LESSON XX

FEATHERS AND HATS

In this lesson few lines are used, the object being to explain the general direction the lines take.

To draw a full feather, many more lines should be added. The student should make a careful study of all drawings of feathers, also of the feathers themselves. The mass of small feathers to make up the whole are confusing, but when one realizes that it is the direction that is important, a few lines of the right kind will give the desired effect.

If the feather is soft like those of the ostrich (Feather No. 1), it must be drawn with curvy lines, the ends of the lines forming the edge of the feather. They curl under. The vein is often prominent. When drawing a black feather, obtain the direction as in the lesson plate, ink it, leaving the direction white.

Draw the hat with the wings. Note how the feathers in the wings fit behind each other, some lines being drawn full length while others fall short. The hat shows a plane on the side, and one in front. When making a finished drawing, the planes are not apparent. See the lines of direction below the hat.

This hat has a high crown. Mark the center, curve the lines to be inked around the center in the direction of the hat, leaving high lights where the hat turns the corner.

Draw Feather No. 2. See how the vein is lost at the top where the feather turns over, and how the small feathers take sharp turns. Feather No. 3 is a paradise feather. Study the direction of the lines. Note how fine they are and how some are long, some short, the lines fitting between each other. At the bottom they fit more closely together and take a slight reverse curve. Feather No. 5 is a feather which turns over at the top. Note the line of light where the feather turns and the little feathers which show at the edges.

Draw the ostrich feather, boa and tassels.

Feather No. 6 separates at the top, being in two parts. At the bottom one side only of the second part is seen.

Draw the pompon. The short lines curve around the edge and form the circle, only a few lines being drawn within its border on the dark side. The center, being left light, gives the ball shape.

Study the straw hat with high crown, and turn-up brim. Note the three planes to fit the head. See how the straw fits around the high crown and brim and how the cross lines of the straw are indicated on the dark side. They take the direction of the curve of the hat.

A flat, round crown forms an ellipse. When a hat is viewed from above, one sees much of the brim and crown. This hat is bound on the edge. Where the brim turns up, the width of the binding is lost. The band follows the crown.

As said before in Lesson XIII, the hat must be so placed on the head as to give a stylish effect. Refer to this lesson when drawing hats. When drawing a hat, have some decided turns on it, not points exactly, but a change of direction which will keep the hat from looking like a tin pan. When drawing a black hat, be sure to have white lines separating its parts. A hat made solid black will look larger than
when outlined, as the line of the edge becomes part of the hat. A hard, shiny surface, like beaver, will show a decided high light in a given place. This high light takes the shape of the hat. Study carefully the way other artists treat hats and feathers. When placing a hat on another head, use one facing the same way. Use a profile hat for a profile head, etc. You can use any picture facing the other way by reversing it in a looking glass.

If you succeeded with the lesson on pen and ink, to ink in these feathers will be very interesting.
CONSTRUCTION LINES FOR HATS AND FEATHERS