

See Page 3 of Cover.

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GENERAL DIRECTIONS.

TO TAKE MEASURES. Great care should be taken in getting measures. (See illustration below.)

TAKE BUST MEASURE with the tape measure straight around the largest part of the bust, as shown below, high up under the arms; take a snug, close measure, neither too tight nor too loose.

TAKE MEASURE AROUND THE WAIST as tight as the dress is to be worn.

TAKE LENGTH OF WAIST from the large joint where neck and body join down to the waist. Care must be taken to get this measure.

SLEEVE MEASURE is taken from center of back to wrist joint, with arm raised and elbow bent.

IN CUTTING a garment look carefully at the drafts being copied; use numbers and curves as shown in draft.

THE ARROWS are used for two purposes—one to show which way to turn the curve, the other the number of points to be connected with the curve.

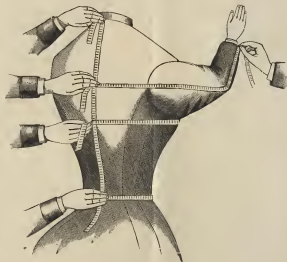
THE CURVE should always be turned with the largest part in the direction in which the arrow points.

When the arrow is placed between two lines it shows that only two points are to be connected.

When the arrow is placed upon a *cross line* it shows that three points must be connected with the curve, that the point by the arrow is the middle one, and the points nearest on each side must be connected with the curve at the same time, with larger part of the curve turned in the direction the arrow points.

The letter A in corner of draft is the starting point in making draft.

TAKING MEASUREMENTS.



TO CHANGE THE WAIST LINE.

The back must always be drafted first, and where the scale being used does not bring out the desired lengths, we raise or lower the waist line to the desired lengths.

Make a point at all the figures on the base line until we come to the waist line; make a dot at the waist line figure. Then take the tape measure and measure from the first figure at back of neck; draw down to desired length of waist and make a point, for this is where we want the waist line drawn.

Notice the difference between the dot and the point by scale measure, and change all the figures below the waist line the same as waist line. Be careful to change the side-back, under-arm gore, and front same as the back. When we have completed the drafts, take the tape measure and measure the patterns at waist line, omitting all seams, darts and hem.

If it is not the exact size, make the required changes at the under-arm dart by moving the figures at waist-line closer together, or further apart (as the case may be), $\frac{1}{4}$ the amount at each side of dart; and if there are no under-arm darts, change the outside seam line at waist line $\frac{1}{8}$ the amount; this being cut double will make the full amount required.

DIRECTIONS FOR BASTING.

FIRST:—Smooth, even tracing is very necessary. Place the pattern smooth on lining crosswise. Trace each line carefully. Cut the lining same as pattern. Place the lining straight on the goods, the nap, if any, running down. Pin the lining at the waist line. Full the lining (from $\frac{1}{4}$ to $\frac{1}{2}$ inch) each side of the waist line, from $1\frac{1}{2}$ inches below the waist line to $2\frac{1}{2}$ inches above, the greatest fullness coming at the waist line; this shortens the lining, but when boned it will be stretched to place. Leave the lining easy each way, from top of darts to shoulders, and one-fourth of an inch full at center of shoulder line. Never backstitch in basting or draw the thread tight.

In joining the different parts together, care must be taken, as smooth, even basting is necessary. Pass the needle exactly through the traced seam on both sides of the seam, as many garments are ruined by careless basting.

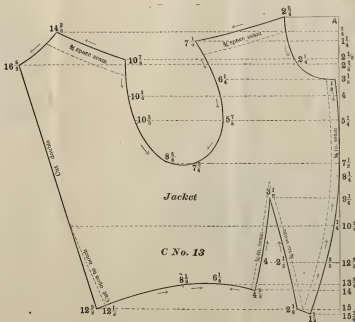
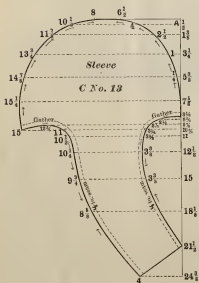
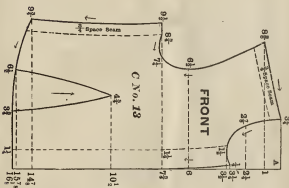
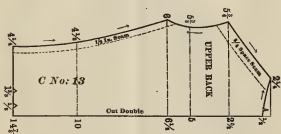
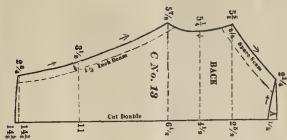
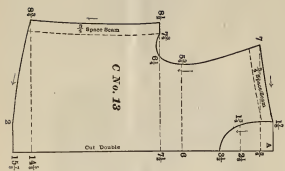
In joining the back and side-back hold the side-back to you, thus you will baste one up and the other down. It is a good idea to pin these pieces before basting. If the shoulder blades are prominent, hold the back piece a little full where the shoulder blades strike to within $1\frac{1}{2}$ inches of arms-eye. In basting the shoulders, hold the back to you. Baste evenly for 1 inch, then stretch the front shoulder to match the back, for the back is always cut longer.

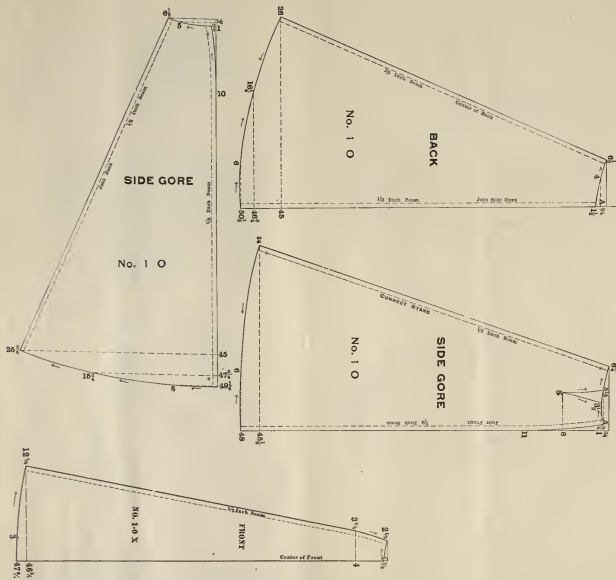


Use scale corresponding with bust measure to draft the entire waist, sleeves and jacket, which consists of back, side back, upper back, front, upper front, two sleeve portions for waist, jacket and sleeve cap. Join all waist portions as indicated. Cut two sleeve caps for each shoulder. They must be lined, and should have a light interlining, as scrim or canvas, place their tops together at top of shoulder. The jacket may either be sewed into the dress or jacket. The jacket should have a lining of silk. Leave the front seams of the skirt open up as far as desired, in the upper goods only, close the lining seams their entire length. Fold the upper goods back up as far as left open to get the V shape. In this dress, lettuce green was used to fill in points in skirt, and also for blouse waist. A much darker shade of green, with fine tracings of black was selected for the dress; very narrow silk braid edges the slashes on jacket and skirt, and black silk cord was used for the lacing. The silk is put in the skirt by taking straight piece, of the desired length and width, laying it in pleats at the top towards the center, flaring them in fan shape at bottom and tacking them in position along the edges. Draft skirt by waist measure and regulate the lengths by tape measure.

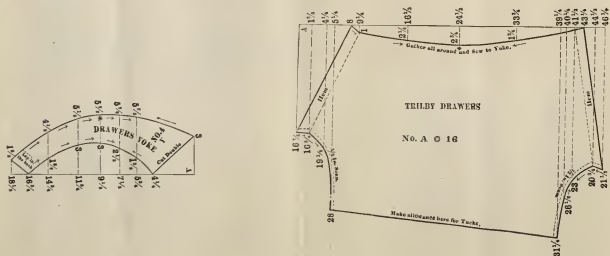
Use any collar given.







LADIES' TRILBY DRAWERS.

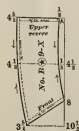
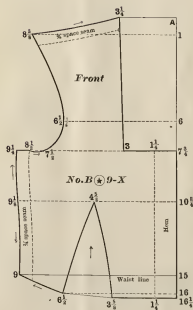


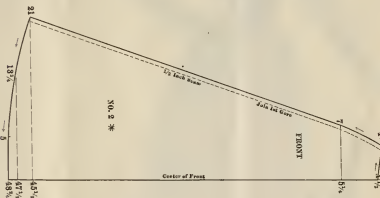
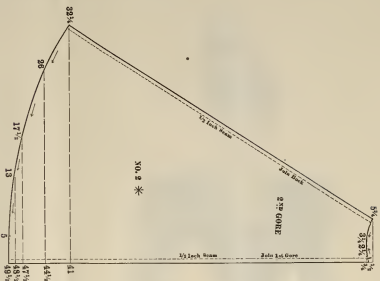


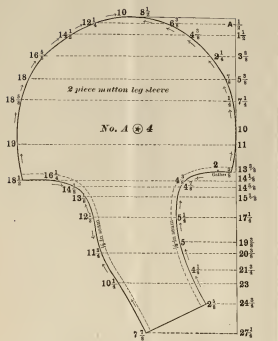
C No 7.

Use scale corresponding with bust measure, to draft the entire waist and sleeves, which consists of back, side back, front, two sleeve portions and two revers. Be very careful to put on revers as shown by notch for shoulder seam, and the right end for front. The short revere is the upper one, or the one joining square neck, and extends from lower corner of square neck to side of neck. The longer one extends over shoulder and back of arms eye. Revers must be well interlined, and lined to make them set properly. Draft skirt by waist measure, and regulate the length by tape measure. This handsome suit was made of very narrow checked goods, in woolen suiting and heavily braided. Vest of white linen.

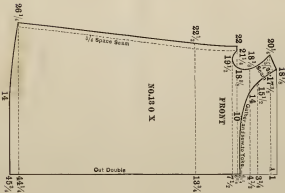
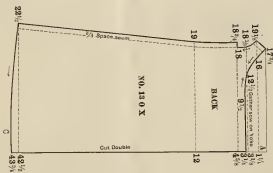
In making all tailor-made suits, one must have the best of linings. Press every seam very carefully, and give strict attention to boning; and any little deficiency in the figure should be carefully looked after and filled in.







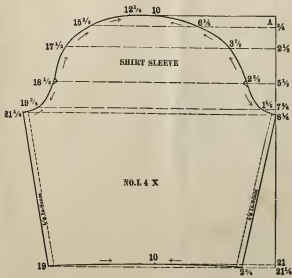
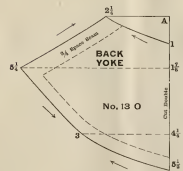
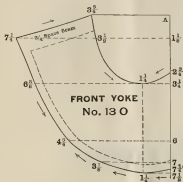
Infant's Dress.



Use scale corresponding with the bust measure to draft entire dress, which consists of Front and Back Yoke, Front and Back Skirt and Sleeve.

The dress is made of English nainsook, round yoke of all over Swiss embroidery, from which flows a full skirt. A deep ruffle of embroidery outlines the yoke, narrow edging stands up about the neck and trims the full sleeves. Two rows of insertion are set in the skirt their depth apart. From the edge falls a ruffle with one row of insertion. If preferred, use ruffle of embroidery on edge of skirt to match yoke ruffle.

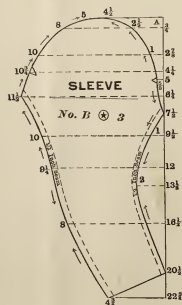
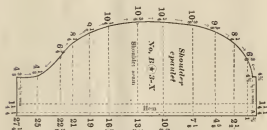
Regulate length by tape measure. Cut open down front as far as desired.

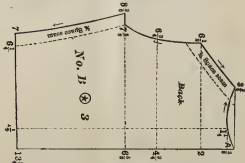
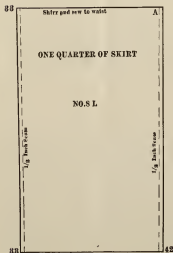
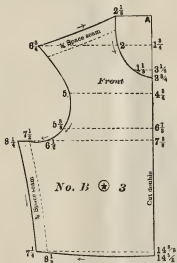
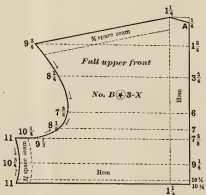
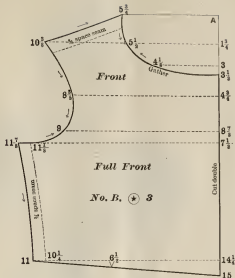
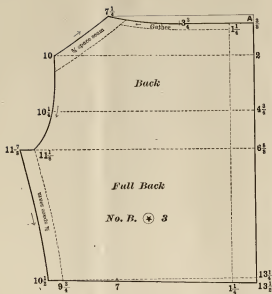


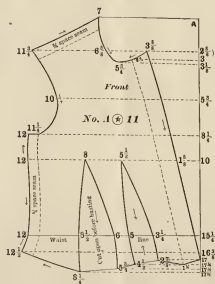
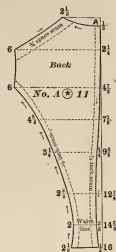


Draft waist and sleeves by bust measure, which consists of back and front; full drapery, or upper front; three sleeve portions, shoulder epaulet and collar. Get desired width of both full upper front and epaulet. Hem and tuck them before they are cut. Gather full upper front along shoulder seam to length of lining shoulder, and shirr it as many times below as desired.

Cut the full tucked front the same way, by first tucking the goods. Draft skirt by waist measure, and regulate the length by tape measure. This pretty dress was made of white China silk, trimmed in Valenciennes lace.







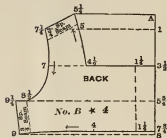
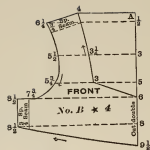
Use the scale corresponding with the bust measure to draft the entire waist and sleeves, which consist of back, side back, under arm, front, left upper front, right upper front, two sleeve portions, one epaulet and one collar. Join the waist as indicated. The lower ruffle is sewed onto the bottom of epaulet. The others are set on to slightly overlap each other. They are first accordeon pleated. If ruffle is put on side of waist, as shown, after drafting the right upper front the space for hem may be cut off, except one-quarter space outside dotted line for seam. The ruffle is then sewed on in seam and faced back. Make foundation for skirt, using any pattern not too wide and face foundation skirt on upper side with the dress goods or silk and stiffen in the usual way at bottom. If the skirt is made of accordeon pleating, take piece of goods desired length and of width as instructed by the pleater, and if of sunray pleating instructions will be found in fashion notes of this issue on page 32. Draft foundation skirt by waist measure and regulate length by tape measure. The dress here shown is of French cashmere of a purplish grey, sunray pleated, and at regular intervals are strips of Ecu inserting.



C. No. 12

Use scale corresponding with the bust measure to draft this entire little dress, which consists of front and back yoke portions, skirt and sleeve puff. This pretty little dress is made of cream delain, printed with pale green stripe, ruffle and yoke of pale green silk, trimmed in baby ribbon velvet.

Around the skirt the stripes going lengthwise, are each finished with a tiny bow. Ruffle around shoulder is simply a straight piece of desired width, brought slightly around to the front.

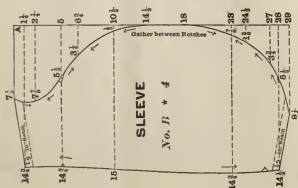
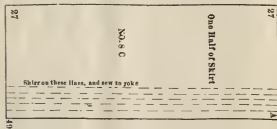


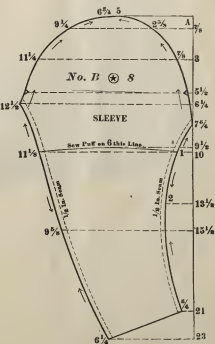
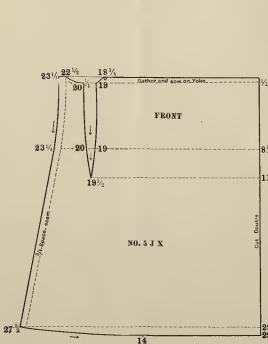
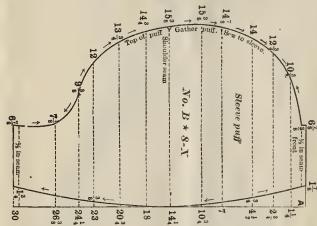
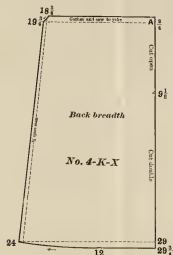
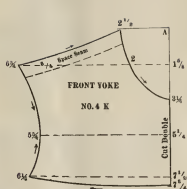
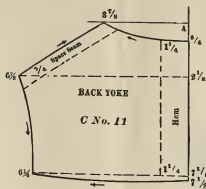
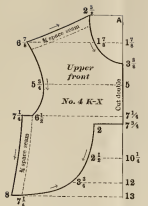
LITTLE GIRL'S DRESS.



C. No. 11.

Use scale corresponding with the bust measure to draft this entire little garment, which consists of front and back yoke portions, front and back skirt portions and three sleeve portions. Regulate the length by the tape measure. This little dress is made of white nainsook muslin. All over embroidery is used for the yoke with embroidery ruffle for the edge, also embroidery for the lower portions of the sleeves which extends to one-half inch above the line on which the puff is sewed.

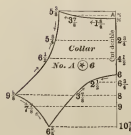


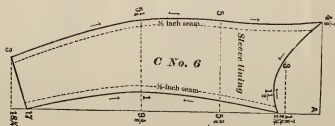
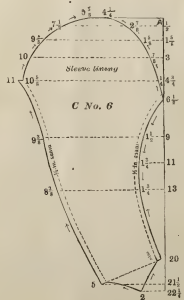
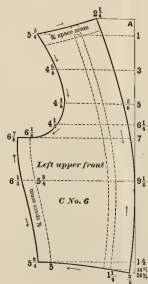
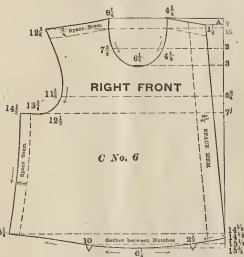
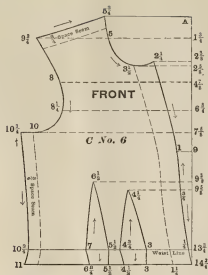
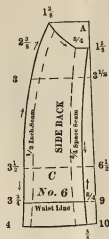


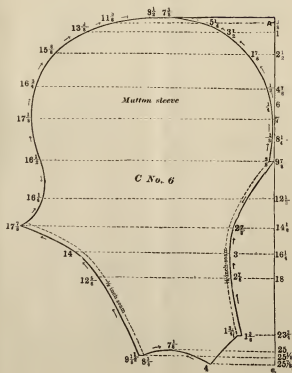
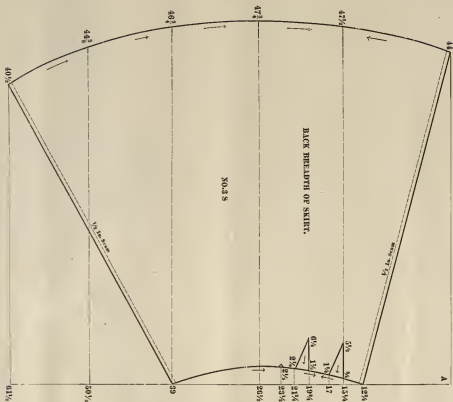


READ INSTRUCTIONS FOR MAKING CAREFULLY.

Use the scale corresponding with the bust measure to draft the entire waist and sleeves, which consists of back, side back, under arm, front lining, right upper front, left upper front, and three sleeve positions, also two pieces of large collar, and neck band. Join all the parts as indicated. It will be noticed there are two dotted lines along front edge of left upper front, turn back on first one for hem, and lap right upper front over to second line. Gather along upper part of gathered portion for large collar and sew to lower edge of sailor collar. Trim with lace as here shown, or any way desired. In the accompanying illustration the collar was made of fine white India linen, Valenciennes insertion and lace edge. Draft collar pattern, make the collar over it, then tear away the paper. The dress as shown here was made of purple wool canvas, over straw colored silk. The ruffles are bound with black ribbon velvet and put on in scallops. A black bow of the velvet is placed at the top of each scallop, also at front of waist. A collar of the velvet, with a much narrower width set in all around the top falling in small loops around the neck. Draft skirt by waist measure. Any kind of material will make up nicely in this pattern.









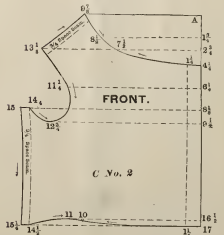
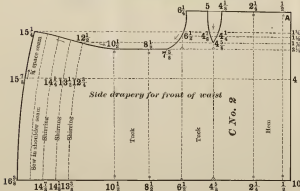
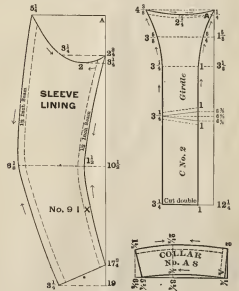
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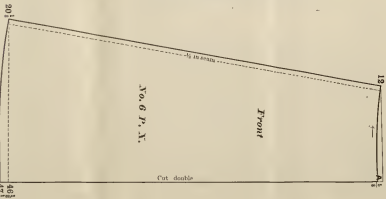
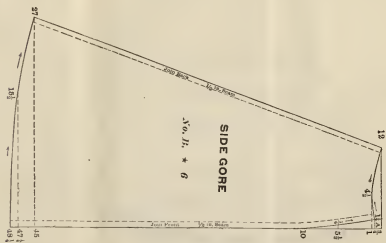
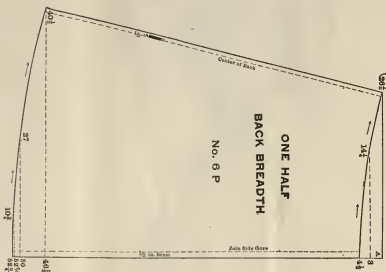
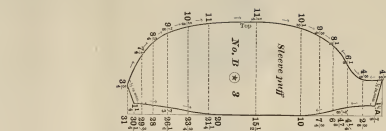
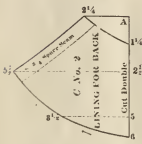
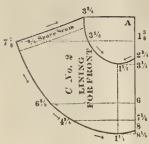
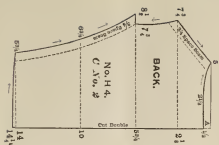
READ INSTRUCTIONS FOR MAKING CAREFULLY.

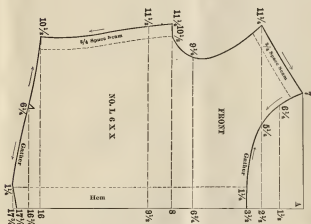
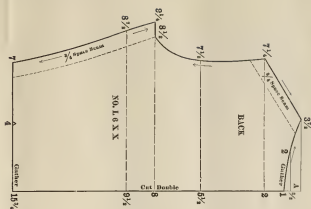
Use scale corresponding with the bust measure to draft the entire waist and sleeves, which consists of full front and full back; yoke linings for front and back; side drapery, for front of waist, three sleeve portions, girdle and collar.

Cut the girdle from good, substantial lining, and stay with whalebone. Adjust a fullness over it. Cut foundation for collar; fold the material over it so the folds will run exactly perpendicular. Stitch them through the collar to imitate tucks, and sew edging of lace on each one. Be very careful in drafting the tucks. Draft the skirt by scale corresponding with the waist measure, and regulate the length by tape measure and allow extra for the tucks, allowing twice as much for each tuck as desired width. For instance, if you want tucks in skirt to be one space wide, two spaces must be allowed for each tuck.

This dress is made of cream cambric, printed in figure of pink and green, and trimmed in Ecu lace. Girdle is pretty with the same ribbon as the bow adjusted over it, or made in same manner as collar.

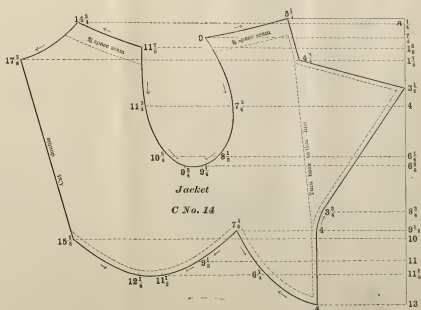


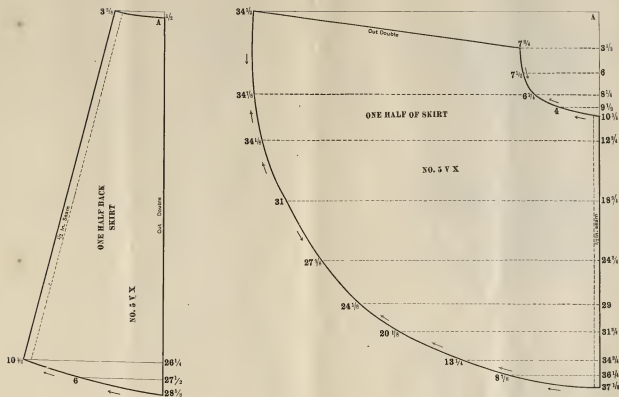




READ DIRECTIONS FOR MAKING CAREFULLY.

Use the scale corresponding with the bust measure to draft the entire waist, sleeves and jacket, which consists of back and front lining portions, back and front full waist portions, two sleeve portions, ruffle for sleeve, jacket collar for jacket, belt and small collar. Jacket should be lined with silk also sleeve ruffles and points on collar should be lined with the silk. Gather the full waist at top and bottom and sew to tight lining. Draft skirt by scale corresponding with the waist measure and regulate the length by the tape measure. This handsome suit is made of pale blue wool poplin, with jacket of cherry and Ecru silk. The full waist is of cream silk muslin. The reverses and collar are of the dress material and have two rows of very narrow ribbon velvet. The skirt has a band of the silk laid on, and at either edge are two rows of the ribbon velvet. The girdle and sleeves are likewise trimmed. At the wrist is a circular ruffle of the silk, lined with the silk muslin.

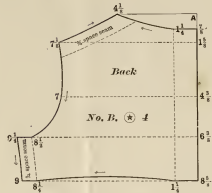
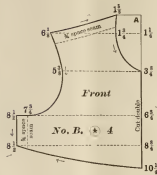
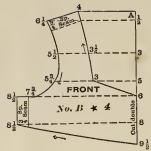
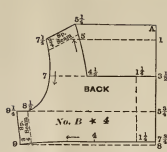




CHILD'S DRAWERS.

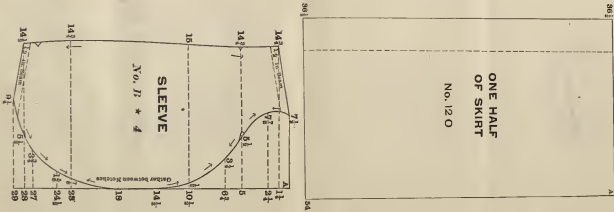
Use scale corresponding with waist measure. Is in two pieces, one-half of drawers and one half of waist-band. No allowance is made for tucks.

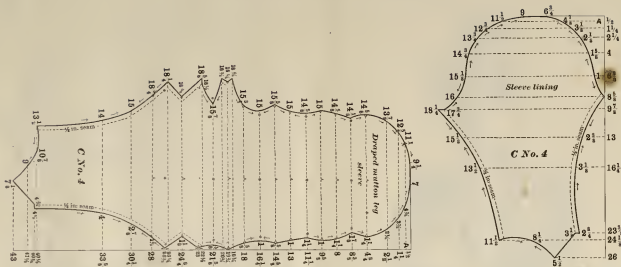




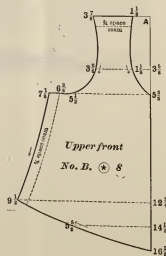
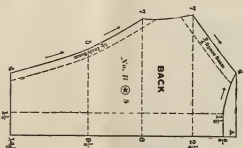
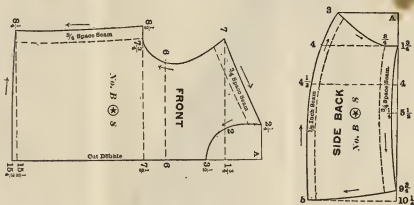
READ DIRECTIONS FOR MAKING.

Draft this entire garment by the scale corresponding with the bust measure, and regulate the length by tape measure. This dress consists of front and back upper portions, front and back yoke portions, front and shoulder trimming, one-half of skirt, and sleeve. Make the yoke portions of insertion and tucks. Sew the trimming to upper edges of upper portions, first gathering a full ruffle of lace and placing it beneath the plain trimmings, which are made as the yoke portions, entirely of insertion and tucks. Make the skirt as full as desired, gather and sew to upper waist portions. This dress is made of pretty printed muslin.





MISSES' VISITING TOILET.



Use the scale corresponding with the bust measure, to draft the entire waist and sleeves, which consists of back, side back, front, upper front collar, two sleeve portions, and shoulder drapery. Be careful to get length of sleeve by tape measure.

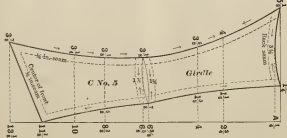
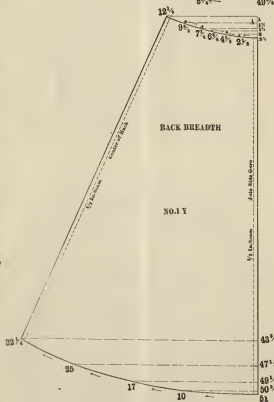
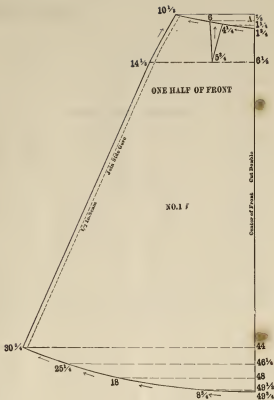
Draft skirt by scale corresponding with the waist measure, and regulate the length by tape measure. Gather the full front along the upper and lower edges; place them on the lining portions. Place upper front on and join them all together in shoulder and under-arm seams. Gather shoulder drapery, bringing fullness pretty well on top of shoulder. Drapery forms round yoke in back, and outlines upper and front edge of upper front.

If made of woolen goods, line the shoulder ruffle, and interline revers to make them stiff. Dress was made of plain white mull, trimmed in lace. Ruffles are cut bias, and gathered very slightly.



READ INSTRUCTIONS FOR MAKING.

Use scale corresponding with the bust measure to draft the entire waist and sleeve, which consists of front and back yoke portions. Full front and back, two sleeve portions; one girdle, large and small collars. A tight lining may be used, as it makes it more convenient to fasten on shoulder and under the arm. Or it may be cut open down—either the front or back, and allow for hem when cutting. Large collar is joined to the neck in back—to shoulder seams only—and left loose in front and trimmed all around. Draft the skirt by scale corresponding with waist measure, and regulate length by tape measure. If desired an extra width, cut straight, may be put in the back of top skirt, should be about sixteen inches wide. Lavender silk, scattered over with daisies was selected for this beautiful, yet simple dress. Sash and collar of taffeta ribbon in old rose dress trimmed in Ecu lace, with lace yoke. Girdle may be left open either in the front, back, or under the arm line and put in whole bon, and fasten with books and eyes. Allow for tucks in skirt.



THE VOICE OF FASHION.

The Voice of Fashion.

PUBLISHED QUARTERLY

BY

W. H. GOLDSBERRY,

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FASHION HINTS.

Surely lace has reached the limit of popularity. Some of the more stylish costumes are almost entirely covered with it. It is quite stylish just now to use colored laces on skirts of white silk, entirely covering them. Again we see costumes trimmed in lace the same color as the dress, for instance grey lace on grey and white laces on black silks and satins, and black lace over white.

At present fashion is very indulgent to persons of eccentric tastes. Ribbons are also used in great profusion, and often take the place of the flat braids that were so popular recently. Some hand-made dresses are very elaborately embroidered. The embroidered linens are among the newest dress goods. They are usually made over silk.

The collar has a great deal to do with the beauty of the dress. Some are very elaborate, while others are simple yet elegant. Some of the newest ones have a frill or ruffle of lace set in both at the top and bottom. The fancy ribbons that were so pretty and so much liked by everyone, brought around the neck and tied in a bow at the back, are no longer considered stylish.

A very pretty collar is finished with a circular piece set in at the top. This may be of same material as the dress, or of silk, or velvet with silk lining, or anything the fancy may dictate. The inner edge of the circle must be of same size as the collar. The outer edge of the circle will give the desired fullness, which will fall around the collar in graceful flutes. Turn over tabs also give a very pretty finish to a collar and may be cut in any desired way, or left plain.

For outdoor wear, a long scarf about 8 to 10 inches wide, wound twice around the neck and tied in front is very stylish just now; is also very useful as it protects the neck.

DRESS TRIMMINGS

of all descriptions are unusually unique and fanciful and for their plentiful use the simplest dresses can be made extremely elegant. At present there is a great amount of handwork done on dresses. It is no longer fashionable to stitch the tucks in on the machine. They are done in very fine hand stitching. Insertion is no longer layed on, but is sewed into the goods in very fine over-cast stitches. Imagine the vast amount of work on some of these handsome dresses, where they are almost entirely made up of tucks, ruffles, insertion and lace. Velvet ribbon profusely trims some very pretty dresses; it is sometimes used alone, put on in rows or points or in cross bars. It is also put on either edge of insertions and looks very pretty when used in this way. For lawns, muslins, and all kinds of wash fabrics, such laces as Bruges, Chantilly, Valenciennes are used, while for thicker materials, Irish Guipure, Arabian lace Venetian point, etc., are used in the same manner. A great many of the new skirts are made separate from the lining. They are both cut from the same pattern, and sewed into the same waist band, but are finished separately at the bottom. The upper skirt is often cut shorter than the foundation skirt and finished in some fanciful way. Sometimes cut in points, slashes or scallops. The foundation is faced on the upper side with the same material as the dress. Skirts are now cut in various shapes, both the gored and the circular skirt are stylish, but the sunray pleated skirt is the most popular of all. It is no longer cut straight of the desired length and width, but is cut from a square piece of material. For a lady of from 40 to 45 inches skirt length a piece of cloth about 3 yards square will be required. From the center of this piece a circle is cut which will measure not less than 36 inches in circumference—and more for stout figures. From this circle, measure all around and get the length very evenly. It is now ready to pleat. The pleats are very fine at the top and flare gradually toward the bottom. In the heavier goods the pleats must be carefully pressed in order to make them retain their position.

The accordion and sunray pleating is now seen everywhere and on all kinds of costumes. Even small children wear it and nothing is prettier. One can now let fancy have full sway as to color material and trimming. Blouses are quite popular for street and all outdoor wear. For ordinary wear they are very simply made, though the material used in their construction may be ever so rich. Yet for more dressy wear they are often quite elaborately trimmed.

DRESS MATERIALS

are in almost endless variety. At every turn—when on a shopping expedition—something new and novel greets the eye. In the lighter materials there are cambrics, batiste lawn, the beautiful printed muslins and organdies. The mousselines, so very light as to be scarcely perceptible.

There are the grenadines in various patterns, figured, plain and also the lovely lace patterns, that are very beautiful when made over contrasting colors.

It is considered quite fashionable to wear the parasol to match the dress. The small summer cape can be called nothing that suits it better than an excuse, as it is too small and airy to be of scarcely any use, but some of them are indeed little beauties, simply a small mass of lace and all kinds of fancy conceptions.

Lace trimmings and insertions are made prettier by threading ribbon through their meshes. It would be hard to say what are the favorite colors. The past and still the present season has been and is still one of unusual brilliancy, as regards the matter of dress. Pink, violet and lavender are greatly sought after. Red, green and blue are seen everywhere, yet there are some quite new and very pretty effects in black and white, also in grey and brown.

MILLINERY.

Although a great many hats we see are simply loaded with trimming, it is usually put on in such a manner as to produce the effect of lightness. Tips, though abundantly used, are put on in such a way that they do not have a heavy look. The trimmed sailor is not so popular as heretofore. The walking hat seems to be gaining favor and is so varied in style and admits of so many ways of trimming, that it can be made to suit anyone. Indeed, some of them are made into quite dressy affairs, especially the larger shapes. Chiffon and accordion pleating are quite plentifully used on the more dressy hats. We see some beauties in the small bonnet and toque shapes. Some of these are bent in various ways and of course are very profusely trimmed. With a street costume, or for traveling, the turban—though trying to some types—is very suitable. Some of them, though quite plain, in spite of this fact, have a very artistic appearance. Some of the prettier ones have straw trimmings of a bright contrasting color, stuffed birds, etc. Double veils are quite a novelty and are also useful as they are a great protection to the eyes and to very sensitive skins. Also where the complexion is not perfect they cover up slight blemishes and are surely very softening to the complexion.

Sleeves are now close fitting almost to the top. Yet with the addition of the various forms of shoulder trimmings, one can still get the wide effect that is becoming to all figures. The tall and slender woman is by their use, made to appear wider at the shoulders, thereby taking from her height; while the stout woman by increasing the width of her shoulders, seems to reduce the size of the waist.

STYLES FOR CYCLISTS.

The styles now for fair cyclists are many and varied, and neither beauty nor comfort have been overlooked by the designers. Some of the newest skirts are very short, while others reach to the ankles. The accordion pleated skirt has extended to the wheel. The straw tam-o-shanter is one of the latest favorites of the wheelwoman and are usually trimmed. Shoes are worn a good deal, but do not look so modest as leggings to match the suit. Almost all kinds of woolen goods are now employed in making bicycle suits. Corduroy is also used a great deal. Some of the bicycle suits are trimmed quite profusely with braid and other flat trimmings. They should always be stitched on the machine. Some of the materials used in making cool, summer cycling suits are linen, Russian crash, and the covert cloths, Ecu and tan are favorites, as well as very sensible colors in these materials, as they do not show the dust so readily as the darker shades.

ANNOUNCEMENT.

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W. S. GOLDSBERRY,

Publisher.

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