**Discovery of Line**

Models when they have characteristic lines almost speak in the language of the Country they represent. The Discovery of Line is of practical importance. The surface part (Front and Back) of the Design justifies sufficient co-operation to the line formation. Ornamentation to the actual wearing ability suggests modern discovery. It is the capacity of the Designer to present an absolute likeness. It has the faculty of comparison to be just “Up to Date Different”. The sensitivity of difference is probably bringing the idea from a Male Costume and introducing it into a Chic Model for Milady.

In your designing you must be able to discriminate and limit your line conditions. Do not combine line discovery from one source or Country with that of another. Make it purely Russian or Chinese or from wherever you have gathered the valuable lines.

The Russian Discovery given in this problem comes in general lines, but sets forth no exactness. The suggestion of lines might have originated from a Drosky Driver’s Coat or a specific Period. It bears strict resemblance through line masses and formation. This Coat Frock is a valuable determination of the Laws of Designing (front, sides and back) keep vibrating this idea. Other unrelated lines because of their saleability and popularity may be brought into the Design; for example a Surplice Front, High Collar and large Kimona Sleeves. The fullness of line up and below the Waist are strictly the Russian discovery of line.

**Modeling**

Take a regular Kimona Chemise (with round neck) that has been properly sprung three times (Front and Back Blocks). Cut it straight across at the Chemise Waist Line separating the Blouse and the Skirt parts of the Block. Take the upper portion and spring up three more times from the waist up to Chest Line. Divide this line into one-half, dot, then into one-half on each side of this dot. Making three springs. Insert a one-inch spring, one inch at bottom tapering up to nothing. Take the Skirt portion and spring from the top down three times, divide this line into one-half, dot, and then on each side divide into one-half. Draw lines down three-quarters the length, open and spring one inch spread at top tapering to nothing.

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Be sure that your Important Lines are put on the pattern, such as Line One, Chest Line, Bust Line, etc. Take a piece of material or paper and fold so that it is double, as we are going to draft a Surplice or a fold over Model. Turn your attention to the extension side. This is the side that laps over and must be drafted first. The end of the Surplus Line on your Waist Line comes within 1\(\frac{1}{2}\) inches of your side seam, so measure that amount in on your pattern. On Bust Line three inches from the side seam. This is nearer your side seam than your Line One so it is taken from that point. On Chest Line this line comes within three inches of Line One. But it comes on the right side of the Line so we still continue our Surplus Line. This line continues up to one inch over on left side of Line One at Neck. Trace through your Surplice Line including the round neck. Also trace the Waist Line.

Take this piece of material or paper that is turned under and turn it out, as this is the Surplice Side of your Model.

The Sleeve is made regular length, add one inch out on each side and slightly curve seam, divide into one-half and add spring up to elbow.

To draft standing collar onto the Model, draw straight line up from your shoulder seam 5 inches, in center front draw straight line 5 inches up, add out one inch on each side. Then slightly curve down to the neck line. Divide into one-half on the top line and add one inch spring, spreading one inch at top and tapering to nothing at end. In putting this on the fold of the material of paper just straighten this back after it has been sprung, putting a dart in at the neck line on shoulder seam, then add what you have taken out above.

Of course, in this Model your front is Surplice. Put your other side on and add the extension over as you would in any Surplice.

The Surplice of Skirt is drafted in same manner. It is 1\(\frac{1}{2}\) inches over from side seam; draw straight down to an extension below the hem of 1\(\frac{1}{2}\) inches. When you turn this out taper it around to side seam on opposite side.

The Back is drafted in the same way. The Collar is drafted on by drawing a line from the Shoulder Seam up 5 inches, then out one inch. Draw a curved line back to the Shoulder Seam and Collar Line, Spring one inch in center back. At this inch point place your Center Back on straight of material as shown in diagram.

In placing on the trimmings. You get the width by measuring up one inch on Shoulder Seam from point of shoulder. Draw a line down parallel with Line One, which is the inside line. Measure your back from the

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Shoulder to the Waist Line (on Pattern) and add that from shoulder for length of Scarf. This Scarf hangs loosely from the end of the Surplice Line, over the shoulder and down the back, as seen in the Show Window behind the Model.

Below the waist the band continues down within three inches above the hem with the same width as the Scarf. The Band continues around the Model.

In putting this Model together at Waist Line use a heavy cording of the material.

The Model is made of dark blue silk Duvetyne with Scarf of Kasa Cloth. The embroidery is of dark red and blue wool worked on in old gold threads. The fringe at the back is 15 inches long and made of the same old gold thread.

Cording: Cut length of material on the bias two inches wide. Place cord at center, fold and sew close.

Elastic Waist Line: Pin straight band any width on under side of material. Sew at each edge and draw elastic through.