153.

The first change came in the latter part of the century, when many women wore a waist which buttoned to the throat. The large over-sleeves were discarded for smaller ones with a padded roll at the arm-eye. The ruff now became popular. More width was given to the hips by a barrel-shaped hoop which made a definite change



FIG. 156.—Costume of the late Renaissance, 1586.



FIG. 157.—Early 17th Century costume, 1633.

in the silhouette. The waist became smaller in size. Both round length and long skirts were worn. Trains were worn on horseback, one of which was seventy feet long. The widely open bodice became popular, to which immense ruffs were added. The balloon-shaped sleeves, too, had grown enormous. It was at this time that ribbon came in. See Figs. 154 and 155.

Men's figures diminished in size as women's figures increased. They also wore both corset and ruffs. See Fig. 156.

#### *Reference Books*

See books mentioned under fifteenth and seventeenth centuries.

#### *History*

#### 74. Seventeenth Century.—

1603-1625 James I, King of England, m. Anne, d. of Frederiek II, King of Denmark.

1625-1649 Charles I, King of England, m. Henriette Marie, d. of Henry IV, King of France.



*From Pauquet Frères.*

FIG. 158.—Costume of the early part of Louis XIV reign.



*From Pauquet Frères.*

FIG. 159.—Costume of the reign of Louis XIV, 1670.



*From Pauquet Frères.*

FIG. 160.—Costume of the later part of Louis XIV reign showing Fontanges head-dress.



*From Pauquet Frères.*

FIG. 161.—Costume of the later part of Louis XIV reign.

- 1649–1653 Interregnum.  
 1653–1658 Oliver Cromwell, Protector of England, m. Elizabeth, d. of Sir Thomas Bourchier.  
 1658–1660 Richard Cromwell, Protector of Eng., m. Dorothy Mayor.  
 1660–1685 Charles II, King of England, m. Catharine of Braganza.  
 1685–1688 James II, King of England, m. 1st, Anna Hyde; m. 2d, Mary, d. of Alfonso IV, D. of Modena.  
 1689–1702 William III and Mary, King and Queen of England.  
 1610–1643 Louis XIII, King of France, m. Anna of Austria.  
 1643–1715 Louis XIV, King of France, m. Marie Therese of Spain.  
 Favorites Mlle. de la Valliere, Mme. de Montespan, Mlle. Fontanges, Mme. Maintenon.

*Dress (XVII Century)*

The heaviness of the sixteenth century gave way by degrees to the more picturesque costume of the seventeenth century.

(a) *Men*.—Men's trousers lengthened and they shortened the waistline and added peplum, and, like the women, used lace and ribbon profusely. They wore musketeer boots. Their hats were high with a flat brim and decorated with flowing plumes. The hair was worn long. For an outer garment the cape was used.

Men's costumes in the last quarter of this century changed greatly. The doublet now turned into a waistcoat or vest and a new garment or outer coat was added. Sleeves had deep cuffs. The stock collar and jabot took the place of round collars. The chemise showed at the wrist, and under the jabot. The trousers were close-fitting and less decorated. They wore large muffs and wigs and a hat with turned-up brim and flat plumes. See Figs. 157, and 161.

(b) *Women*.—Abandoned the hoop, and

wore a round length under-petticoat and an overskirt which was often trailing. The fullness was at the sides and back. Often the skirt opened in front. When this was done, a narrow panel of the same kind of material as the petticoat was used up the front of the bodice. The round neck line was used most at this period and the large, flat collar generally replaced the ruff. See Fig. 157.

In some instances the waistline was raised and a short slashed peplum added. The woman often wore a string of pearls at the neck. Notice the simple way their hair was worn. See Figs. 157 and 158.

In the latter part of the period, under Louis XIV, the skirt was looped up, the waist became longer, heels grew higher, waists grew tighter and fans were a necessity. See Fig. 160.

Two kinds of neck lines were now popular: The straight line *decolletée*, close to the neck, which seemed an extension of the panel front used with short sleeves; and the round neck line, which was off the shoulders. A shorter, fluffier sleeve was used with the round neck line. Both these are forerunners of the eighteenth century.

The Fontanges headdress came in the late part of this century and clothes became very formal under the sway of Mme. de Maintenon. See Fig. 160. Large brocades that looked like furniture covering were much used in the latter part of the reign of Louis XIV, and the material was draped so that a bustle effect was obtained. The women carried small, round muffs.

*Reference Books*

Calthrop, *English Costume*; Pauquet Frères, *Modes et Costumes Historiques*; Robida, *Ten Centuries of Toilette*; Pierre Lamesangère, *Costumes des Femmes Françaises*; *Zur Geschichte der Costnme*.

*History*

75. Eighteenth Century.—  
 1702–1714 Anne, Queen of England,  
 m. George D. Cumberland.  
 1714–1727 George I, King of Eng-  
 land, m. Sophia Dorothea, his  
 cousin.  
 1727–1760 George II, King of Eng-  
 land, m. Carolina of Branden-  
 burg-Ansbach.  
 1760–1820 George III, King of Eng-  
 land, m. Charlotte of Mecklen-  
 burg-Strelitz.  
 1715–1774 Louis XV, King of France,  
 m. Maria Leezinska.  
 Favorites Marchioness de Pom-  
 padour, Countess du Barry.  
 1774–1792 Louis XVI, King of France,  
 m. Marie Antoinette, d. of Franz  
 I. Stephen, Germ. Emp.

*From Pauquet Frères.*

FIG. 162.—Draped costume of the late 18th century, 1763.

*Dress (XVIII Century)*

Early in the eighteenth century the hoop was revived (1711). This time it was a framework of cane, whalebone, or some similar material, and was called a *panier*. It was wide at the sides and flat in the back and front, but the fullness of the skirt gave the required size at the back. During the regency, plain, full skirts of light weight material were in vogue; afterward, heavier fabrics and more decoration appeared. The type was more frivolous than that used during the latter part of the reign of Louis XIV.

When the bodice had a round neck, the sleeves were usually made of ruffles of lace; with the square neck, the sleeves were

*From Pauquet Frères.*

FIG. 163.—Louis XV Watteau costume showing 18th century hoop, 1729.



From *Pauquet Frères*.  
FIG. 164.—The costume of a man in 1740.



From *Pauquet Frères*.  
FIG. 165.—Louis XVI costume, 1777.

usually close-fitting with decoration at the elbow. See Fig. 166. Much lace, ribbon and artificial flowers were used. Mantles were cape-shaped with hoods. In the second quarter of the century the one-piece dress with a Watteau plait came in; this was then worn contemporaneously with the others, and made in different ways. See Fig. 163. Sometimes the waistline was not defined and the



Painting by *Nattier*.  
FIG. 166.—18th century round neck line and ruffle lace sleeves.

pleats were allowed to fall straight from the shoulders to the floor; at other times the skirt was draped at the back and sides, showing the underskirt. The dresses were often worn short, as much attention was given to shoes and stockings.

The costume of the men of this period was strongly influenced by the paniers used by the women and the skirts of the coats were stiffened and boned. The shoes



*From Zur Geschichte der Costume.*  
FIG. 167.—Louis XVI costume, 1780.



*From Pauquet Frères.*  
FIG. 169.—Directoire costume, 1798.



*From Zur Geschichte der Costume.*  
FIG. 168.—British or masculine costume.



*From Pauquet Frères.*  
FIG. 170.—The costumes of 1795 of the "Incroyables" (men) and "Merveilleuses" and "Impossibles" (women).

had red heels, and a tricornered hat was worn. See Fig. 164.

The costumes of the reign of Louis XVI from 1774 to 1792 were exaggerations of the costumes of the reign before. The bodices were extremely tight and stiffly boned, the skirts were elaborately trimmed, and immense headdresses were worn. See Fig. 165. Farming at the Petit Trianon brought in the dainty overdress adapted from the Watteau style, and the



FIG. 171.—Fashions of the Consulate, 1799-1803.

shepherdess crook. See Fig. 167. The next change was that brought in by the approaching French Revolution. This was a more masculine costume and was called British or English. See Fig. 168.

The days of the Revolution (1789 - 1799) brought in simple fashions. Corsets were discarded, the waist became short and the skirt clinging, and cheap materials were used. During the Directoire, the women



FIG. 172.—Costume of the First Empire, 1811.



FIG. 173.—Costume of the First Empire, 1813.

adapted the classic style, borrowing from both Greek and Roman fashions. These costumes were scanty, and frequently were split up the sides. The dresses were often transparent and worn without chemises. See Fig. 169. The gentlemen of this fantastic period were styled "Incroyables," "Unimaginables"; the ladies, "Merveilleuses" and "Impossibles." See Fig. 170. The men wore an exaggerated copy of what had been previously called the English fashion.

*Reference Books*

See books mentioned under seventeenth and nineteenth centuries.

*History*

**76. Nineteenth Century.—**

1820-1830 George IV, King of England, m. 1st, morganatic, Mrs. Fitzherbert; m. 2d, Caroline of Brunswick-Wolfenbützel.

1830-1837 William IV, King of England, m. Adelaide of Saxe-Meiningen.



*From Paquet Frères.*

FIG. 174.—Costumes of the Restoration, 1820.



FIG. 175.—Costumes of the Romantic Period during reign of Louis Philippe, 1830-1848.

1837-1901 Victoria Alexandra, m. Albert, Prince of Saxe-Koburg and Gotha.

1792-1795 Convention.

1795-1799 Directory.

1799-1804 Consulate.

1804-1814 Emperor Napoleon Bonaparte, m. 1st, Josephine Tascher, 2d, Marie Louise, d. of Franz I. German-Roman Emperor.

1814-1824 Louis XVIII, King of France, m. Maria of Sardinia.

1824-1830 Charles X, King of France, m. Maria Theresa of Sardinia.

1830-1848 Louis-Philippe of Orleans, King of France, m. Marie Amalie of the Two Sicilies.

1848-1870 Louis Napoleon III, m. Eugenie de Guzman, Countess of Teba.

*Dress (XIX Century)*

It is said that the fashions of the Consulate, 1799-1804, which were much more restrained, kept all that was best in the

fashions of the Directory. See Fig. 171. A beautiful quality of Indian lawns and muslins was used, and the shawl introduced by Napoleon became popular.

During the Empire (1804-1814) materials became more elaborate. Things were military. Oriental silks and heavier materials were used, and the tendency was to be well covered. See Figs. 172 and 173.

The Restoration, 1814-1830 (reign of Louis XVIII), found the silhouette changing. See Fig. 174. Corsets had again come in and caused the waistline to drop slightly. The skirts had more fullness, were elaborately trimmed and were worn quite short. (Charles X, 1824-1830.) In the twenties the waist found its normal



FIG. 176.—Costumes of the Second Empire, 1851.



FIG. 177.—Costumes of the Second Empire, 1852.

waistline, the sleeves became large and gave width to the shoulders. Much interest was now being taken in bonnets.

The reign of Louis-Philippe, 1830-1848, was called the Romantic Period. See Fig. 175. The waists were close-fitting with a very low neck, and were wide off at the shoulders. The popular berth effect increased this still more. The waistline was pointed in front, the skirt full but with less trimmings, and flouncees were sometimes used. Shoes were low and had no heels. The Republic under Louis Napoleon, 1848-1852, found the skirts increasing in size, and by the Second Empire under Napoleon III, 1852-1870, the skirts were held out by stiff petticoats which

led up to the return of the crinolines and hoops of 1854. See Figs. 176 and 177. The long shoulder line persisted and sleeves were bell-shaped and full at the wrist. Jackets, shawls, and capes similar to those worn in the First Empire were used. By 1870 the bustle had supplanted the hoops, and from that time to the present rapid changes have taken place.

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*Geschichte der Costume; Iconographie du Costume*, by Raphael Jacquemin; *English Costume*, by Calthrop; *Fashions in Paris, 1797-1897*, by Octave Uzanne; *Modes et Usages au temps de Marie Antoinette*, Livre; *Journal de Madame Eloffe*, Le Comte de Reiset; *Marchande de Modes; Dame Fashion, 1786-1912*, by Julius M. Price; *Galerie des Modes et Costumes Français, 1778-1787*, par M. Paul Cornu; *Die Mode; Modes and Manners of Nineteenth Century*, by Dr. Oskar Fischel and Max von Boehn, translated into English by M. Edwardes in three volumes, 1790-1878 and *Godcy's Lady's Book, 1830-1890*.



Drawn by Robert Henry for Félix Jungmann & Cie., Paris.



From a crayon drawing by Soulie.

*Courtesy of Harper's Bazar.*

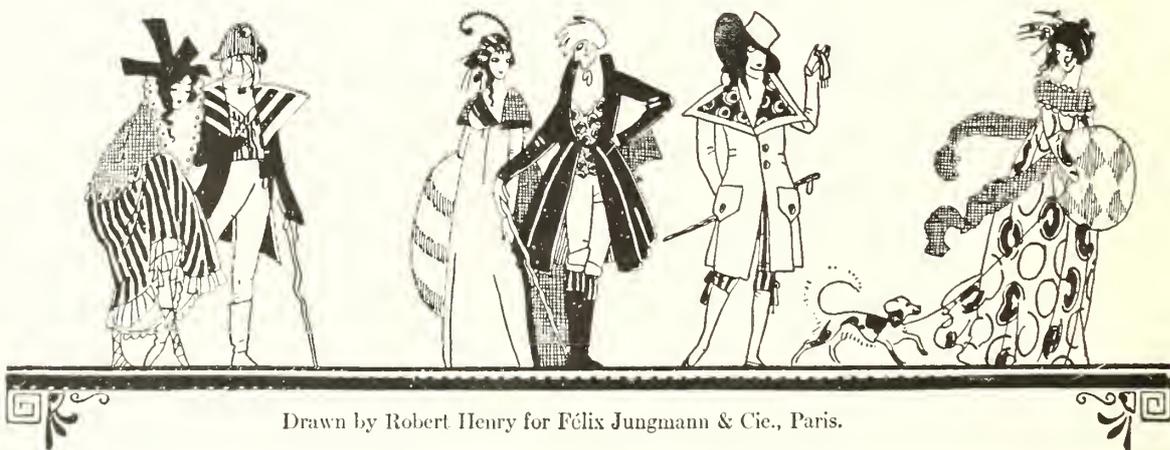
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FIRST PRINTING 1909

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## PREFACE

THE primary purpose of this list is to furnish a partial guide to the resources of the Brooklyn Public Library on the subject of costume. Completeness has not been attempted. Practically no references to periodicals are included, as these are generally available through Poole's Index and the Readers' Guide. Post-cards, works of art, jewelry, and other articles primarily artistic in nature are not included. A few unindexed periodicals, especially useful in the study of costume, are listed.

It is hoped that the list, in addition to its use to the patrons of the library, may serve as a contribution toward a bibliography of the subject.



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A READING AND REFERENCE LIST ON COSTUME,  
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THIS OUTLINE OF HISTORIC COSTUME IS ARRANGED TO PROVIDE THE READER WITH COMPARATIVE DATES, UNDER THE HEADING OF "HISTORY," THE MAIN CHARACTERISTICS OF EACH CENTURY'S COSTUME, UNDER THE HEADING "HISTORY OF DRESS," AND WITH THE AIM OF FURTHER ELUCIDATION ON EACH PERIOD'S COSTUME, THERE WILL BE FOUND SELECTED DATA UNDER THE HEADING OF THAT CENTURY'S "REFERENCE BOOKS."

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47 lithographs by Mexican artists; of value for costume.

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*García Cubas, A.* Republic of Mexico in 1876. 1876. REF. 917.2G21

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*Janvier, Thomas.* Mexican Army. (In Armies of To-day. 1893. pp. 359-96.) 355M27

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Photogravures, preceded by descriptive text.

See also INDIANS OF NORTH AMERICA

MONTENEGRO. See BALKAN STATES

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Illustrations. Colored plates.

NEPAL. See TIBET

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*Boughton, G. H.* Sketching Rambles in Holland. 1885. 914.92B75

Illustrations (wood-cuts), by Boughton and E. A. Abbey. More than 50 of costume.

*Edwards, G. W.* Holland of To-day. 1909. 914.92E26

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3 wood-cuts.

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## SHOES. See FOOT-WEAR

SIAM. See INDIA

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7 plates (half-tones) of costumes.

*Forrest, A. S.* Tour through South America. 1913. 918F72

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See also INDIANS OF SOUTH AMERICA

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2 copperplates (1 colored) of ancient Swedish costumes.

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*Sherring, C. A.* Western Tibet and the British Borderland. 1906. 915.1S55

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TUNIS. See AFRICA

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10 lithographic plates of Turkish costume about the year 1840.

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*Ferrario, Guido.* Costume des Peuples de l'Asie Mineure. (In his Costume. 1815-29. Asie. v. 3. pp. 263-348.) REF. 391F37

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- Magnetti, Carlo.* Costume de l'Empire Ottoman. (In Ferrario, Giulio. *Costume.* 1815-29. Europe. v. 1, pt. 3.) REF. F391F37  
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ARTISTS WHOSE WORK HAS BEARING ON PERIOD  
FABRICS OR COSTUME



## ARTISTS WHOSE WORK HAS BEARING ON PERIOD FABRICS OR COSTUME

Greek and Roman Sculpture. (See University Prints, Students' Series A.)  
Mosaic. Emperor Justinian and his suite. Byzantine, 6th century, at Ravenna.  
San Vitale.

*ca.* (circa) = about.

*fl.* = flourished.

### *Italian Painting*

- Ambrogio da Predis (School of Milan). *fl.* 1482-1506.
- Bartolommeo Veneto (Venetian School). *fl.* 1505-1555.
- Bassano, L. da P. (Venetian School). 1557-1622.
- Bissolo, F. (Venetian School). 1464-1528.
- Botticelli, S. (Florentine School). 1444-1510.
- Bronzino, A. (Florentine School). *ca.* 1502-1572.
- Butinone, B. J. (School of Milan). *ca.* 1436-1507.
- Calisto Piazza da Lodi (School of Brescia). *fl.* 1521-1562.
- Carnevale, Fra (School of Umbria and Perugia). 15th century.
- Carpaccio, V. (Venetian School). *ca.* 1455- *ca.* 1525.
- Cimabue (Florentine School). *ca.* 1240-1302.
- Conti, Bernardino de' (School of Milan). *fl.* 1490-?
- Cossa, F. (School of Ferrara). *ca.* 1435-1480.
- Crivelli, C. (Venetian School). *ca.* 1430-*ca.* 1493.
- Domenico Veneziano (Florentine School). *ca.* 1410-1461.
- Uccello di Buoninsegna (School of Siena). *ca.* 1260-1320.
- Ghirlandajo, D. and pupils (Florentine School). 1452-1525.
- Giotto and pupils (Florentine School). 1266-1337.
- Giovanni di Paolo (School of Siena). *ca.* 1403-1482.
- Giovanni di Piamonte. *fl.* 15th century.
- Giovenone, G. (School of Vercelli). *ca.* 1490-1555.
- Jacobello del Fiore (Venetian School). *fl.* 1400-1439.
- Lorenzetti, A. and P. Follower of (School of Siena) *fl.* 1323-1348-*fl.* 1305-1348.
- Mantegna, A. (School of Padua). 1431-1506.
- Maratti, C. 1625-1713.
- Masolino. (Florentine School.) 1384-*ca.* 1435.
- Moroni, G. B. 1520-1578.
- Palma Vecchio. Venetian School 1480-1528.
- Parmigianino (School of Parma). 1504-1540.
- Perugino, P. (Umbrian School). 1446-1523.
- Pesello, G. (Florentine School). 1367-1446.
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- Pulzone, S. *ca.* 1562-*ca.* 1588.
- Romanino, G. (School of Brescia). *ca.* 1485-1566.
- Rotari, P. dei, 1707-*ca.* 1762.
- Sellajo, J. del (Florentine School). *ca.* 1441-1493.
- Signorelli, Luca (Umbro-Florentine School). 1441-1523.
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- Spinello, G. (Florentine School). 1387-1452.
- Stefano da Zevio (School of Verona). *ca.* 1393-1451.
- Titian (Venetian School). 1477-1576.
- Vasari, G. 1511-1574.
- Veronese, P. (Venetian School). 1528-1588.
- Verrocchio, A. (Florentine School). 1435-1488.
- Vivarini, A. (Venetian School). *fl.* 1444-1470.
- Zuccaro, F. *ca.* 1543-1609.
- Masters dei Cassoni.  
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Painting, Florentine School.  
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*Dutch Painting*

Codde, P. 1610-1660.  
 Cornelisz, J. 1475-1560.  
 Cronenburch, A. van. 16th century.  
 Cuyp, J. G. 1575-1649.  
 Dou, G. 1613-1675.  
 Hals, F., the elder. 1580-4-1666.  
 Helst, B. van der. 1613-1670.  
 Honthorst, W. van. 1604-1666.  
 Jacobsz, L. 1494-1533.  
 Janssen, P. 2d half of 17th century.  
 Joest von Calear, J. 1460-1519  
 Ketel, C. 1546-1616.  
 Keyser, T. de. 1596-1667 (1679?).  
 Mesdaech, S. 1st half 17th century.  
 Metsu, G. 1630-1667.  
 Mierevelt, M. J. 1567-1641.  
 Molenaer, J. M. ?-1688.  
 Moreelse, P. 1571-1638.  
 Mostaert, J. 1474-1556.  
 Mytens, D., the elder. 1590-1658.  
 Palamadesz, A. 1601-1673.  
 Ravesteyn, A. van. 17th century.  
 Santvoort, D. D. 1610-1680.  
 Steen, J. *ca.* 1626-1679.  
 Ter Borch, G. 1617-1681.  
 Troost, C. 1697-1750.  
 Venne, A. van der. 1589-1662.  
 Vermeer van Delft, J. 1632-1675.  
 Verspronck, J. C. 1597-1662.  
 Voort, C. van der. 1576-1624.  
 Wilt, T. van der. 1659-1733.  
 Painting, Dutch. 14th century.  
 Painting, Dutch. 15th century.  
 Painting, Dutch. 16th century.  
 Painting, Dutch. 17th century.

*Flemish Painting*

Bles, H. de. 1480-1550.  
 Blyenberch, A. 1566-1625.  
 Bouts, A. ?-1548.  
 Bouts, D. 1410-1475.  
 Campin, R., 1375-1444.  
 Champagne, P. van. 1602-1674.  
 Claeissens, P., the elder. 1500-1576.  
 Cleve, J. van, the elder, *ca.* 1485-1540.  
 Coffermans, M. *fl.* 1549-1575.  
 Cristus, P. 1400(?)-1473.  
 David, G. 1450-1523.  
 Dyck, A. van. 1599-1641.

Eyck, J. van. *ca.* 1381-1440.  
 Francken, F., the younger. 1581-1642.  
 Geerarts, M., the younger. 1561-1635.  
 Goes, H. van der. ?-1482.  
 Heere, L. de. 1534-1584.  
 Isenbrant, A. Before 1510-1551.  
 Justus of Ghent *ca.* 1470?  
 Mabuse, J. van. 1470-*ca.* 1533.  
 Marmion, S. *ca.* 1425-1489.  
 Massys, Jan. 1509-1575.  
 Master of the Legend of St. Luey. 15th century.  
 Master of the St. Ursula Legend. 15th century.  
 Memline, H. (Memling). *ca.* 1430(?)-1494.  
 Moro, A. 1512-1576.  
 Pourbus, F., the elder. 1541-1581.  
 Pourbus, F., the younger. 1570-1622.  
 Pourbus, P., the younger. 1510-1584.  
 Roymerswale, M. van. 1497-1567.  
 Rubens, P. P. 1577-1640.  
 Somer, Paul van. 1570-1621.  
 Vos, C. de, the elder. 1585-1651.  
 Weyden, R., van der. 1400-1464.  
 Painting, Flemish. 16th century.  
 Painting, Flemish, of Brussels. 15th century.

*German Painting*

Bruyn, B., the elder. 1493-1635.  
 Bruyn, B., the younger, *ca.* 1530-*ca.* 1610.  
 Cranach, L., the elder. 1472-1553.  
 Dunwegge, H. and V. 1520-?  
 Master of the Life of the Virgin. *fl. ca.* 1460-1480.  
 Master of St. Bartholomew. *ca.* 1490-1510.  
 Master of St. Severin. ?-1515.  
 Multscher, H. *ca.* 1440-1467.  
 Neufehâtel, N. *ca.* 1527-1590.  
 Paecher, M. 1430-1498.  
 Pleydenwurff. 1450-1494.  
 Ratgeb, J. 16th century.  
 Ring, L. *ca.* 1521-1583.  
 Roos, T. 1638-1698.  
 Scheits, M. 1640-1700.  
 Seisenegger, J. 1505-1567.  
 Wolgemut, M. 1434-1519.  
 Painting, German. 15th century.  
 Painting, German. 16th century.

*Spanish Painting*

Carreno, J. de M. 1614-1685.  
 Coello, A. S. 1513(?)-1590.  
 González, B. 1564-1627.

Goya y Lucientes, F. J. de. 1746-1828.  
 Liano, F. de. 1556-1625.  
 Pantoja de la Cruz, J. 1551-1609.  
 Velasquez. 1599-1660.  
 Vermejo, B. *fl. ca.* 1490.  
 Zurbaran, F. de. 1598-1662.  
 Painting, Spanish. 15th century.  
 Painting, Spanish. 16th century.  
 Painting, Spanish. 17th century.  
 Painting, Hispano-Flemish. 1451.

*Russian Painting*

Ritt, A. 1766-1799.

*French Painting*

Bourdichon, J. 1457-1521.  
 Clouet, François. 1500-1572.  
 Corneille de Lyon. ?-*ca.* 1574  
 Coypel, C. A. 1694-1752.  
 David, L. 1748-1825.  
 Drouais, F. H. 1727-1775.  
 Dumont, J. 1701-1781.  
 Fantin-Latour. 1836-1904.  
 Favray, A. C. de. 1706-1789.  
 Fouquet, J. *ca.* 1415-*ca.* 1480.  
 Fragonard, J. H. 1732-1806.  
 Froment, N. 15th century.  
 Gandara, A. de la. 1862-.  
 Gerard, F. P. S. 1770-1837.  
 Greuze, J. B. 1725-1805.  
 Hilaire, J. B. 18th-19th century.  
 Huet, J. B. 1745-1811.  
 Ingres, J. A. D. 1780-1867.  
 Laneret, N. 1690-1743.  
 Largillière, N. de. 1656-1746.  
 La Tour, M. Q. de. 1704-1788.  
 Le Brun, (Mme.) Elisabeth Louise Vigée. 1755-1842.  
 Lefebvre, Jules Joseph. 1834-?  
 Lefèvre, Robert. 1756-1830.  
 Liotard, Jean Étienne. 1702-1789.  
 Loo, C. A. van. 1705-1765.  
 Manet. Édouard. 1833-1883.  
 Mares, Pierre. 15th century.  
 Master of Moulins. 15th century.  
 Nattier, Jean Mare. 1685-1766.  
 Oudry, P. 16th century.  
 Pater, Jean Baptiste Joseph. 1695-1736.  
 Perreal, Jean. *fl.* 1483(?)-1528.  
 Pesne, Antoine. 1683-1757.  
 Prud'hon, Pierre Paul. 1758-1829

Quesnel, François. *ca.* 1544-1619.  
 Renoir, Firmin Auguste. 1841-  
 Rigaud, Hyacinthe. 1659-1743.  
 Rioult, Louis Édouard. 1780-1855.  
 Thevenot, Arthur François. 19th century.  
 Tocque, Louis. 1696-1772.  
 Vestier, Antoine. 1740-1824.  
 Watteau, Jean Antoine. 1684-1721.  
 Painting, French. 15th century.  
 Painting, French, of Amiens. 15th century.  
 Painting, French, of Amiens. 16th century.

*English Painting.*

Beechey, Sir W. 1753-1839.  
 Closterman, J. 1656-1713.  
 Corvus, J. 16th century.  
 Cotes, F. 1726-1770.  
 Gainsborough, T. 1727-1788.  
 Hogarth, W. 1697-1764.  
 Hoppner, J. 1758-1810.  
 Jervas, C. 1675-1739. (Irish Pnt.)  
 Lawrence, Sir Thomas. 1769-1830.  
 Raeburn, Sir Henry. 1756-1823.  
 Ramsay, Allan. 1713-1784.  
 Reynolds, Sir Joshua. 1723-1792.  
 Richardson, J., the elder. 1665-1745.  
 Romney, G. 1734-1802.  
 Sharples, J., the elder. *ca.* 1750-1811.  
 Talfourd, F. 1815-1874.  
 Ward, E. M. 1816-1879.  
 Painting, English. 15th century.  
 Painting, English. 16th century.

*American Painting*

Badger, Joseph. 1708-1765.  
 Blackburn, J. B. 1700-1760.  
 Copley, J. S. 1737-1815.  
 Feke, R. 1724-1769.  
 Frothingham, J. 1786-1864.  
 Greenwood, J. 1729-1792.  
 Inman, H. 1801-1846.  
 Jarvis, J. W. 1780-1834.  
 Morse, S. F. B. 1791-1872.  
 Osgood, C. 18th-19th century.  
 Pratt, M. 1734-1805.  
 Smybert, J. 1684-1751.  
 Stuart, G. 1755-1828.  
 Sully, T. 1783-1872.  
 Trumbull, J. 1756-1843.  
 Waldo, S. L. 1783-1861.



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