LESSON XXVIII

LAYOUTS FOR NEWSPAPERS AND CATALOGUES

By this time the student should have learned to draw the fashion figure in the front, back, side and sitting positions. He should have learned to sketch a garment from the model, and to place it on the figure. He should have learned also how to ink a drawing using the proper technique. To draw four or five figures may seem an undertaking and if one feels that he is slow in drawing one figure, he should keep on practicing until he can place one figure in, fairly quickly, that is getting the action and proportion without much difficulty.

A layout artist is one who draws the figures and their costumes, in a given space. Where many different articles of clothing, as hats, waists, corsets, dresses, etc., must be advertised, many business houses employ a staff of artists on the work, each artist doing the class of work that he is most proficient in. In such cases one drawing may pass through many hands before it reaches completion. The layout artist begins the drawing, another artist inks or paints the costumes, another the heads, and another the detail work, etc. Wash drawings in black and white and in water color are done in these houses, and while this book does not take up wash work, the student of this book might become one of the artists to make the layouts for these wash drawings.

Taking it for granted that the student is to fill an order in all its parts, bear in mind the rule for enlargement.

The size of the plate is very important, it being the size of the picture when finished.

It should be interesting as well as help-
on the plate. From this relief the drawing may be printed.

A drawing which is to be reduced by the photo-engraving process must be large enough so that the lines may be clean cut and distinct. If there is much detail, there must be room enough for careful drawing. Lines that are crowded will run together when reduced.

On the other hand a drawing, if made too large, will lose in value when reduced.

As a rule the original drawing is larger than the plate, although it may be the same size or even smaller. In the latter case it will be enlarged when reproduced.

**THE METHOD OF ENLARGEMENT**

Where drawings are to be made for reproduction by printing, the customer will give the artist the size of the plate which will be the size of the picture when reproduced. The artist leaves a margin on the left-hand side and at the bottom of his paper. He then draws the exact size of the plate in the lower left-hand corner and a diagonal line through the opposite corners, extending it indefinitely. (See Figs. 1 and 3.) Fig. R is the size of the plate. The plate is to contain one figure.

Extend the line b far enough to give a good height to draw the figure. Draw e to the diagonal line. Draw d from where c touches this line, to a. When reduced, the rectangle a, b, c, d will be in the same proportion as Fig. R. Any horizontal and vertical line meeting on the diagonal will mark off the same proportion.

The proper size space having been determined, fill in this space with one figure as in Fig. 2. The customer is paying so much for every square inch of metal plate, consequently, he does not wish to waste space; make the figure touch the edges of the plate on all sides.

Fig. 3 is the beginning of a layout for three figures. Fig. 4 is the way to space the figure. Fig. 5 is the way to place the figures.

Fig. 2 is a suit layout; other layouts (for hats, waists, underclothes, etc.) are enlarged in the same way. *Leave at least one inch margin,* draw the size of the plate, enlarge it, then place as many ovals as there are to be figures. *Place all ovals before drawing the figures.*

When arranging several figures, make a variety of positions of heads, and a variety of positions of feet. Make the figures express interest in each other. Newspapers and some business houses require "swingy" figures with plenty of dash and "go." Many pattern houses are more conservative and like the figures more normal. Some houses have the figures drawn on separate papers. These they cut out and paste on a large sheet of paper in an arrangement to suit themselves. In this case they give the artist the height of the figures to be drawn.

If one figure is supposed to be at a little distance back of the others, follow the rules of perspective and make the far figure smaller. Keep the figures in the foreground the same size.

Fig. 6 is a catalogue, underclothes layout. This layout calls for two figures and nine garments.

Keep the space well covered and the separate garments the size of the ones on the figures. The place at the upper right-hand corner is left for printing. It is called mortice. A figure or garment may slightly overlap the edge of the space for printing. Odd spaces may be filled in with backgrounds, such as tables, vases, mirrors, etc., or out-of-door views. See Lesson XXVII on Perspective.

Do not draw back figures unless your employer wishes the backs of garments illustrated.