

LESSON VIII

PLAIDS, STRIPES AND FIGURES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

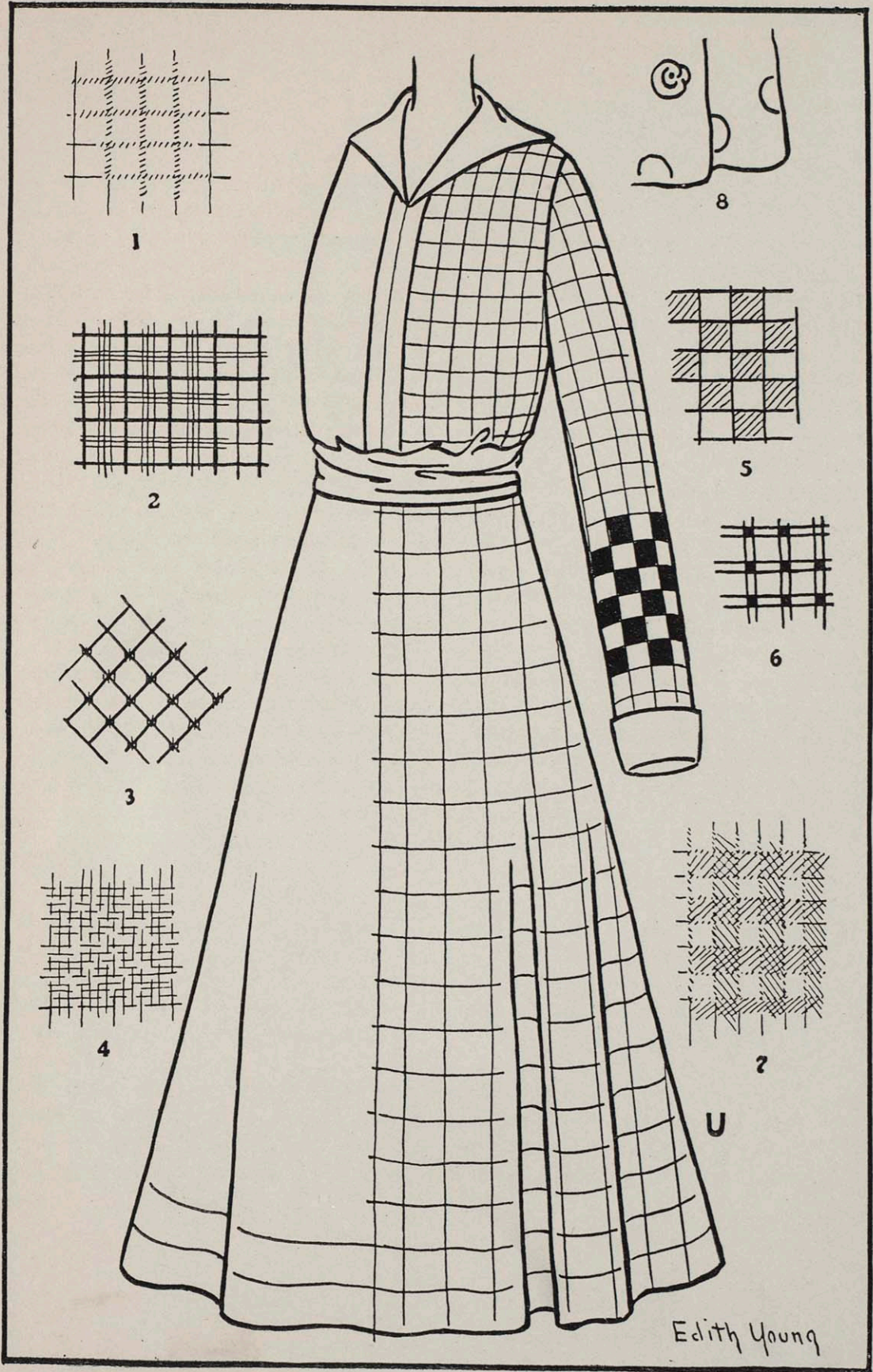
bottom or at the side. These may be placed by means of squares, or just scattered over the skirt. When the rings cover the skirt to the best advantage, draw the roses carefully.

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

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

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

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



FOUNDATION LINES FOR ALL PLAIDS AND STRIPES