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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.

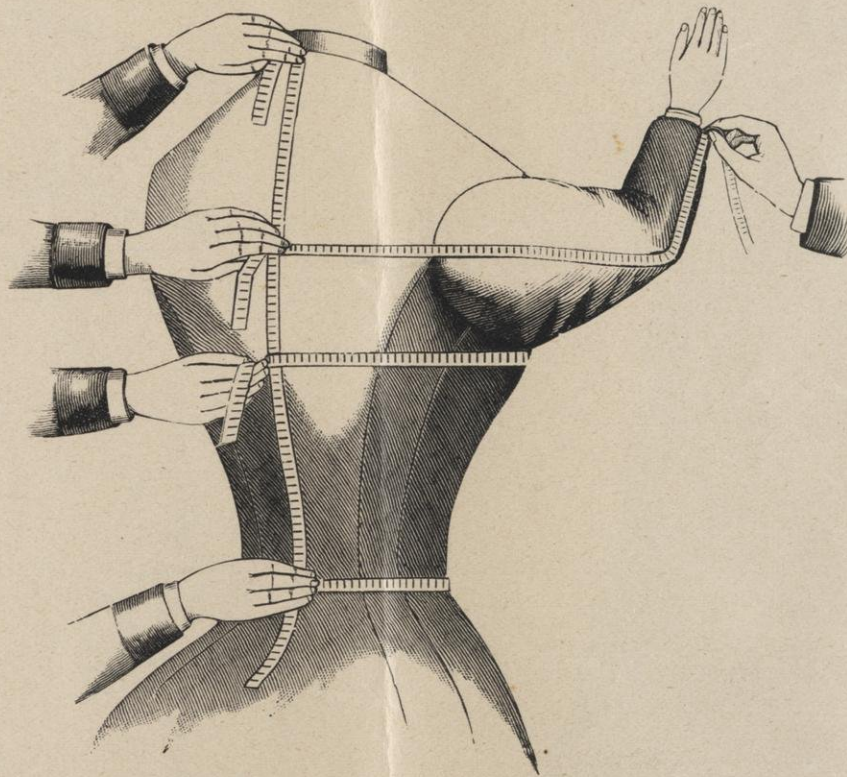
THE CURVE should always be turned with the largest part in the direction in which the arrow points.

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.

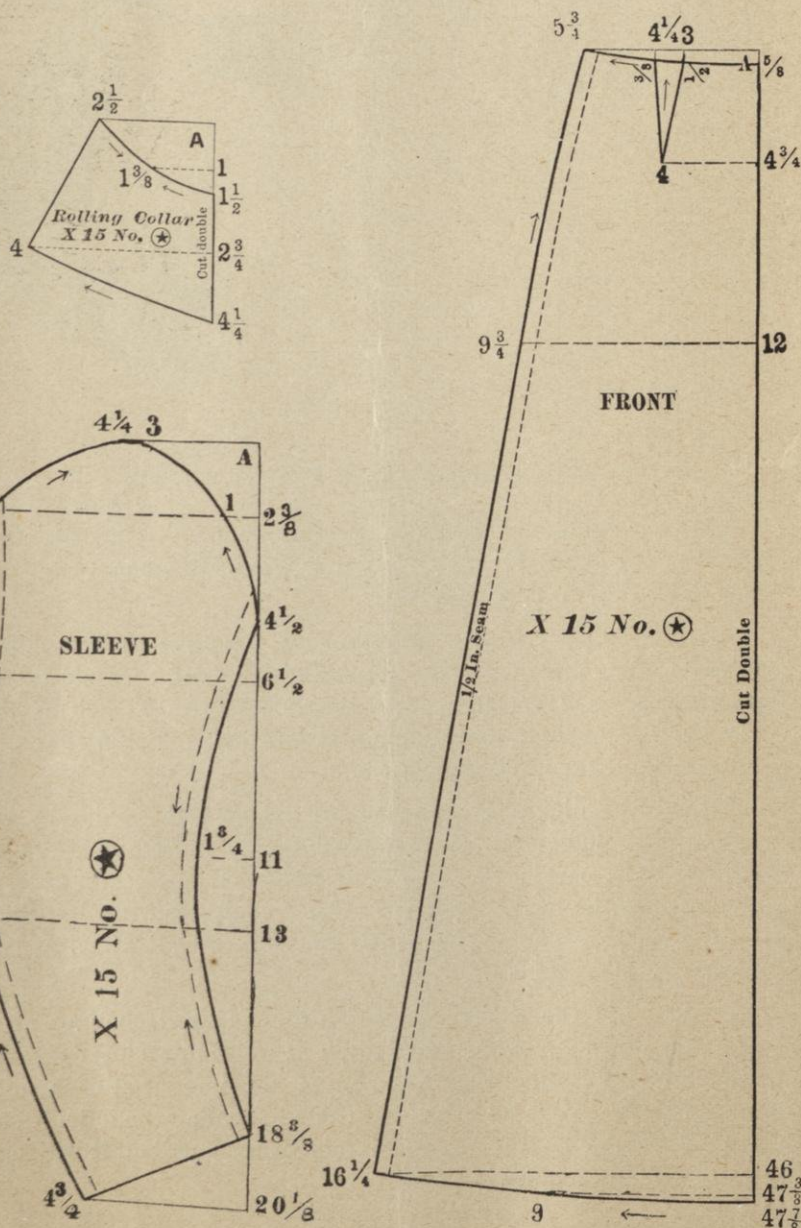
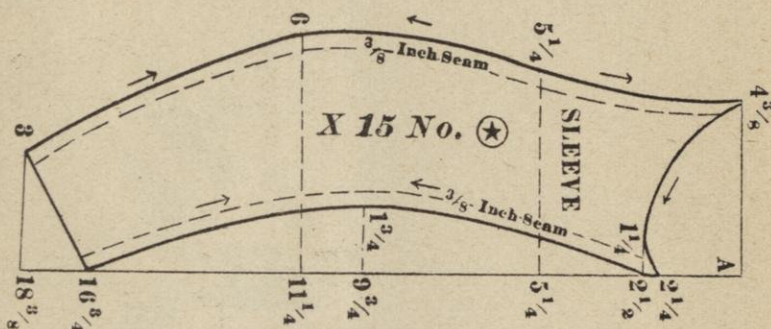
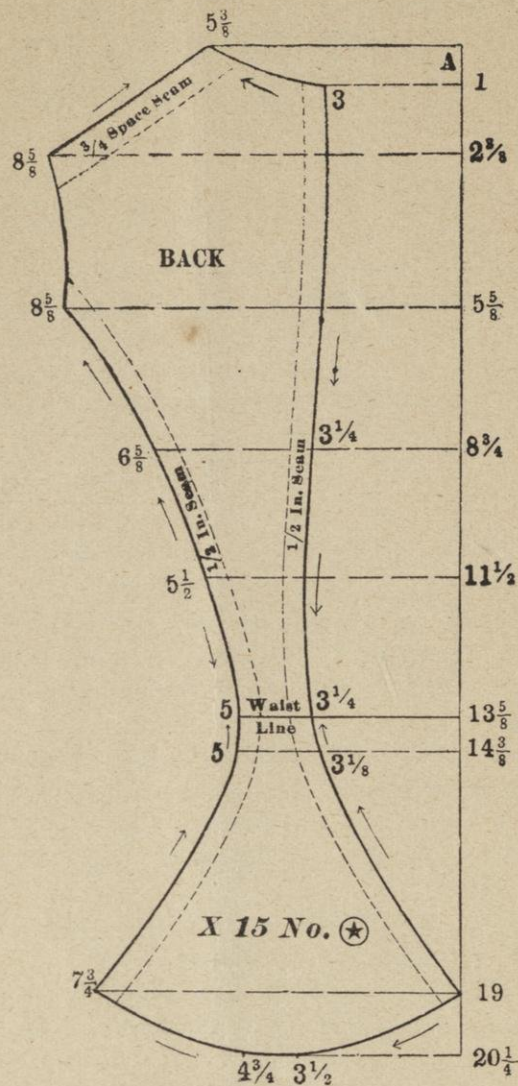
If it is not the exact size, make the required changes at the under-arm dart by moving the figures at waist-line closer together, or further apart (as the case may be), $\frac{1}{4}$ the amount at each side of dart; and if there are no under-arm darts, change the outside seam line at waist line $\frac{1}{2}$ 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.

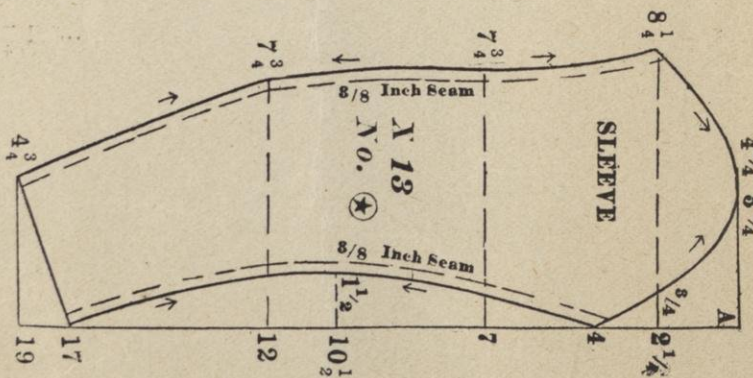
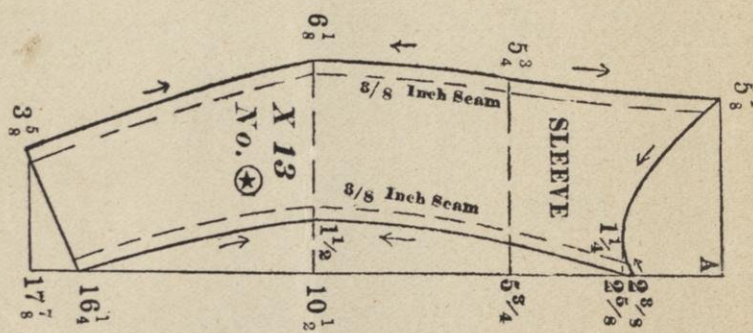
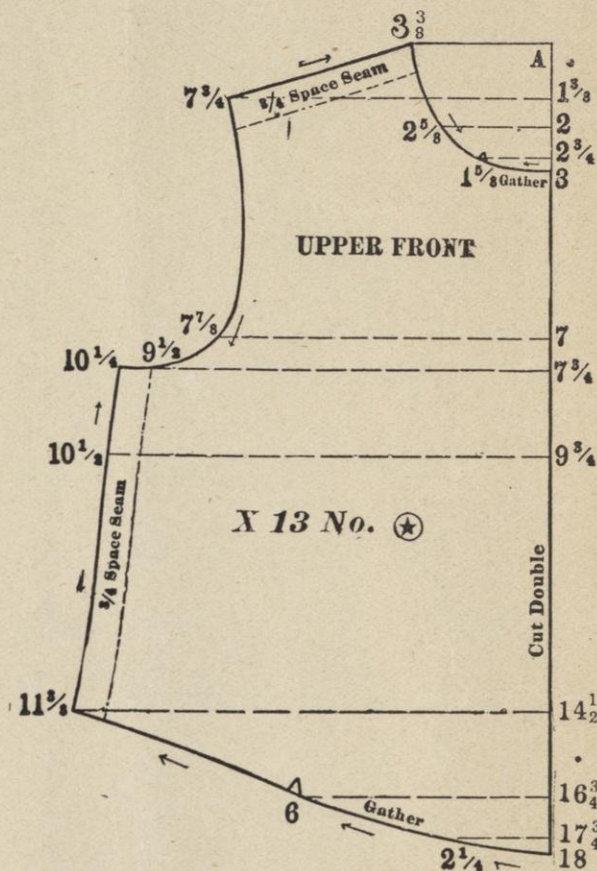
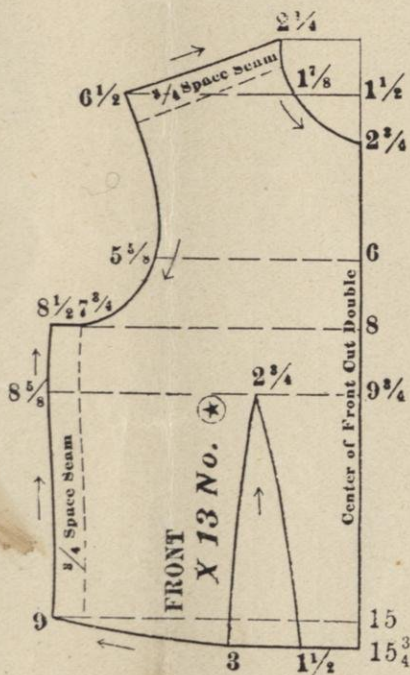
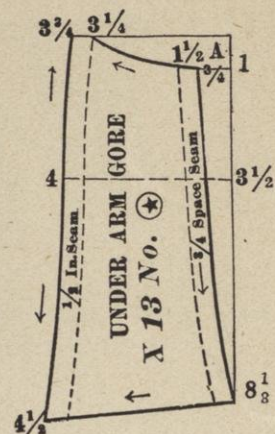
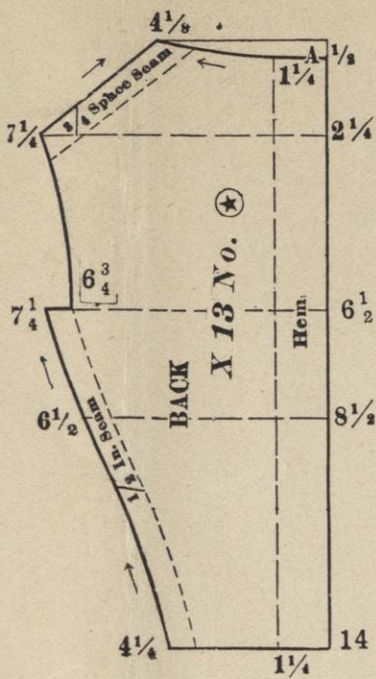


Use scale corresponding with bust measure to draft the entire jacket which consists of back, side-back, under-arm vest front, upper front, rolling collar, and two sleeve portions.

Draft the skirt by the waist measure, and regulate the length by the tape measure.

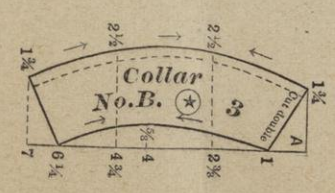
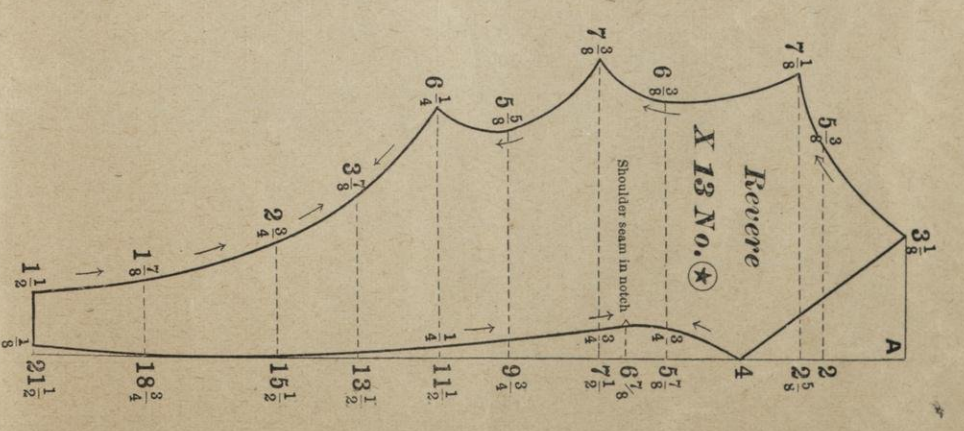
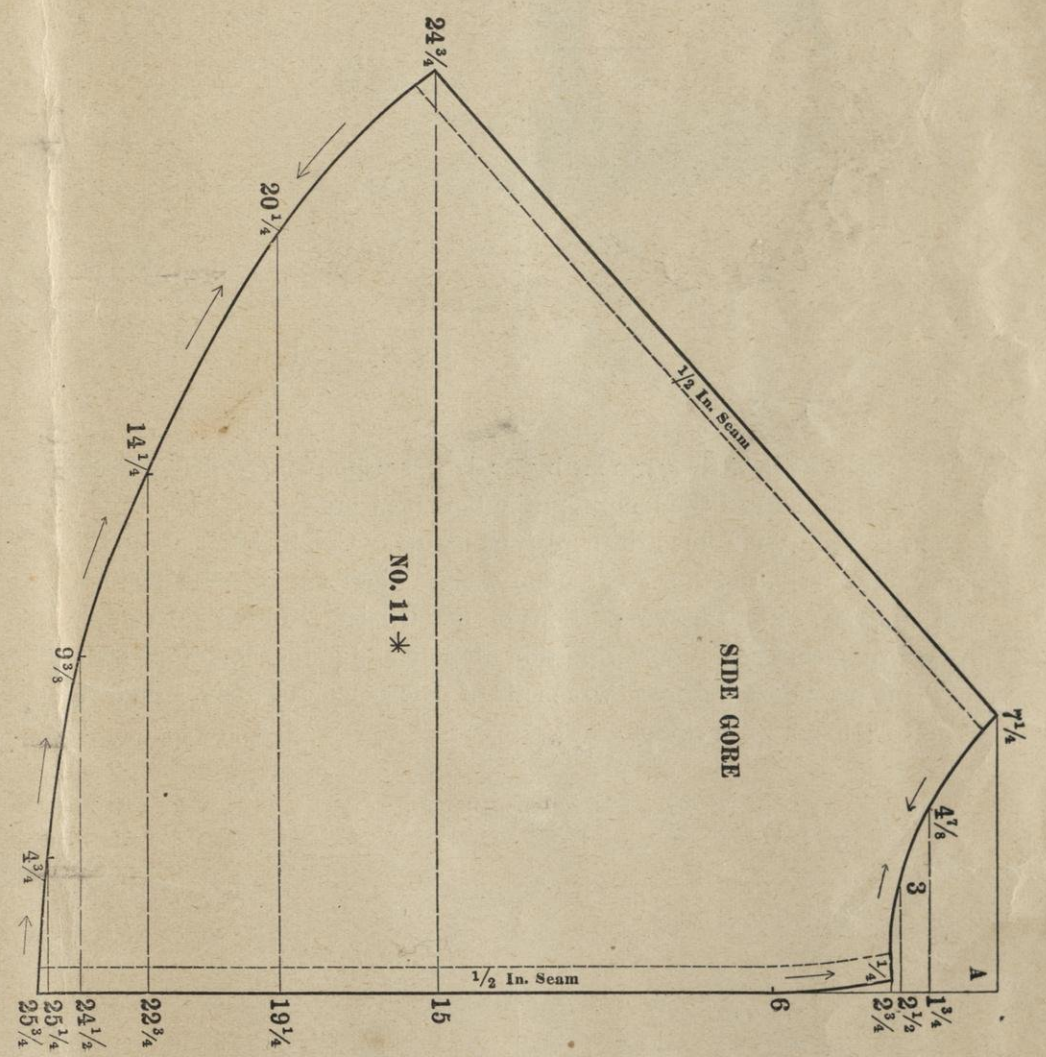
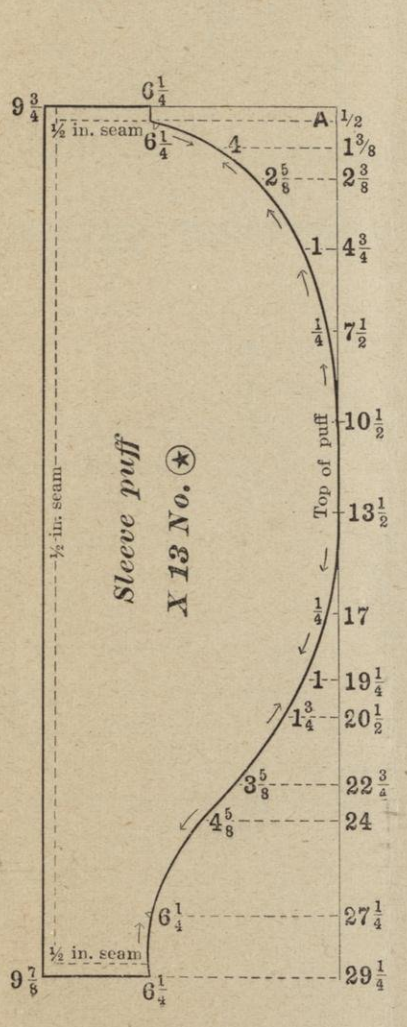
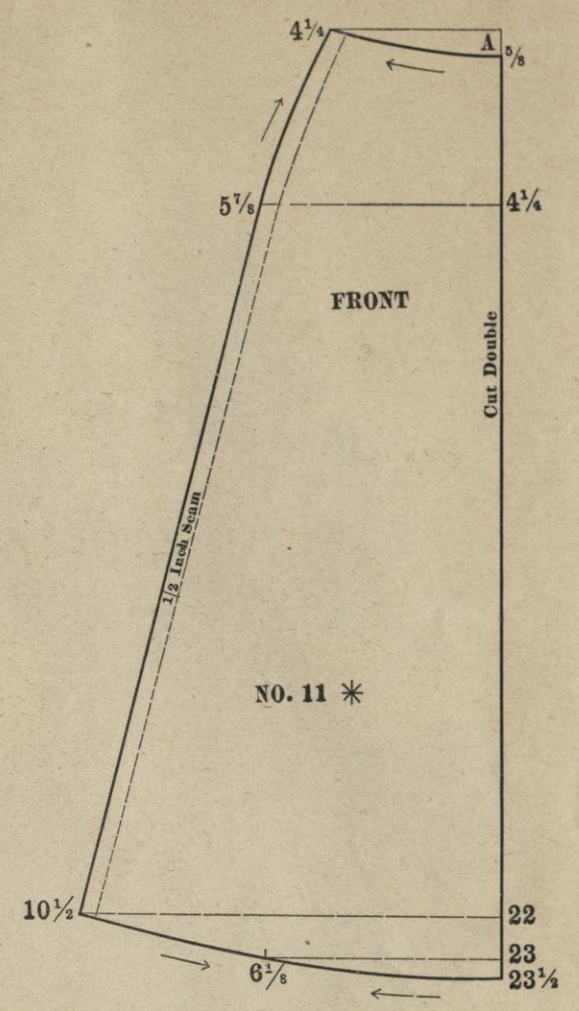
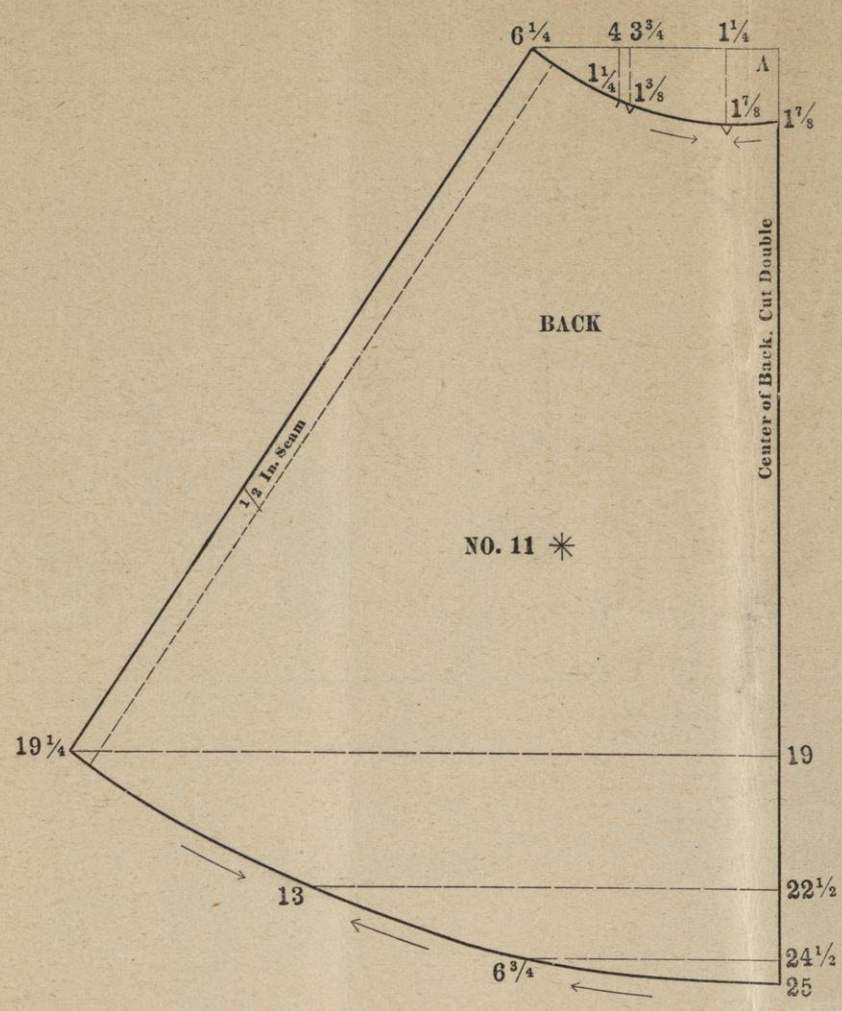
Join all the parts as indicated. Lay the pleats in the upper jacket front as shown by the stars and notches, bringing the first notch in front of upper point of shoulder back to match $3\frac{3}{8}$ on shoulder. Bring all the balance of notches over in same manner. Overlay vest front with desired material for vest. Face reverses back with same contrasting material or whatever the fancy may dictate. Roll back on dotted line. Lay upper front on vest front, and join all together at under-arm and shoulder seam. Collar and vest of white linen. Dress here shown is of dark blue woolen—shot with black; with black velvet for reverses, cuffs and band on skirt. Brocade velvet vest. Trimmed in bands of fur. This suit will develop nicely in any of the woolen goods.

By mistake of engraver this sleeve is shown too large. It is the new small coat sleeve; now so stylish.



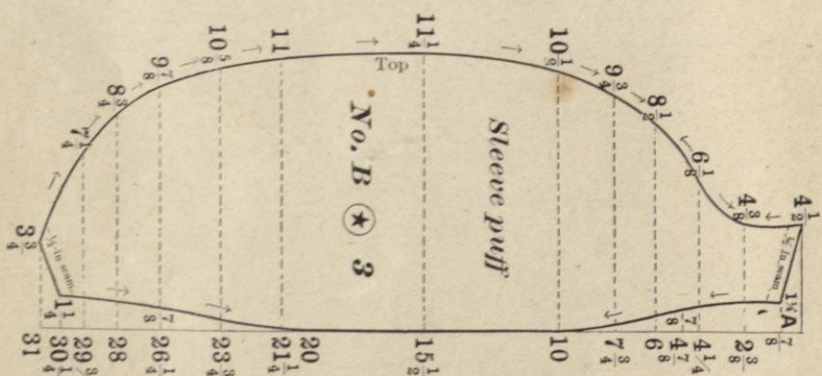
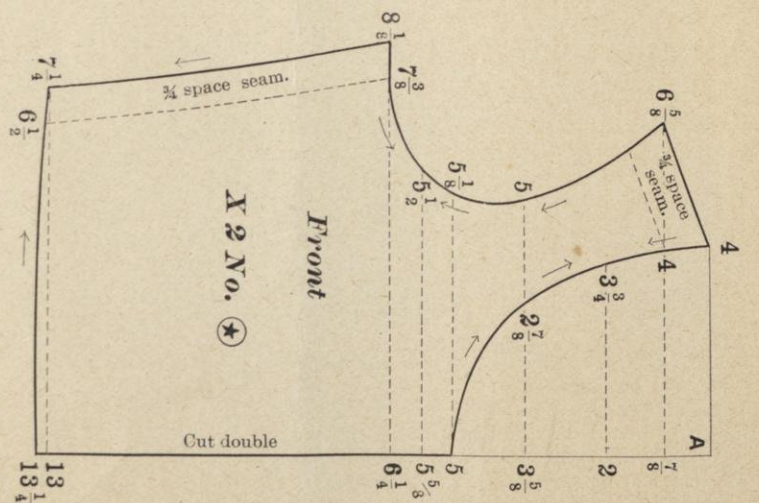
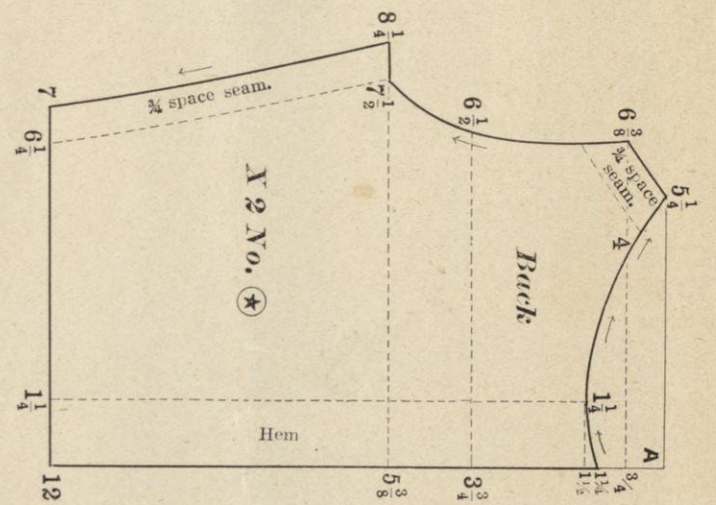
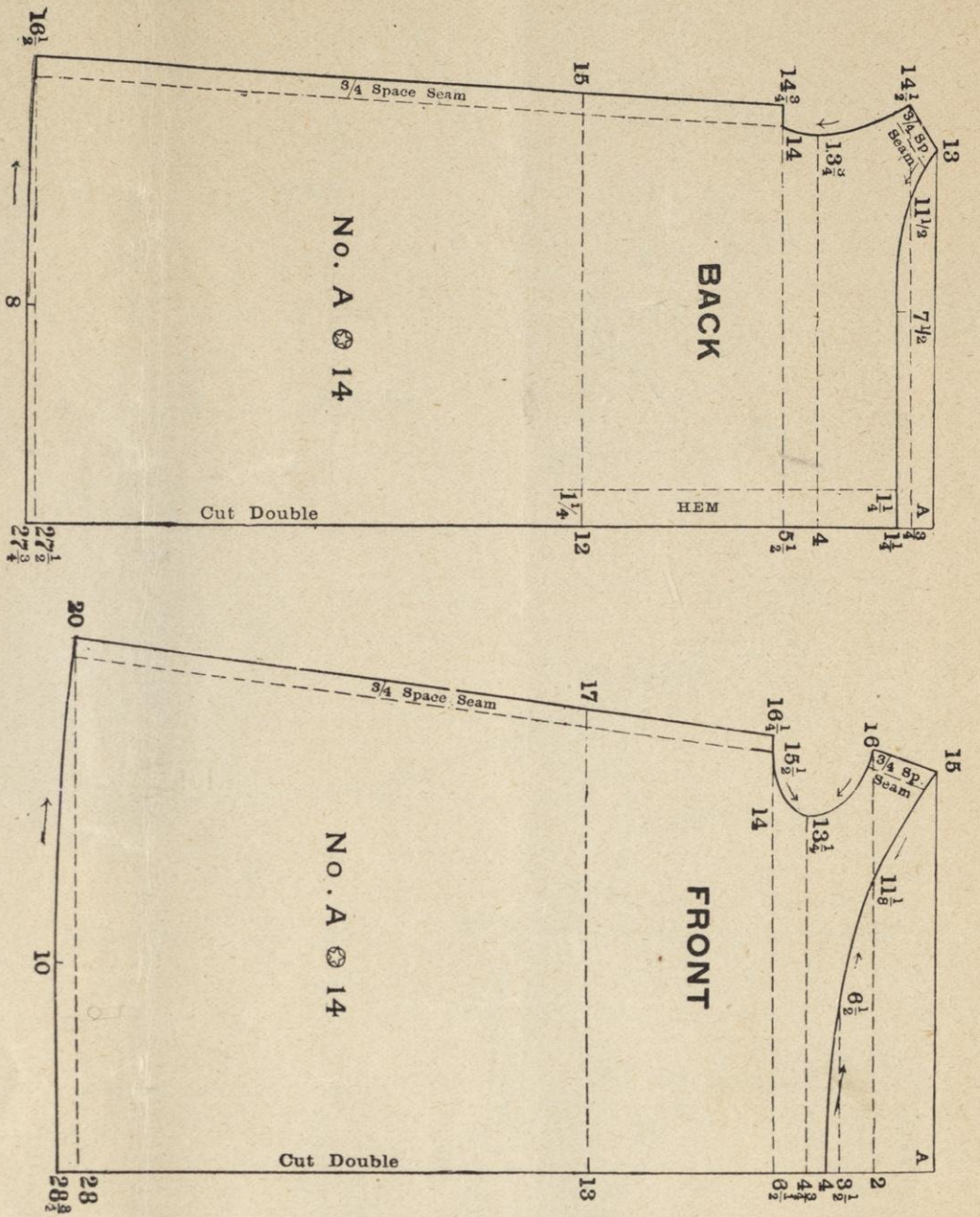
Use scale corresponding with bust measure to draft entire waist and sleeves, which consists of back, under-arm and front lining. Full upper front, and three sleeve portions, reverse and collar. If the full upper front is cut from silk, or any contrasting material, it must be faced on the upper-arm front from the under-arm seam to the line where the reverse is set on with the same material as the dress. Place the notch in reverse at shoulder seam and let it extend around the shoulders in around yoke effect in back.

Dress of old rose cashmere, with pale green and old rose changeable silk. Band of black satin at foot, headed with very narrow black silk braid. Reverse collar and sleeve also trimmed in the narrow braid. Small turn-over collar of the same silk as vest front. Belt of satin with narrow piping of silk, extra piece pointed at either end set across the front, and held in position with a fancy button tacked on either end. Draft skirt by waist measure and regulate the length by the tape measure. Stiffen with hair cloth or canvas.



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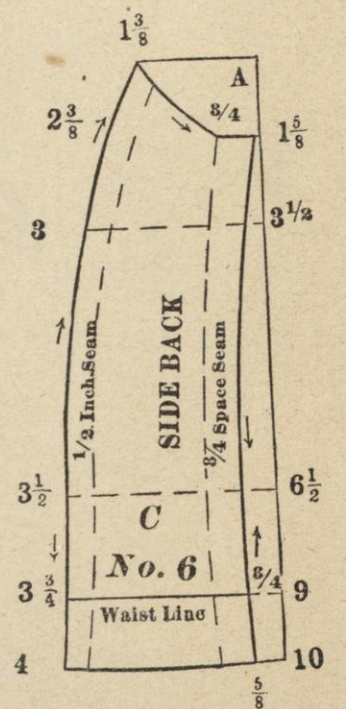
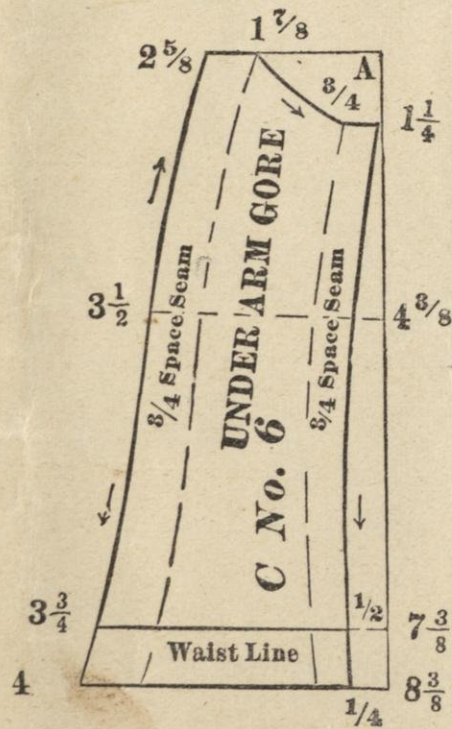
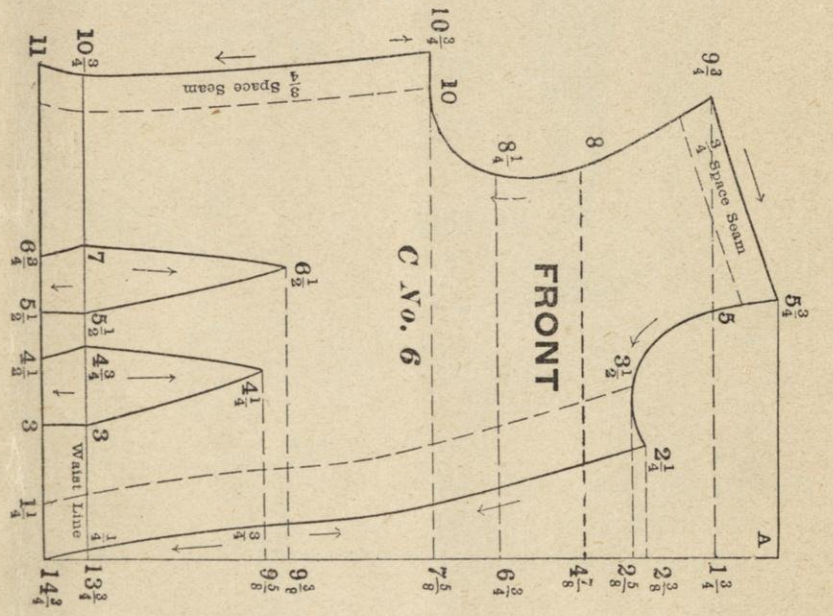
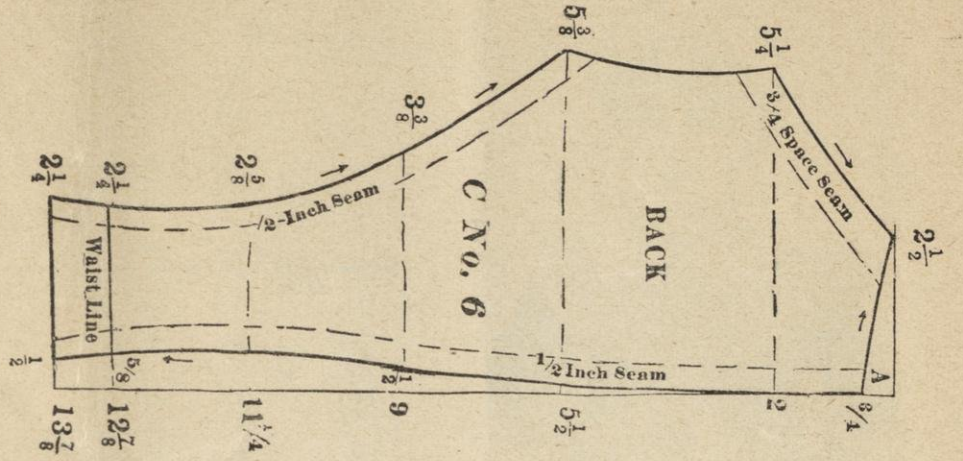
Childs' Accordeon Plaited Dress.



Cut the entire little garment by scale corresponding with the bust measure and regulate the length by the tape measure.

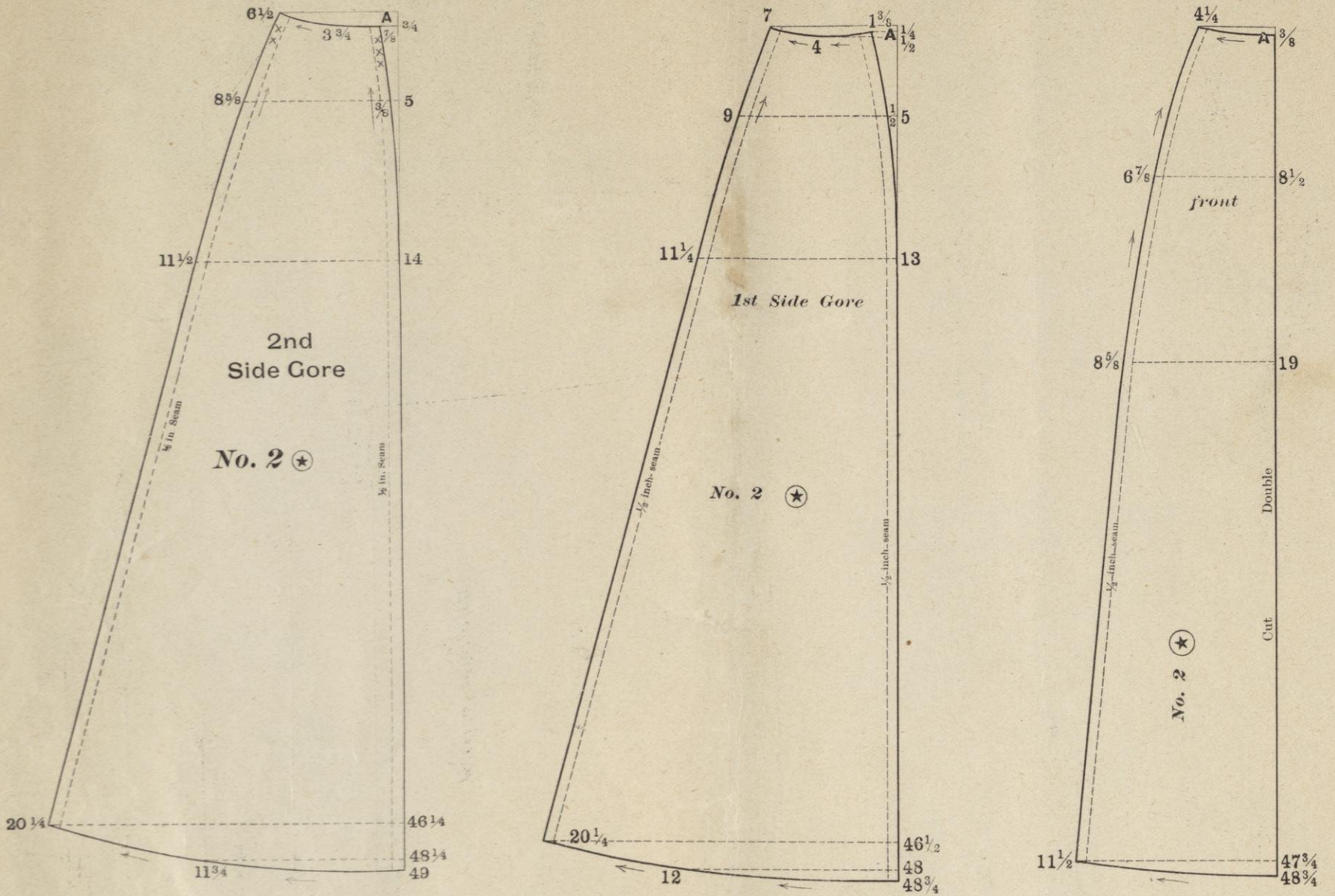
First have your accordeon plaiting made. Cut by back and front upper portions and gather to fit plain waist. Gather accordeon plaited ruffle and also sew to upper portions of plain waist. Gather accordeon plaited ruffle and sew to lower portion of puff and gather to fit the arm.

This pretty little dress was made of pale-green cashmere, trimmed in narrow, black satin ribbon.



Use scale corresponding with the bust measure to draft the entire waist and sleeves, which consist of lining portions, back, side-back under-arm and front, blouse back, right blouse front, left blouse front, two sleeve portions, collar and sleeve cap. Draft skirt by waist measure, and regulate length by the tape measure.

Turn left blouse front back on first dotted line for hem. Line right blouse front back beyond the slashes to a depth of at least one inch. Lap the right front over the left so that the line just beyond the slashes will come even with the second line along front edge of left blouse front. Close along this same line with hooks and loops. Tack a fancy button on each tab and put hook and loop underneath to hold tab in position. Where the blouse is desired very loose, a lining may be cut same as blouse portions, and the tight lining omitted. If the blouse is made over loose lining, sew to a band the size of waist. Cut tabs about one inch longer than their width; sew onto the waist band. A fancy belt is made to fasten over. If tight lining is used, the blouse is gathered and adjusted to waist line. Make tabs for skirt same as for waist. Sew their unfinished end into front seams of skirt. Turn them backwards and tack them in position with button. Tabs set in at the top of collar and sleeve are not confined with the buttons. This stylish suit was made of striped lustre in two shades of blue. Black ribbon, velvet and smoked pearl buttons were used for trimming.

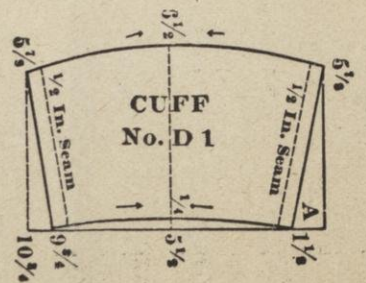
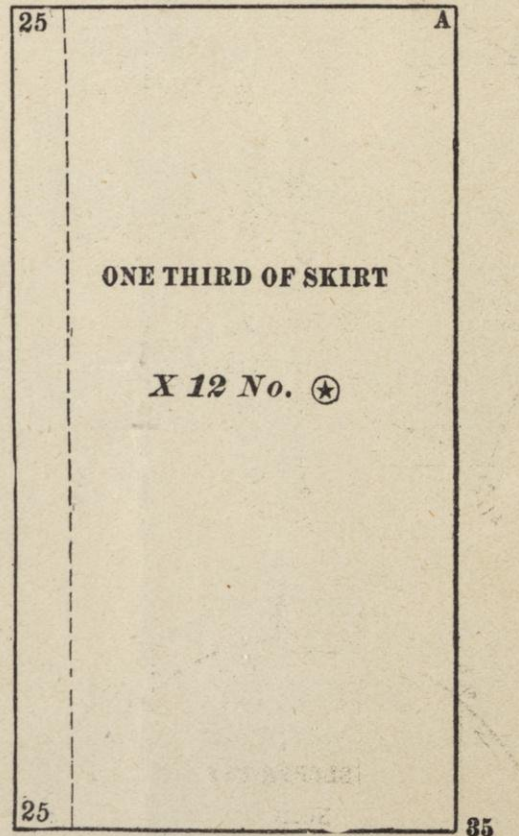


Misses' School Dress.

Waist 24
 bust 23
 Skirt 18
 L W 12
 S Sleeve



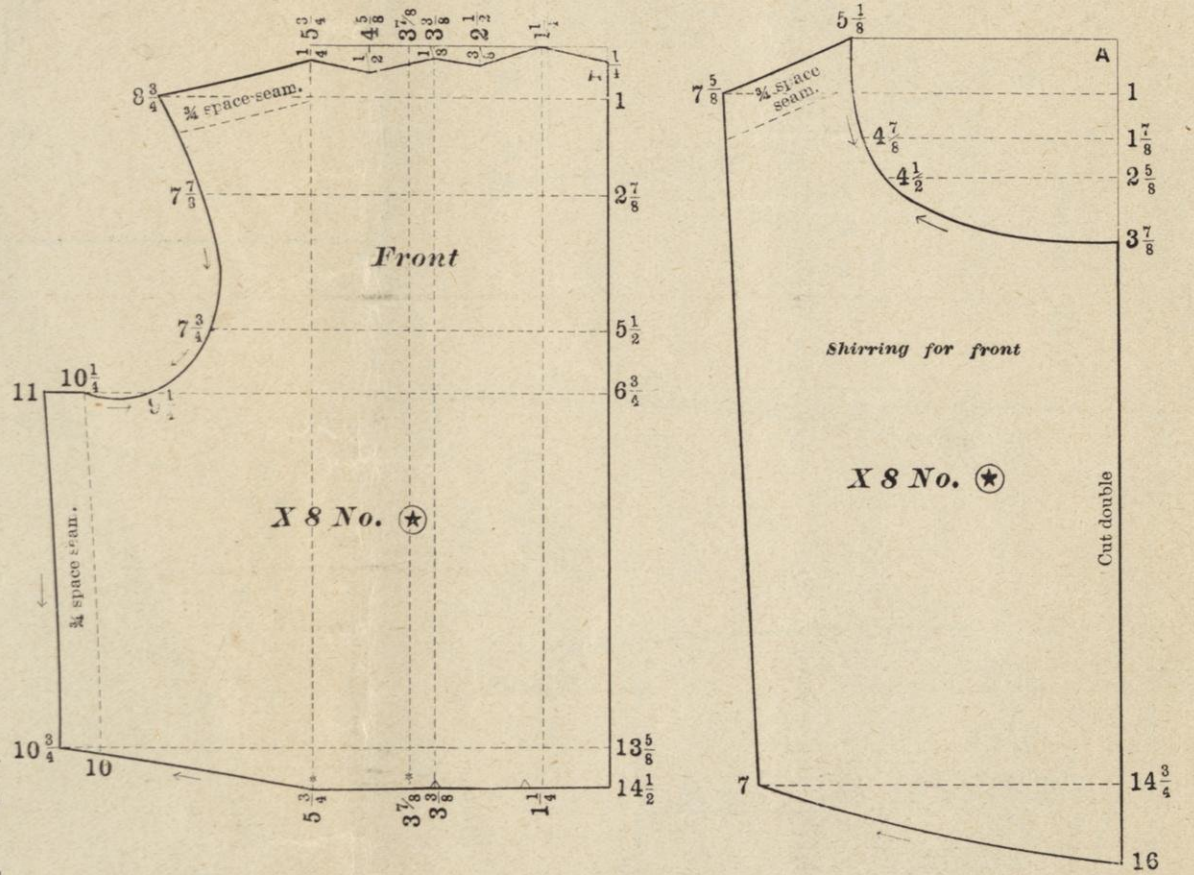
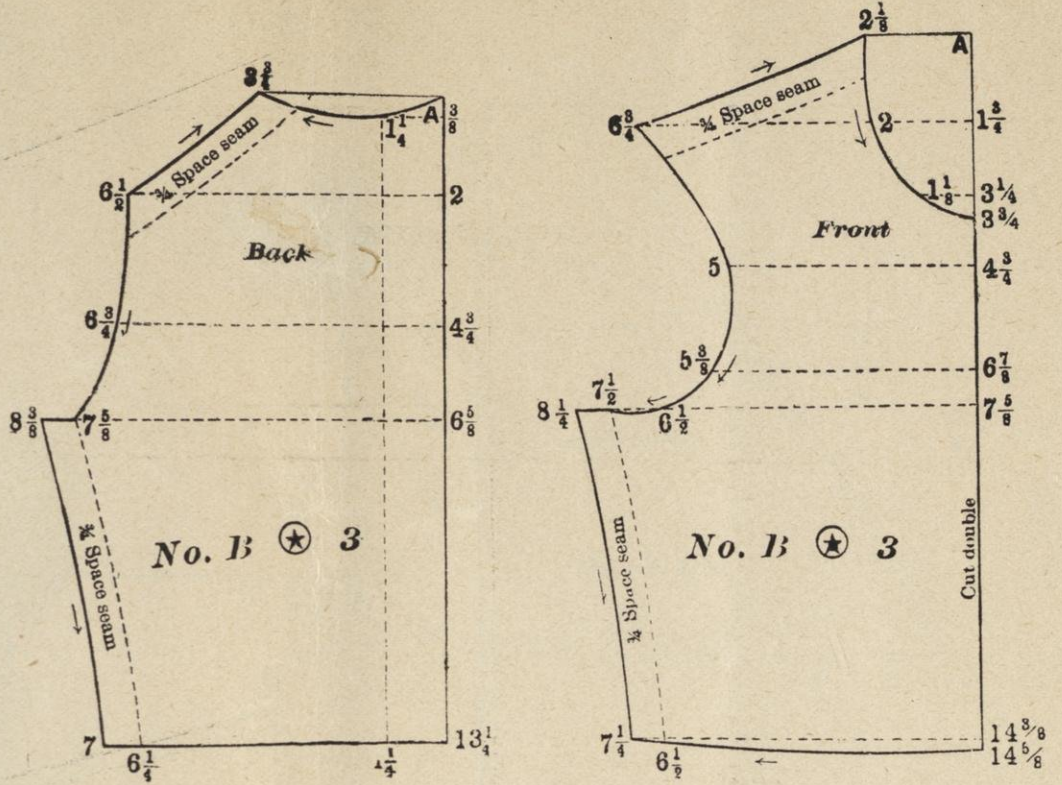
Use scale corresponding with the bust measure to draft the two waists. Which consists of a one piece underwaist. Back of blouse, right and left front portions, sleeve, collar and cuff. Fasten right blouse portion and left blouse portion together at center of front neck. Laping right blouse over left blouse, and fasten again along down left side with buttons. If side is ruffled, as illustrated, cut off hem 1/4 inch outside of dotted line. Sew on ruffle, and face back. Join sailor only across back neck at left, and entirely around right side to center of front. Face collar on left side and bring it to center of front after left side of blouse is fastened and close with hook and loop. Interline collar and cuff with canvas. Cut skirt by the scale corresponding with the waist measure, and regulate the length by tape measure. This pretty and serviceable little dress was made of a narrow check flannel, with plain velvet for collar and cuffs.



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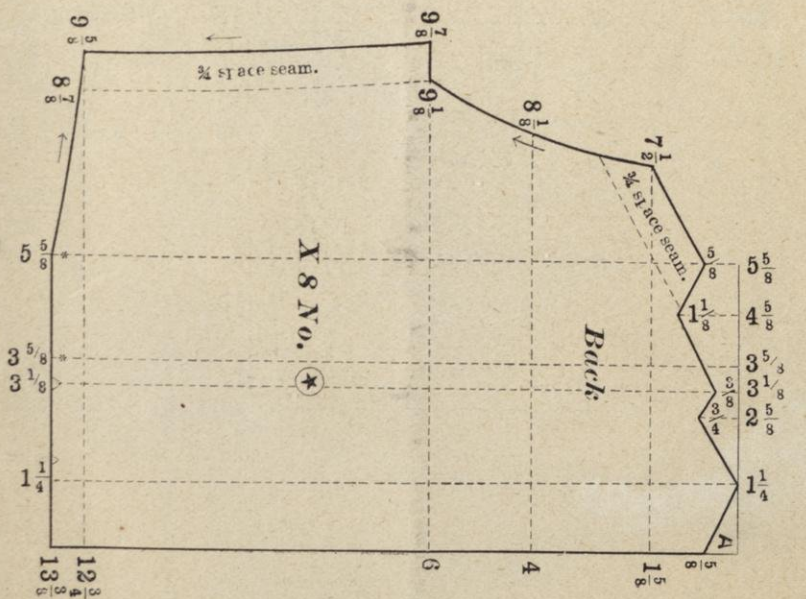
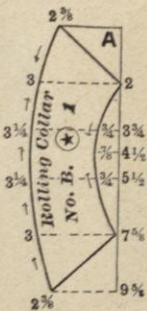


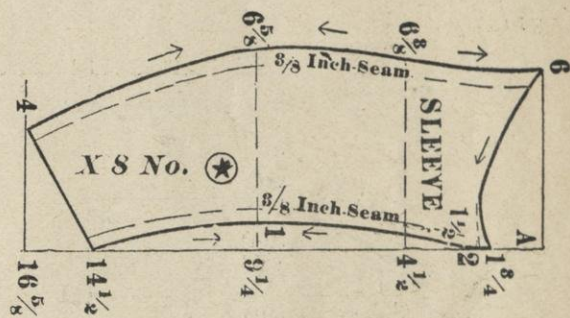
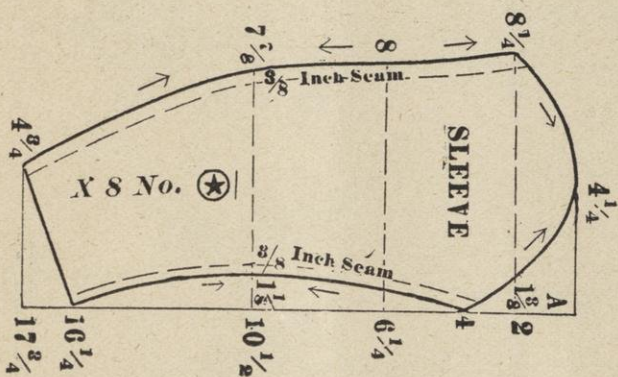
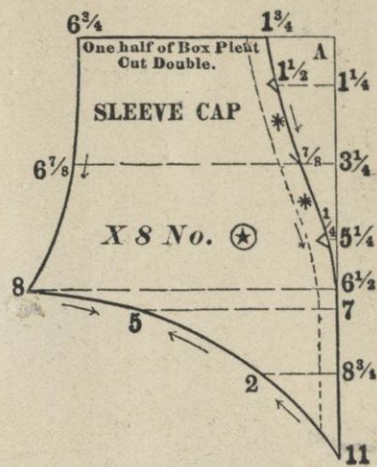
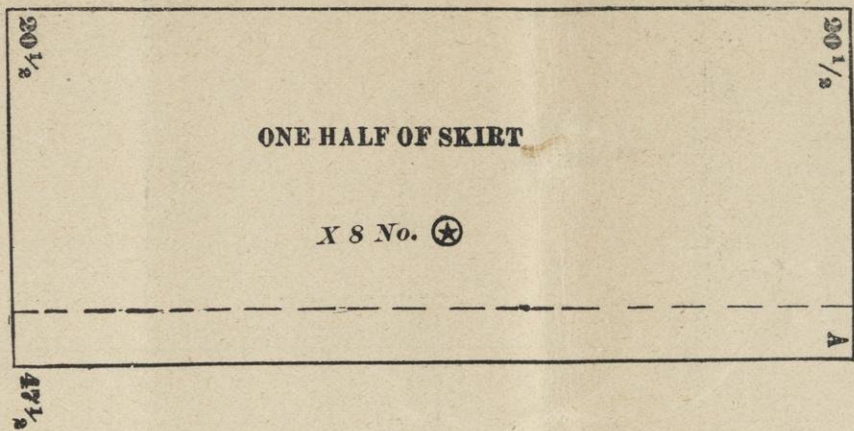
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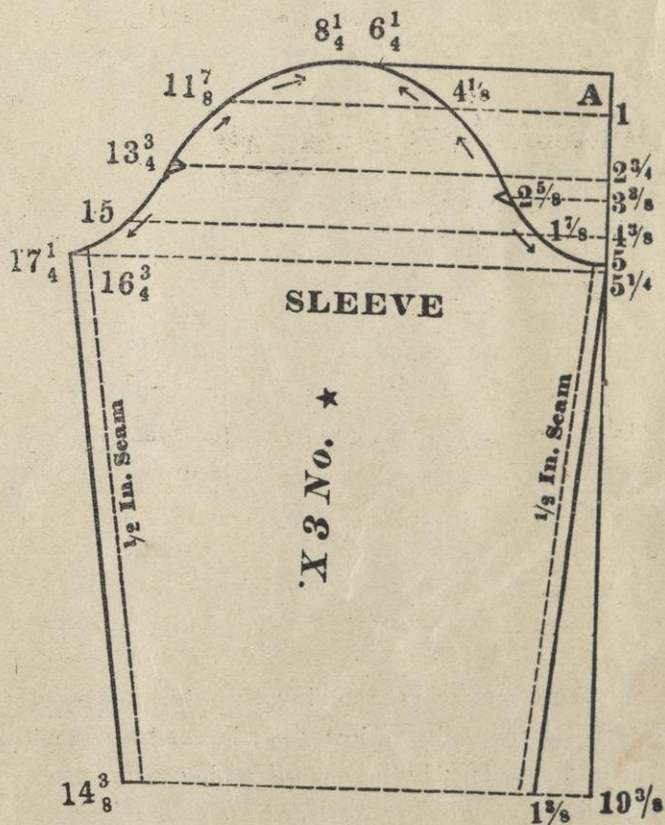
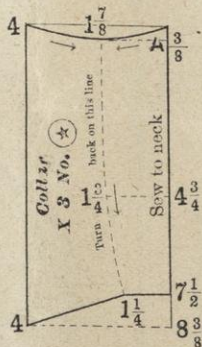
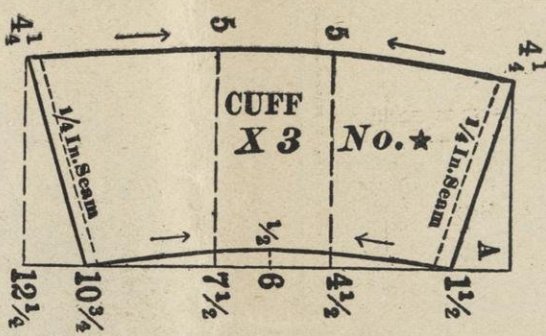
Use the scale corresponding with bust measure to draft the entire waist and sleeves, which consists of back and front waist portions. Plaited back and front, shirring for front two sleeves portions, sleeve cap and rolling collar. Woolen goods in diagonal plaid was selected for this pretty dress, with narrow braid for trimming. White silk muslin for full front. gather full front, place it on lining front, sew it to neck and bottom. Turn back on first dotted line of plait portion for hem. Lay the plaits as indicated by notches. Place plaited front on lining front so the hem will overlap full front. Join it in the shoulder and under arm seam. Line sleeve with cap silk and plait according to notches. Join in arm's eyes with sleeve. Line collar with silk, and interline with any desired stiffening.

Draft skirt by waist measure and regulate the length by the tape measure.

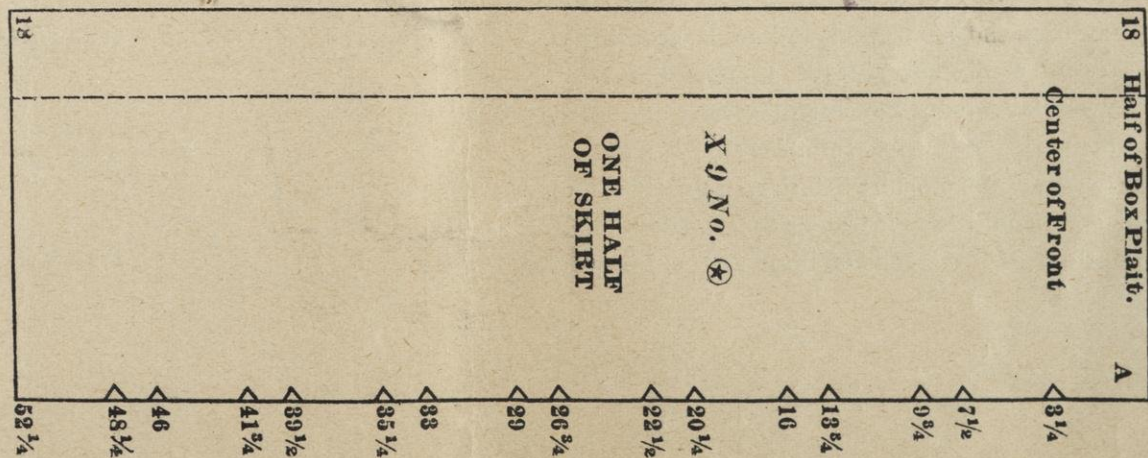
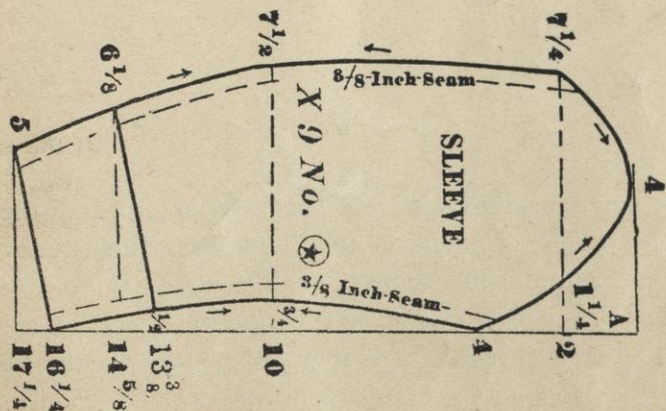
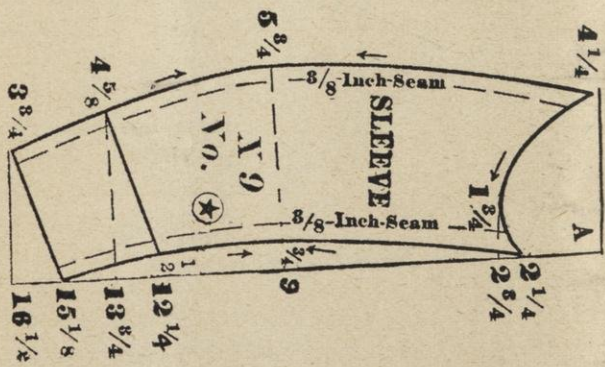
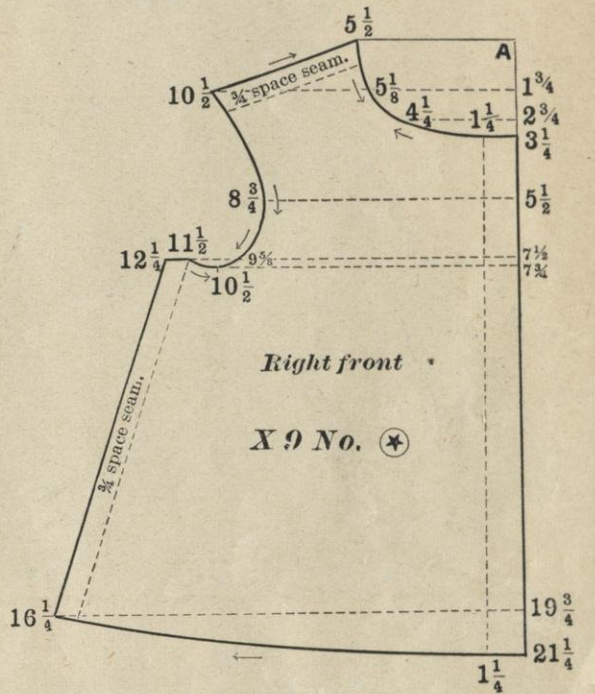
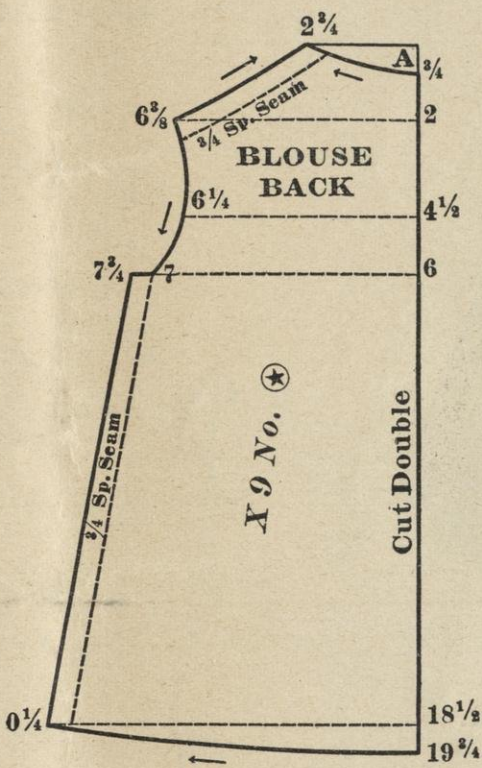
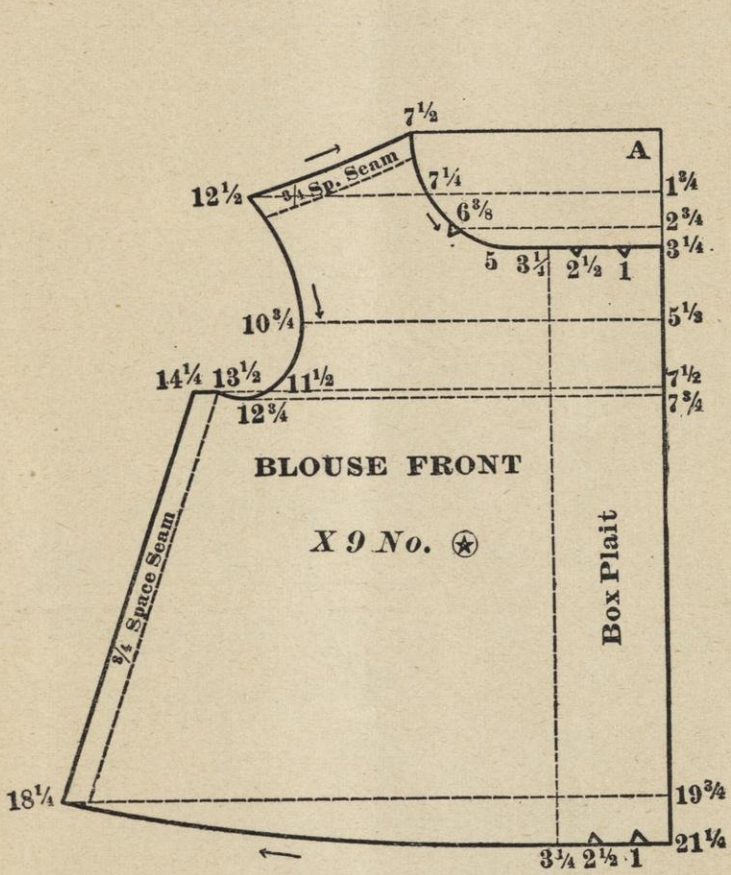
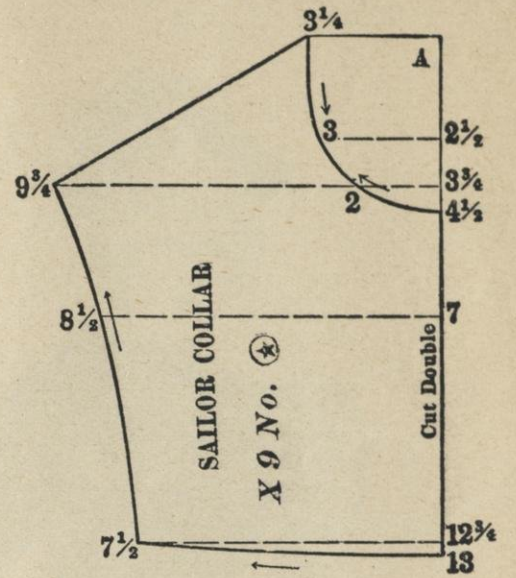
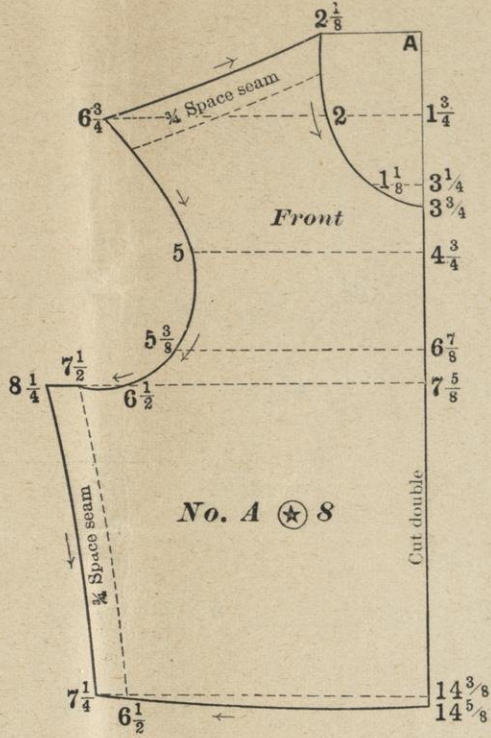
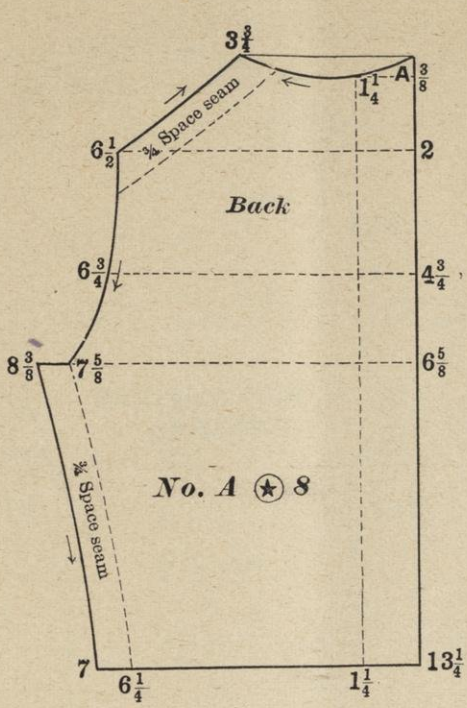


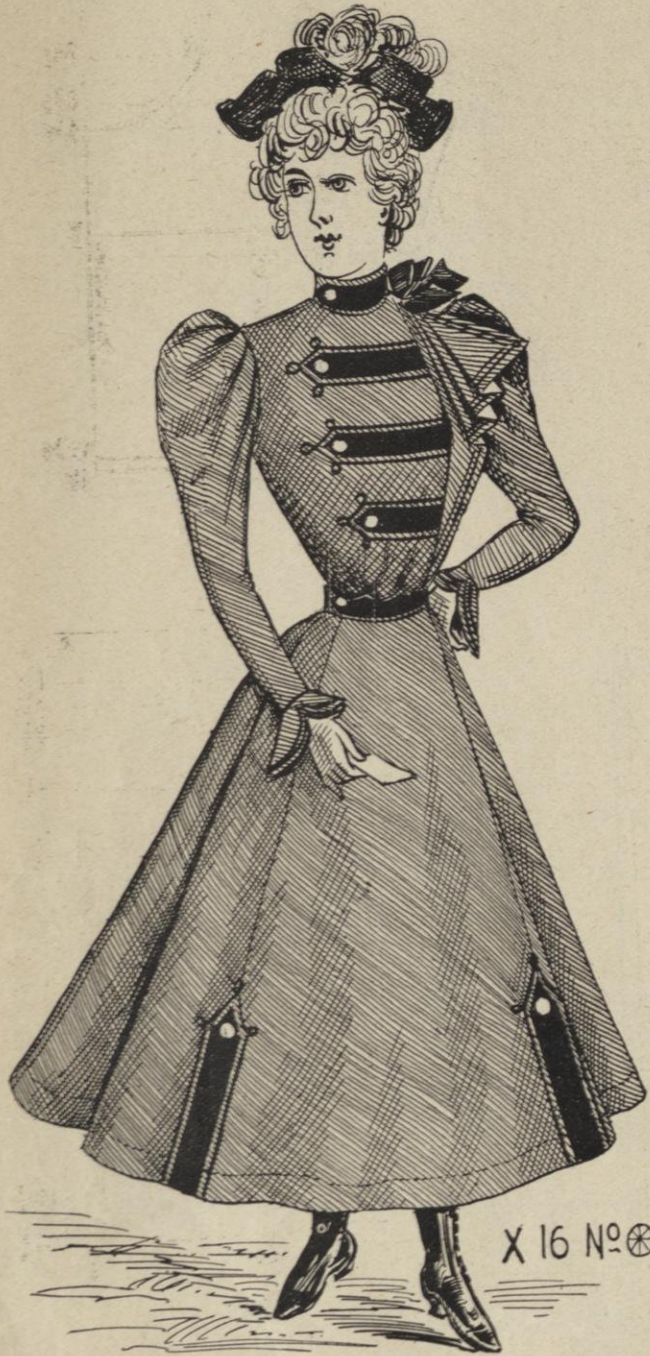


Child's and Misses' Cloak.

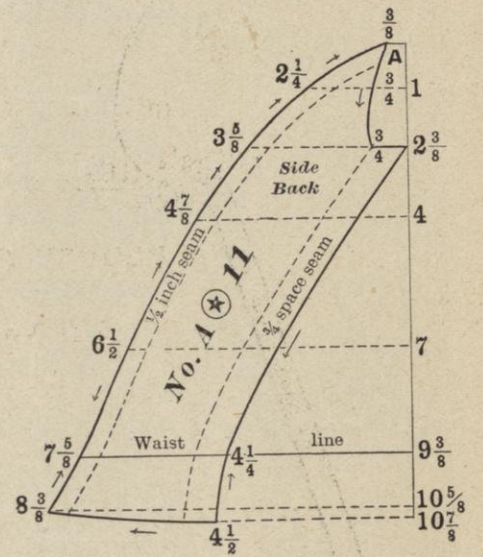
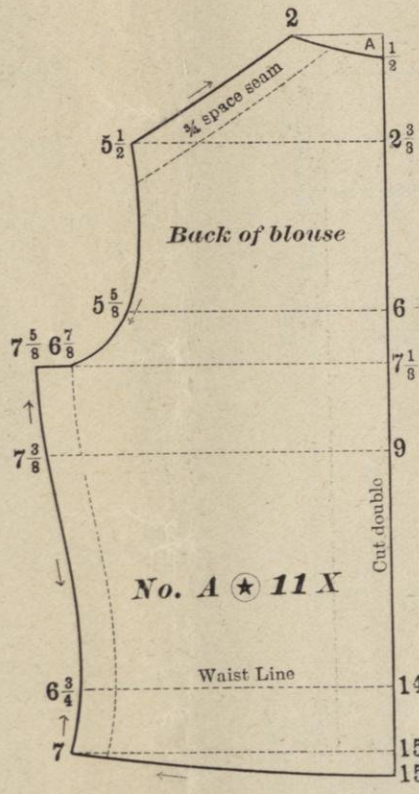
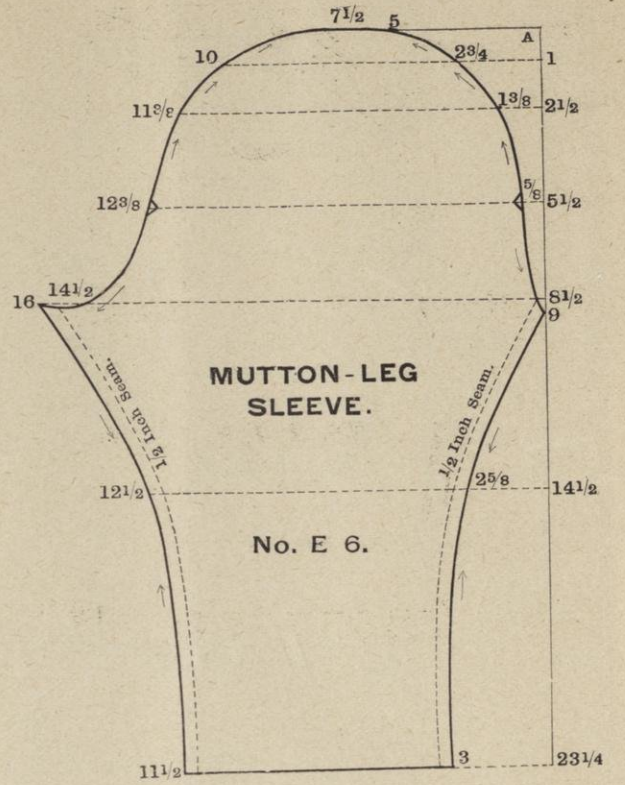
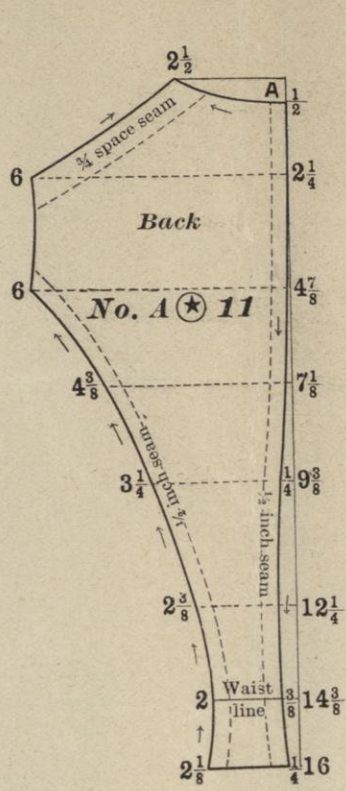


Use scale corresponding with the bust measure to draft this entire garment, which consists of back, side-gore and front cloak portions, back and front yoke portions, sailor collar, turn over collar, sleeve and cuff. Regulate the length by tape measure. This stylish cloak was made of old red velvet, and trimmed in ecru lace, and inserting. Lay the plaits in back and front cloak portions, according to notches and stars. The back is one large, double box plait. Bring first notch from center of back over to second, which will bring first star to center of back. Bring third notch over to fourth, or last notch and the double box plait is formed. Turn back on first dotted line in the front for hem. Bring second notch from front over to the front. Bring third notch over to the fourth or last notch and the box plait is formed. After plaiting the back and front adjust them to the yoke portions. Baste them together at neck and arms' eye. Cut large and small collar, and finish all together at the neck. Cloak should be lined throughout with silk. Line collars and cuffs with silk and interline them with linen canvas.

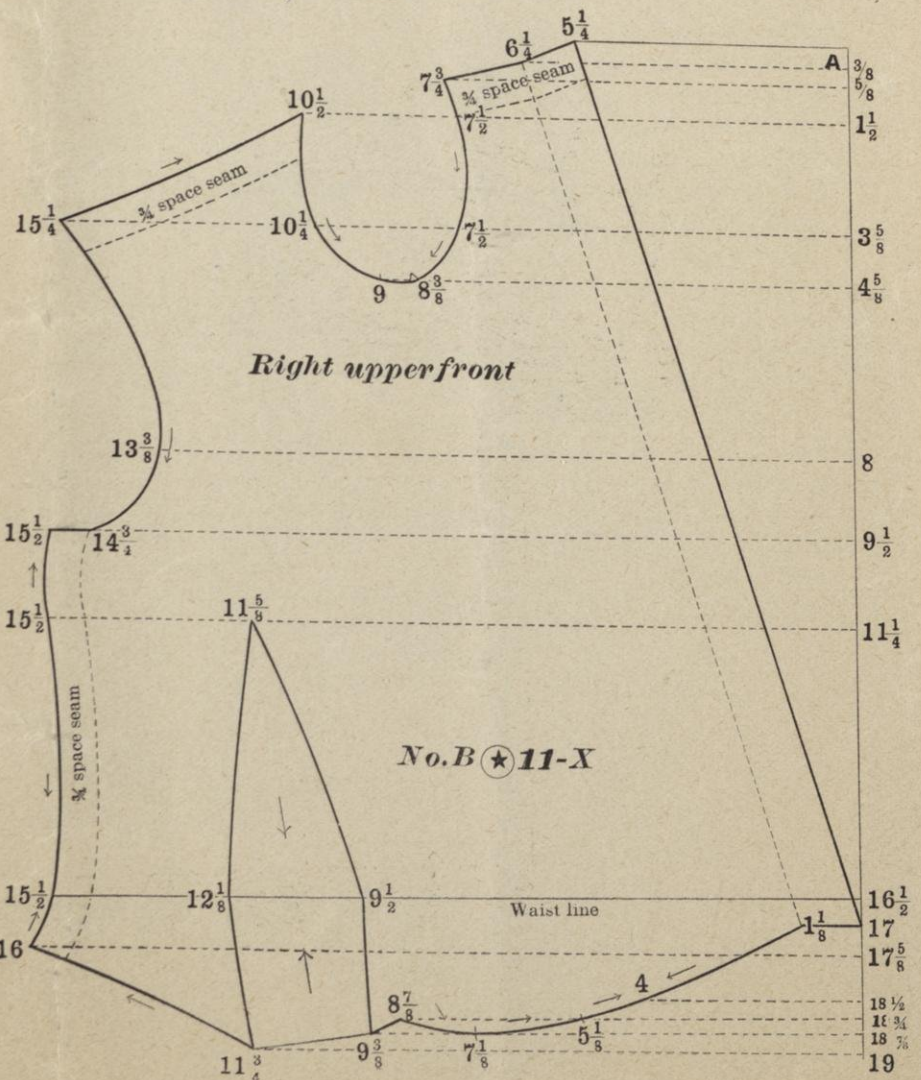


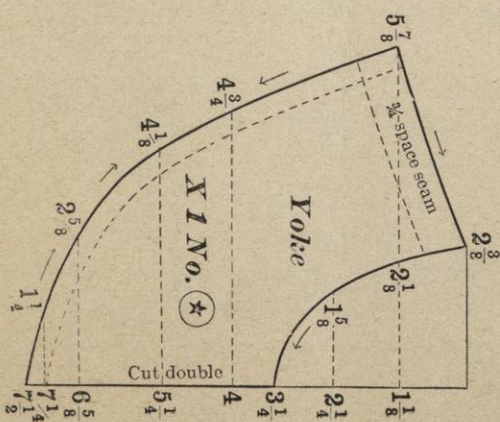
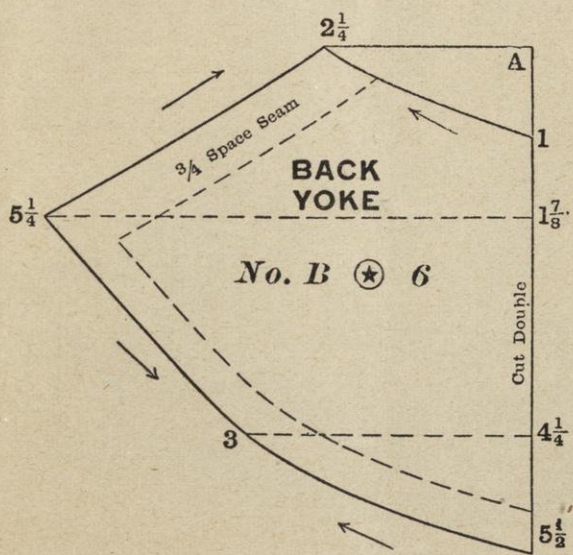
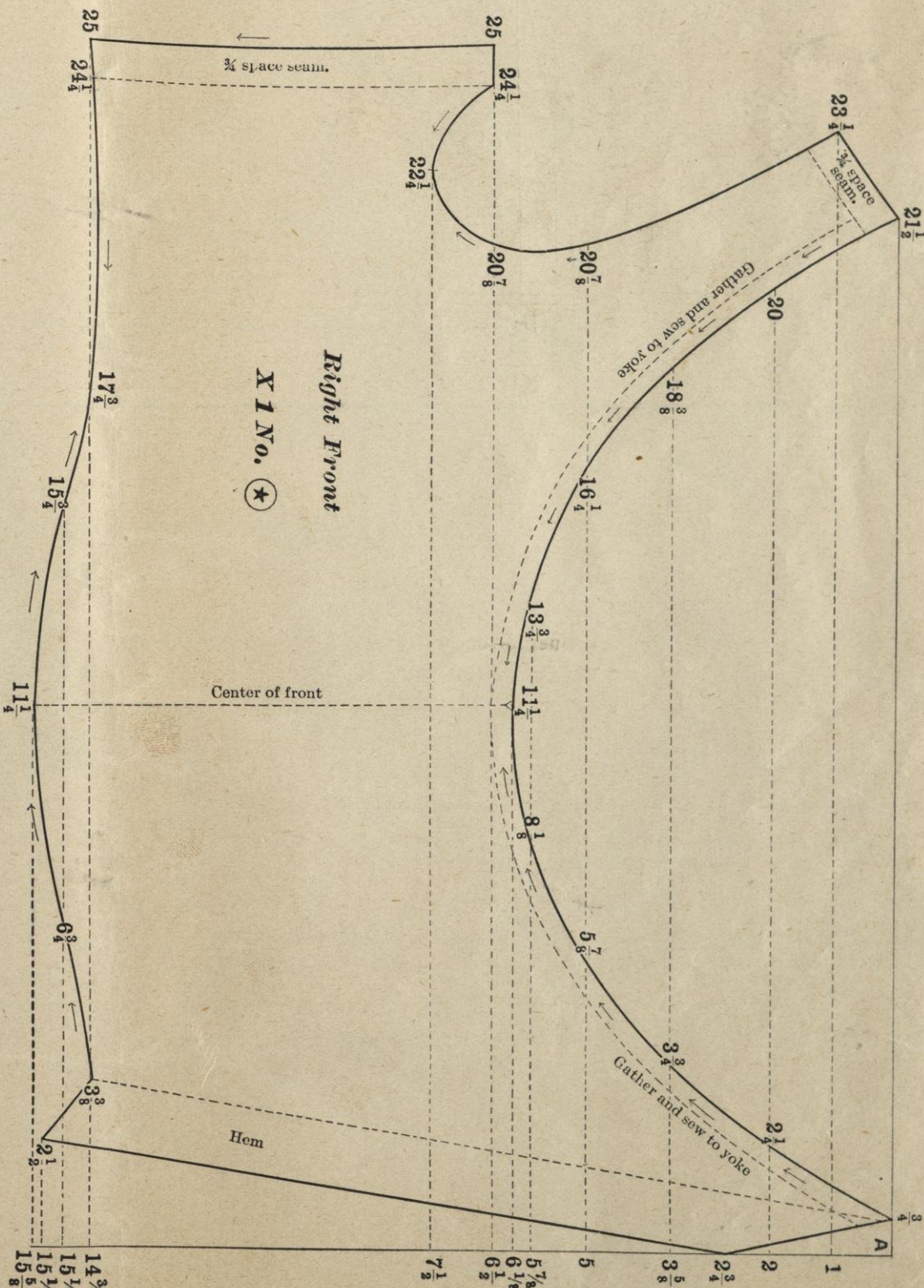
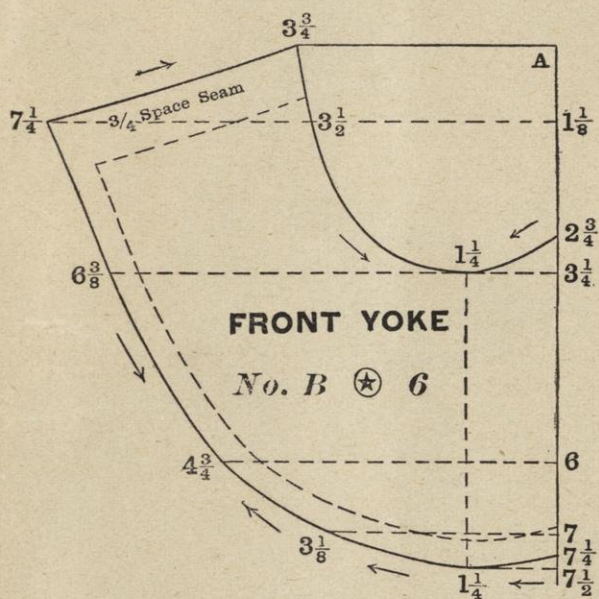
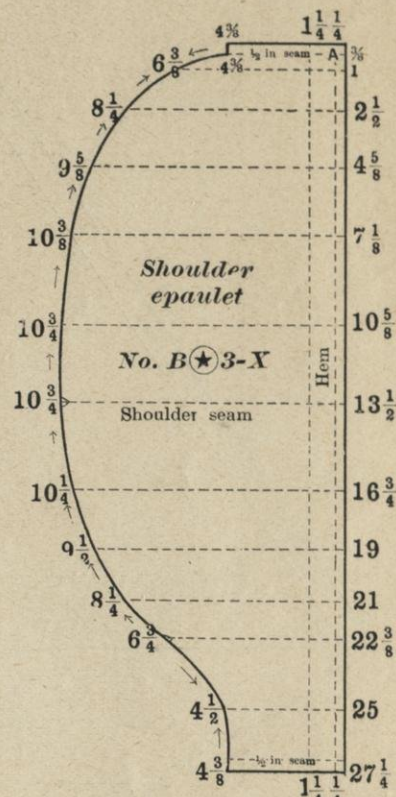
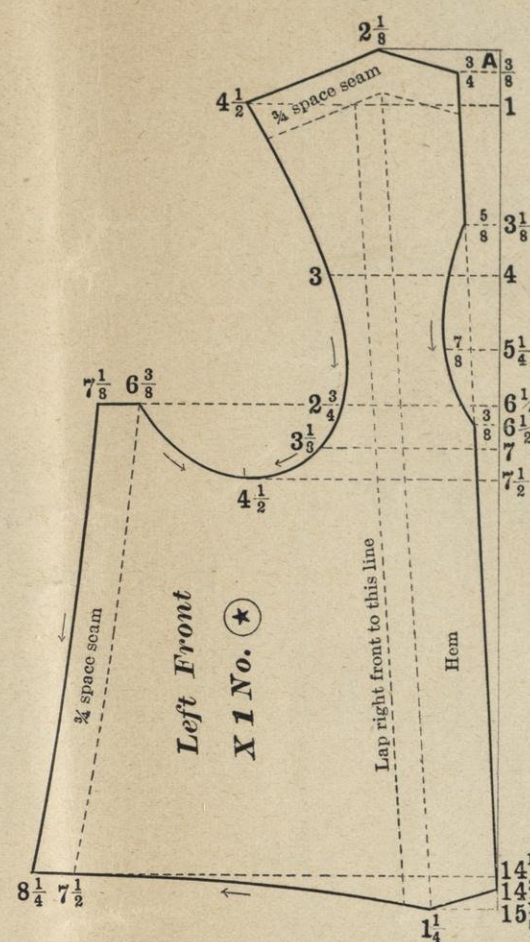
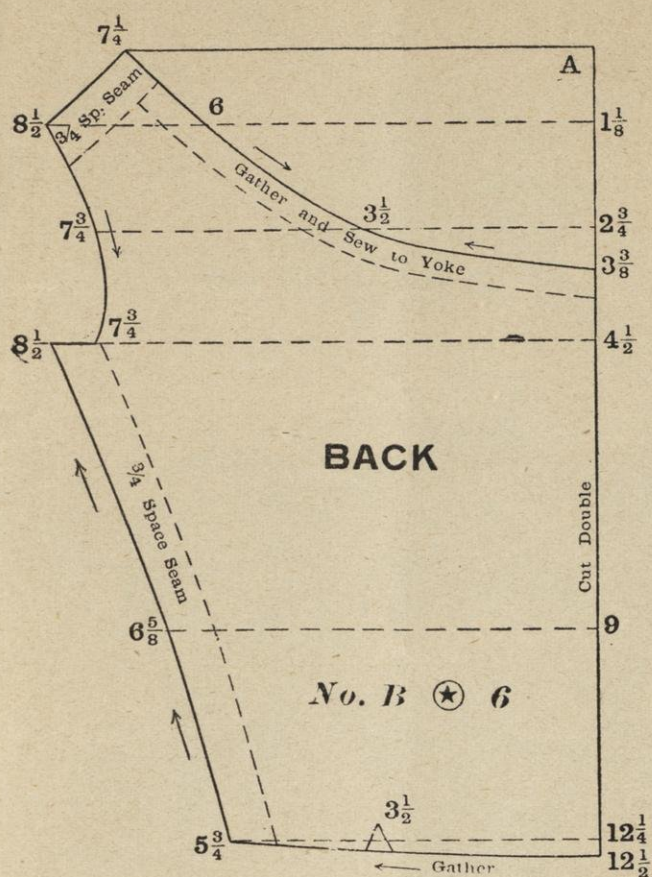


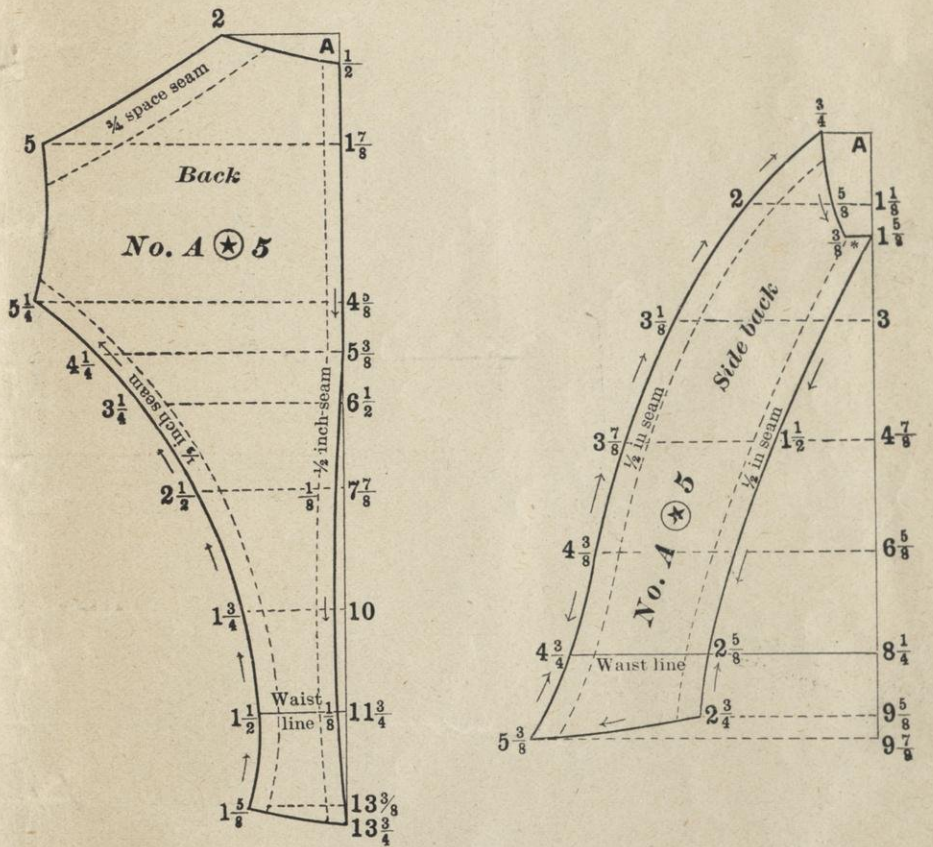
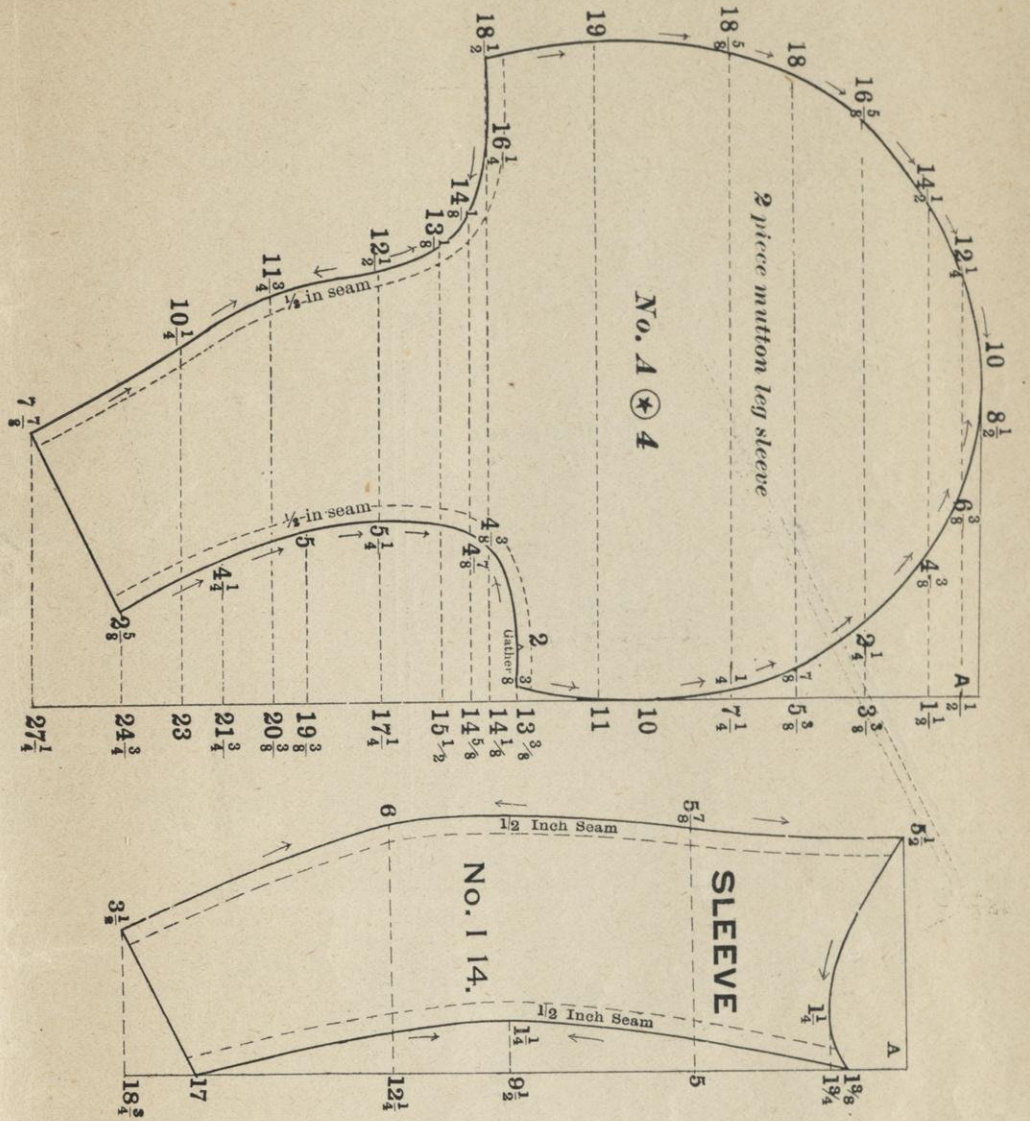
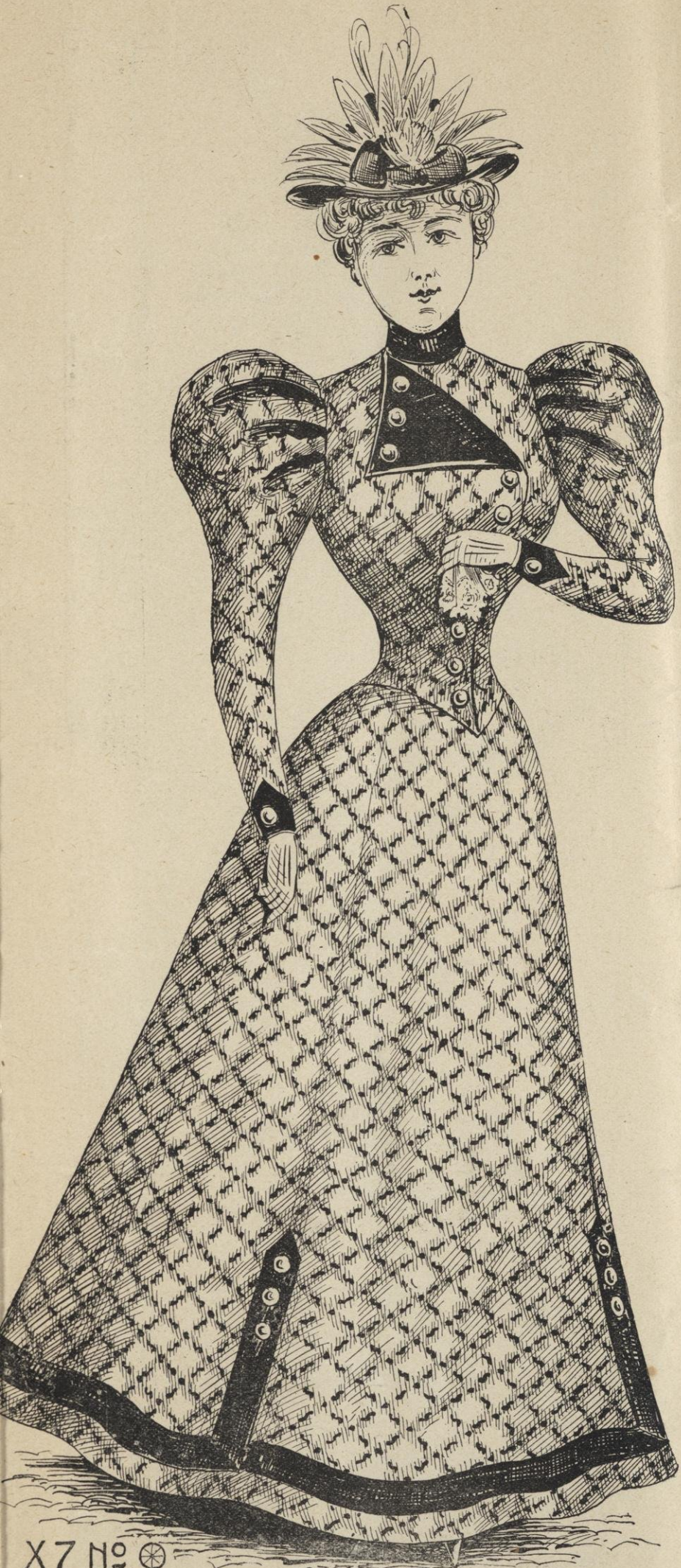
X 16 No. 11



Use scale corresponding with the bust measure to draft the entire waist and sleeves, which consists of back, side back, under-arm, front, left and right upper fronts; blouse back, one sleeve portion, folded revere, sleeve trimming, and collar. Draft skirt by the waist measure and regulate the length by tape measure. The tight lining may be omitted and the blouse made loose and gathered to a band the size of the waist. Fold back left upper front on first dotted line for hem. Hem right upper front and lap to second line on left front. Line revere and fold according to stars and notches. Join revere along left side of upper right front. Place bow to finish where revere is folded. Sew braid across front letting the ends at left side come under edge of revere. Interline sleeve, trimming collar and bottom of skirt. Put braid on skirt before facing the bottom. The braid on collar extends only from where it fastens at left side to right side, where it is held with button. All the ends of braid are held in position in the same manner.







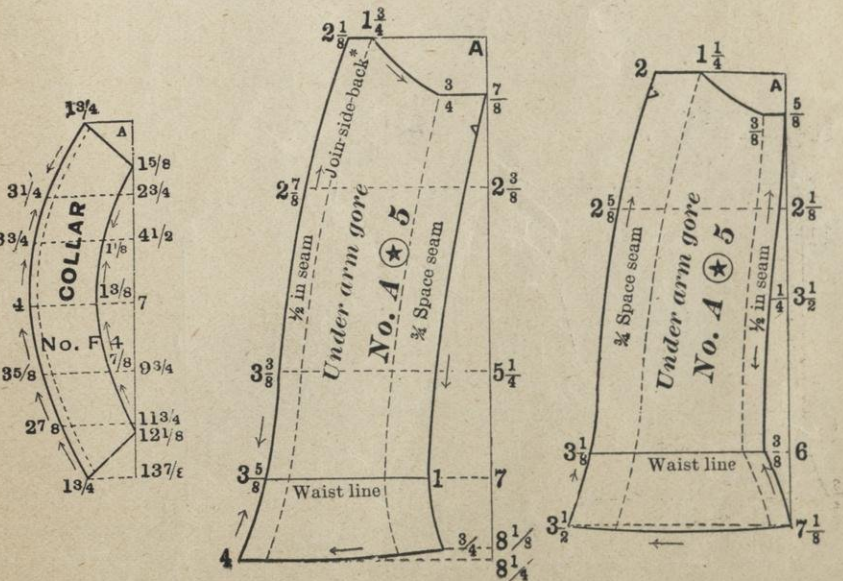
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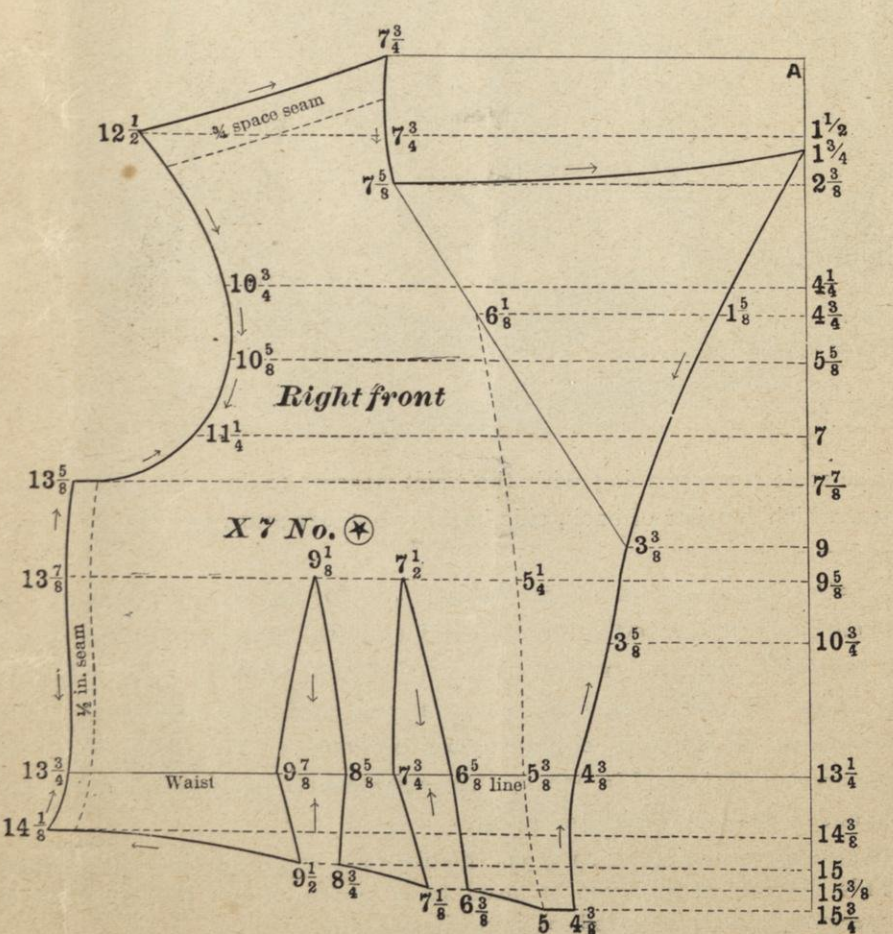
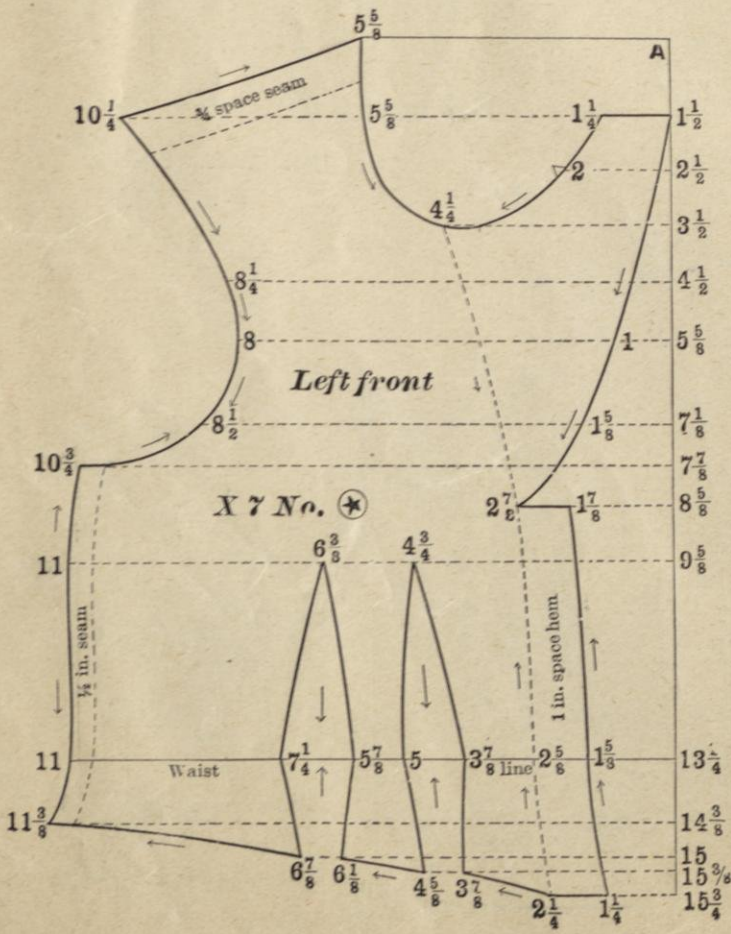
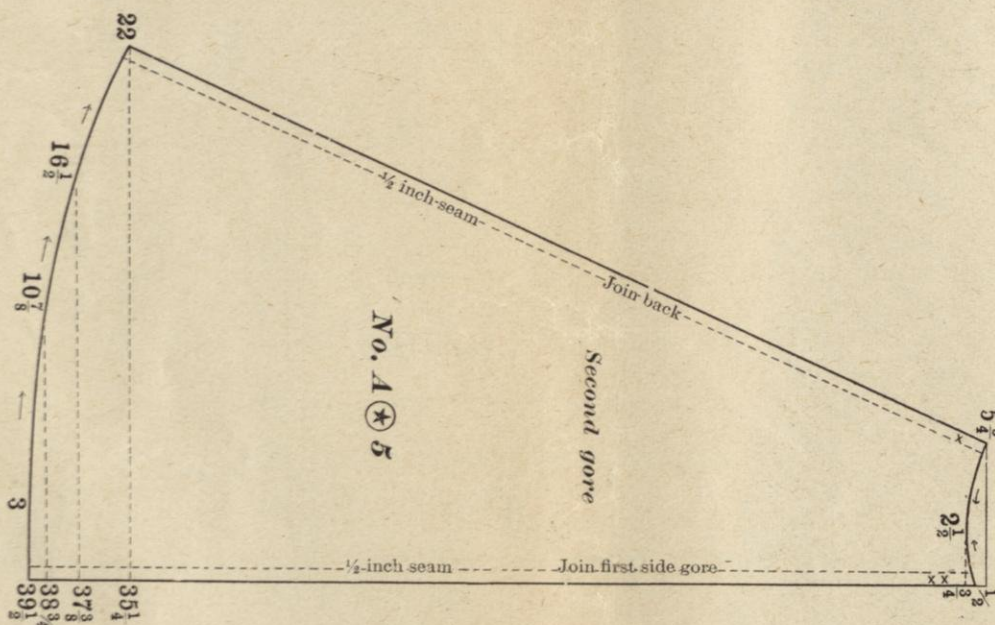
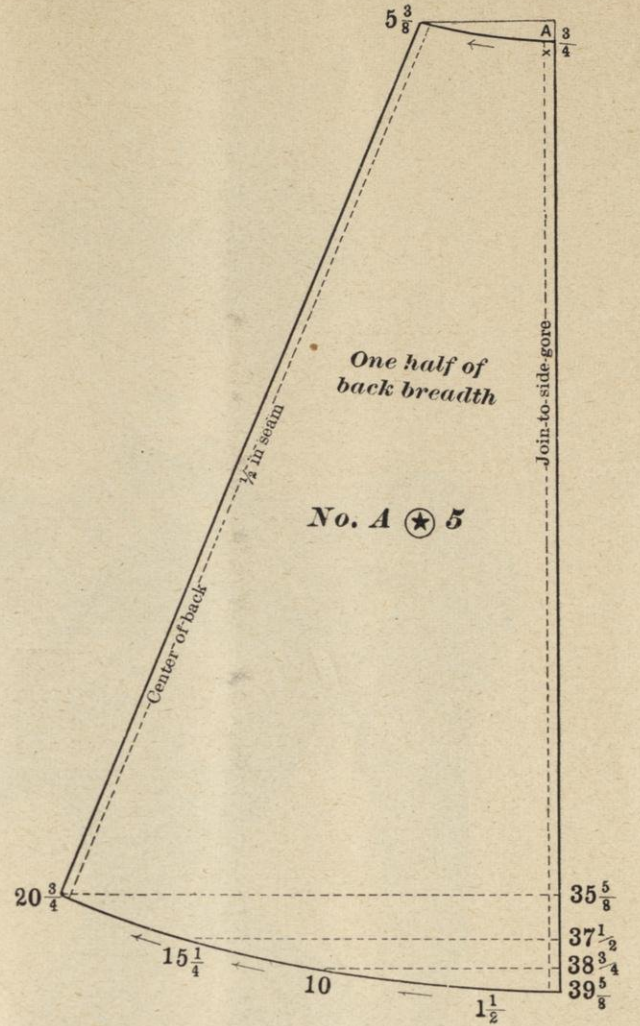
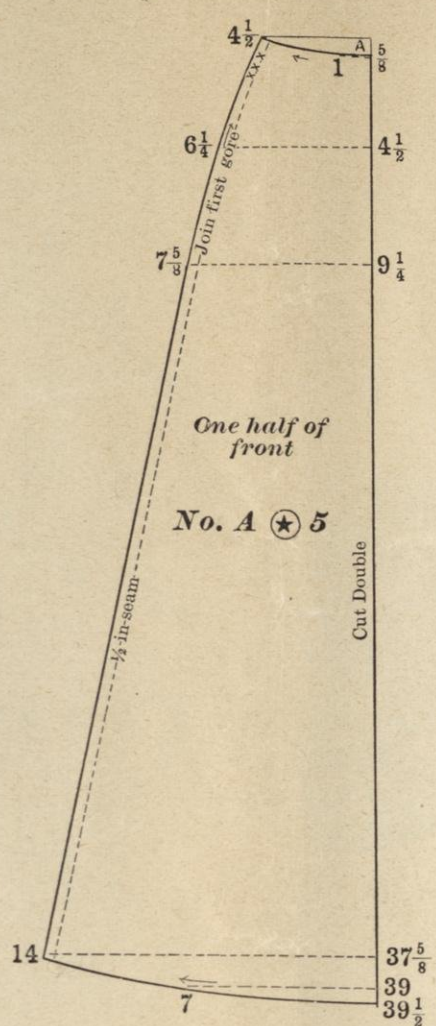
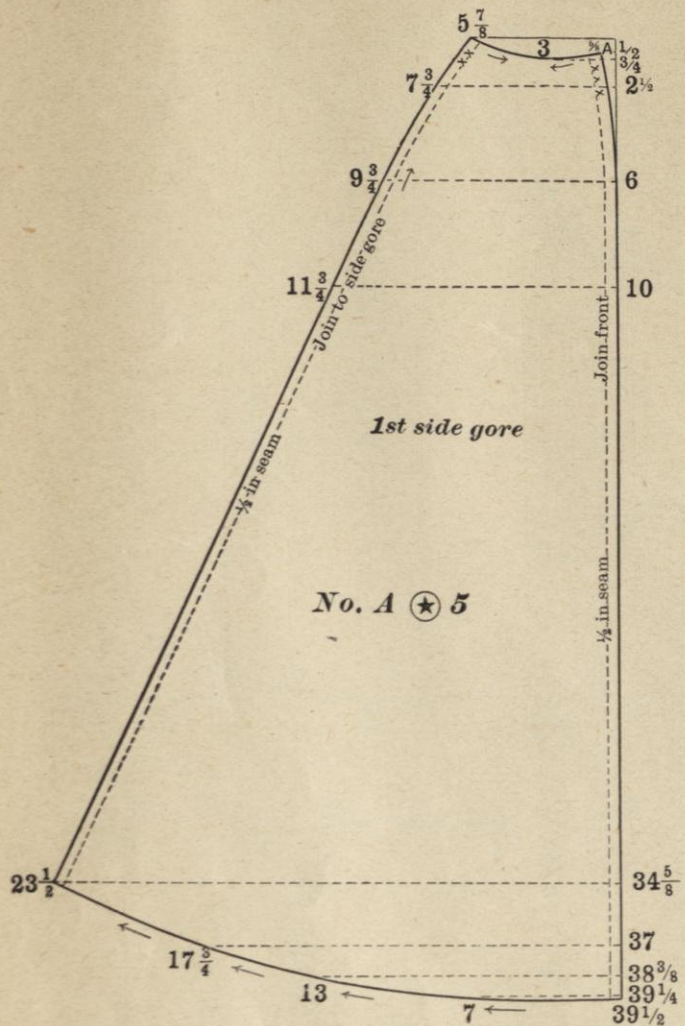
Use scale corresponding with the waist measure to draft the entire waist and sleeves, which consists of back, side back, two under-arms, two fronts, collar and two sleeve portions.

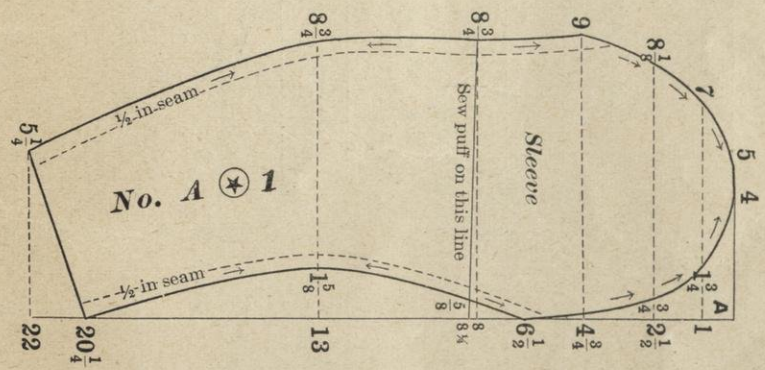
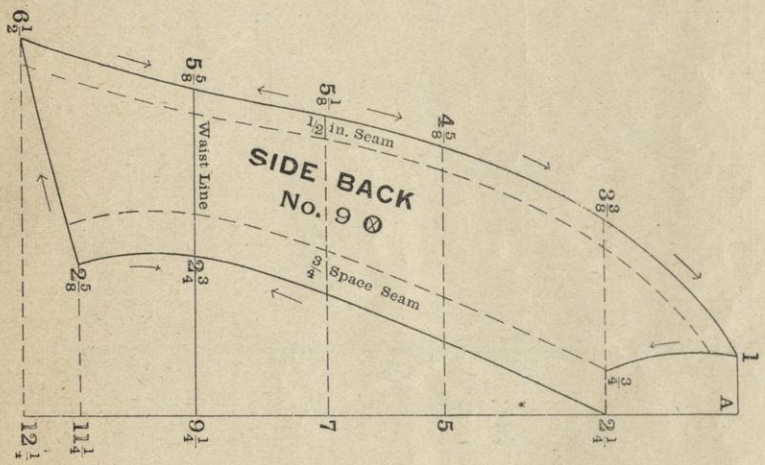
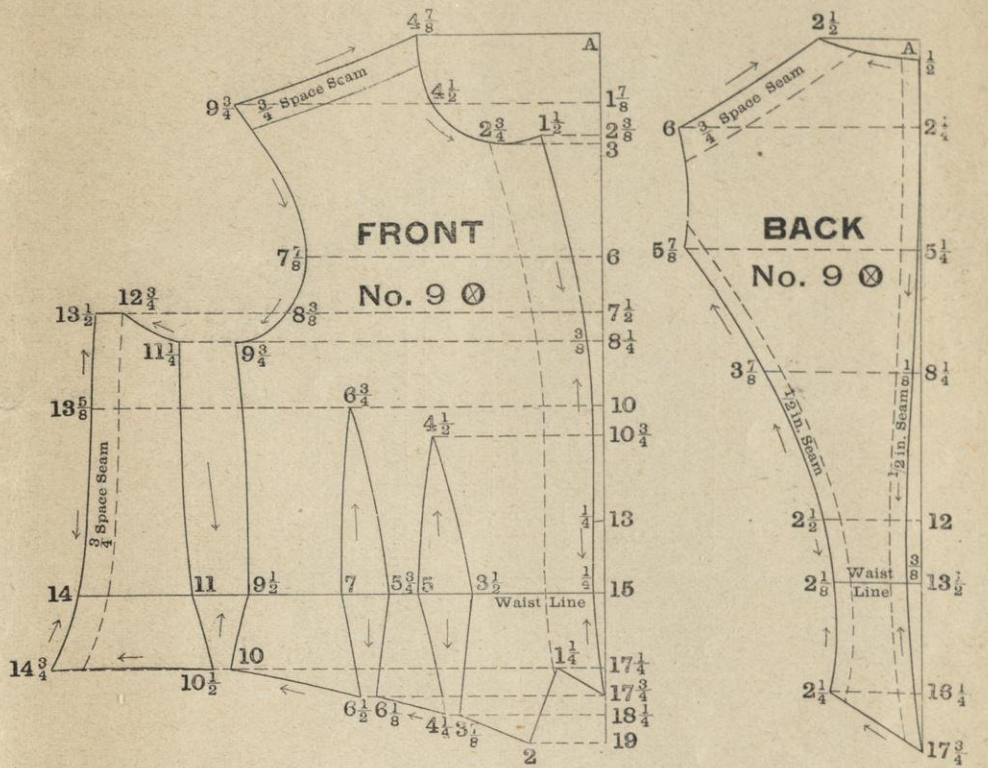
Face right side back with velvet beyond line for reverse, and fold back. Close right side over left side letting the dotted lines down center of front come together. Bring left side—at neck—over to right side so that notch in neck will come to where reverse turns back at neck. Letting left side come underneath. Fasten right side over to left with either buttons or hooks. This dress was made of novelty goods. Trimmed in velvet. But will develop nicely in any of the woolen goods, and is handsome trimmed in fur.

Draft skirt by waist measure, and regulate the length by the tape measure.

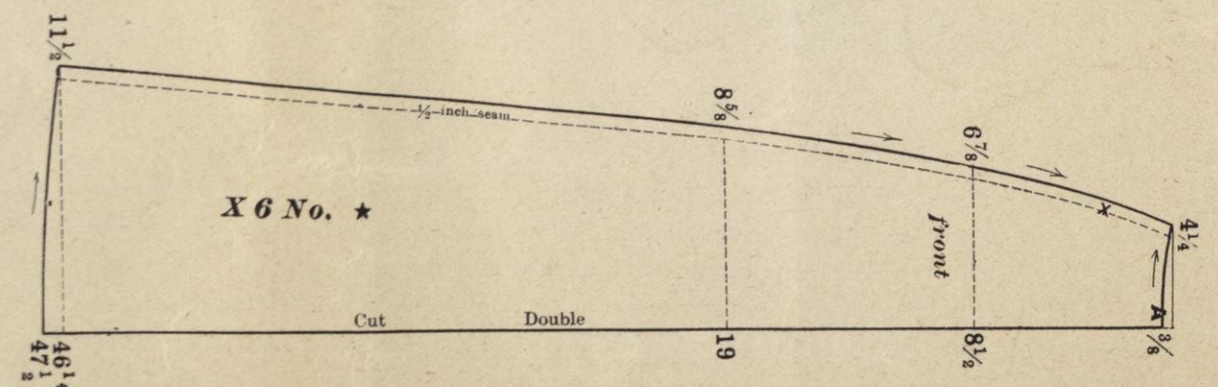
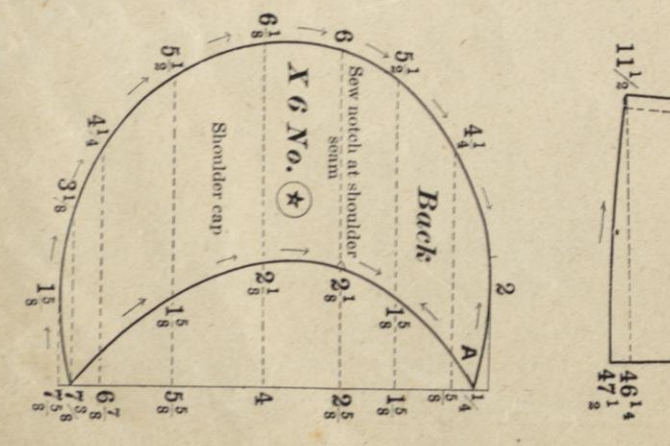
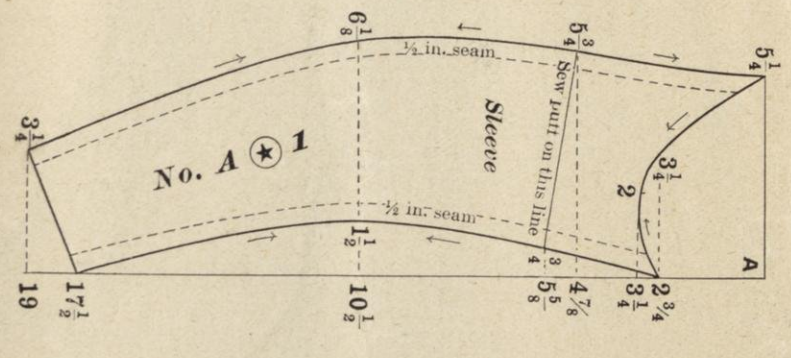
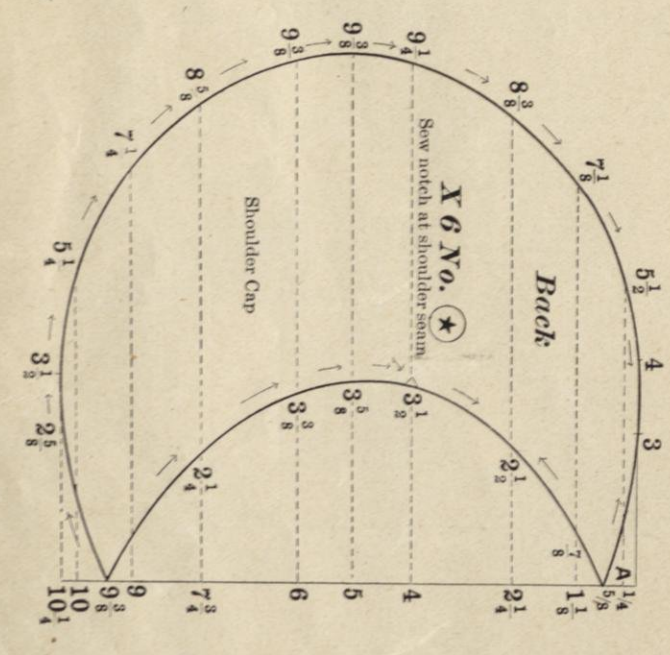
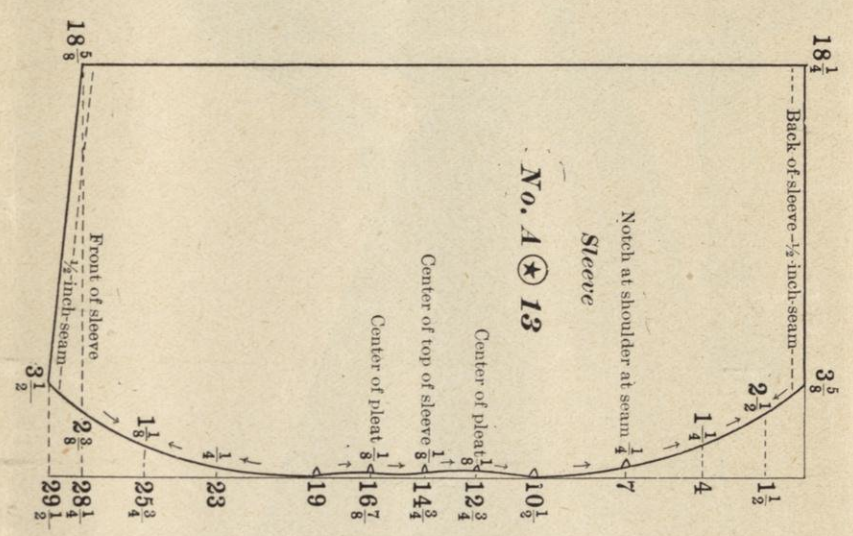
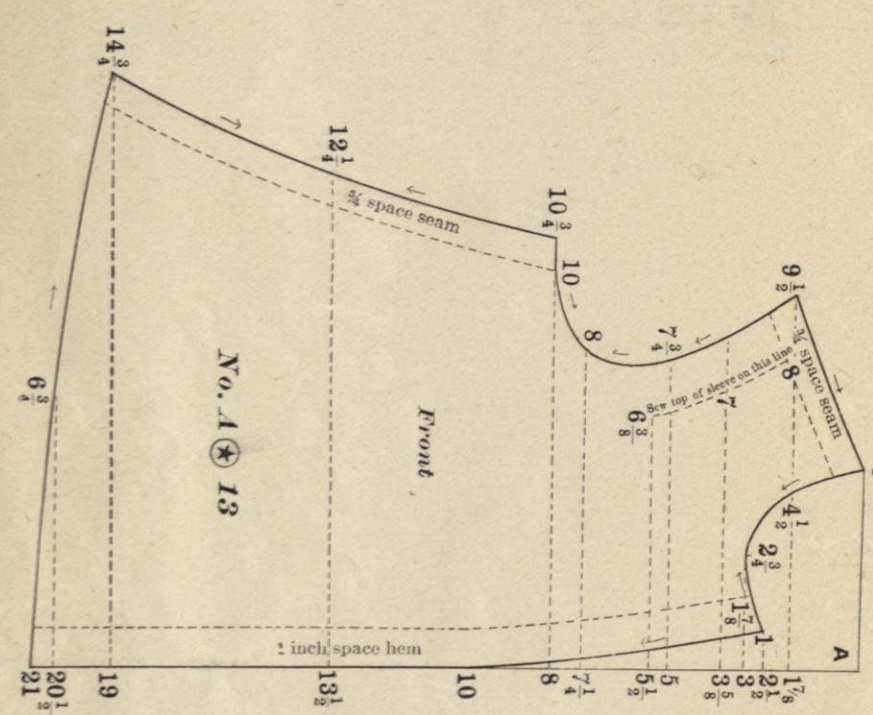
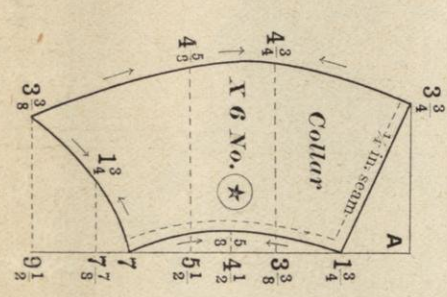
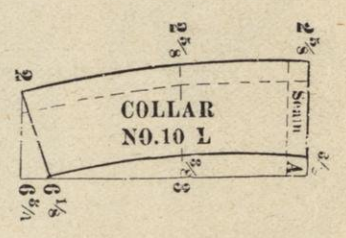
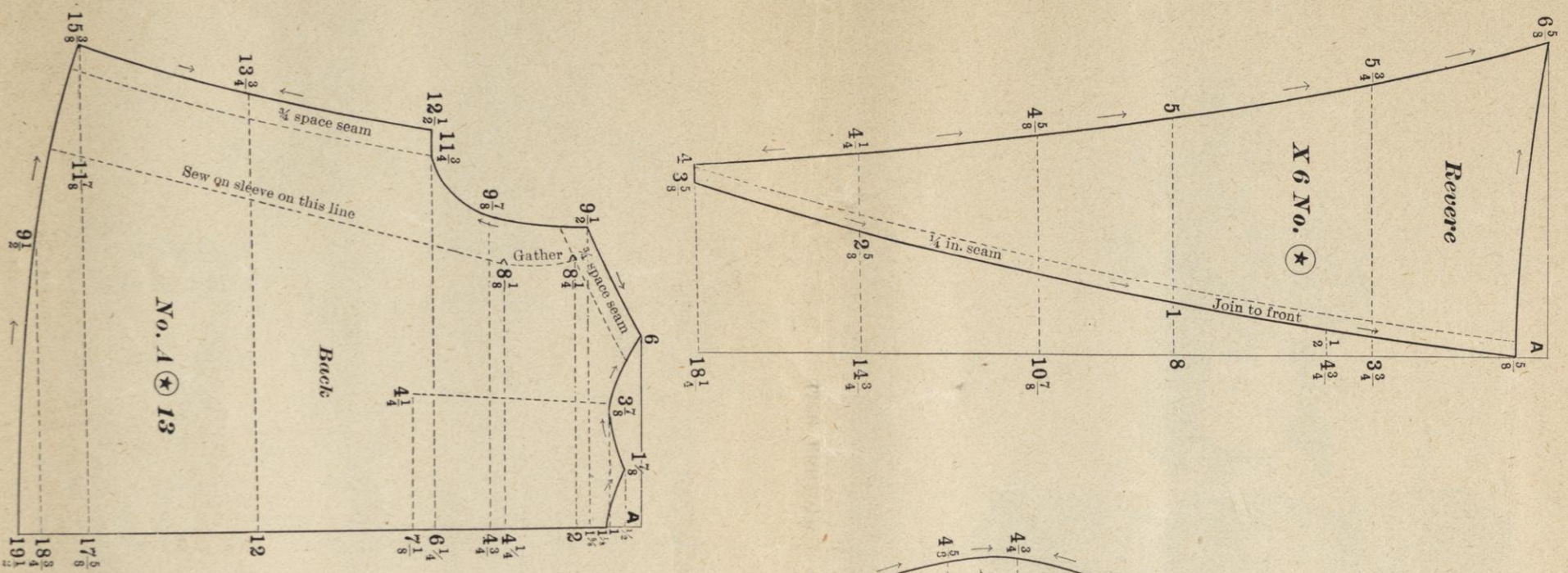
This diagram should not be used for a person of less than 38 to 45 inches bust measure, as it is intended for stout figures only.



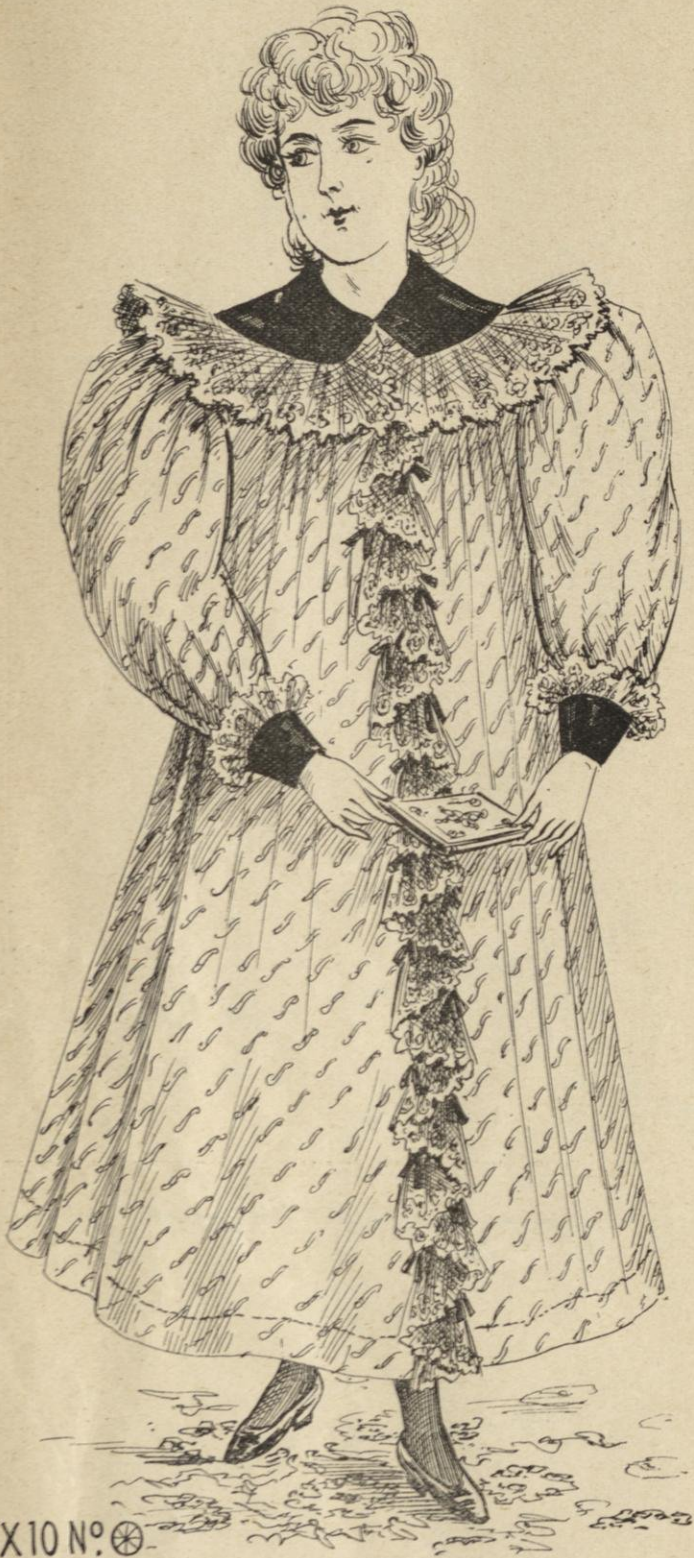




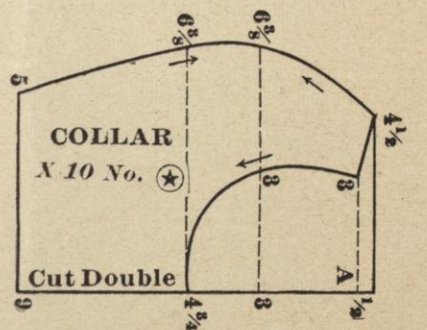
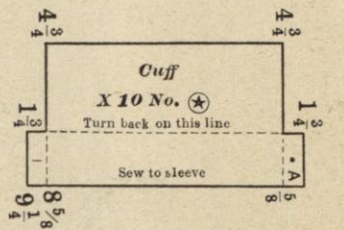
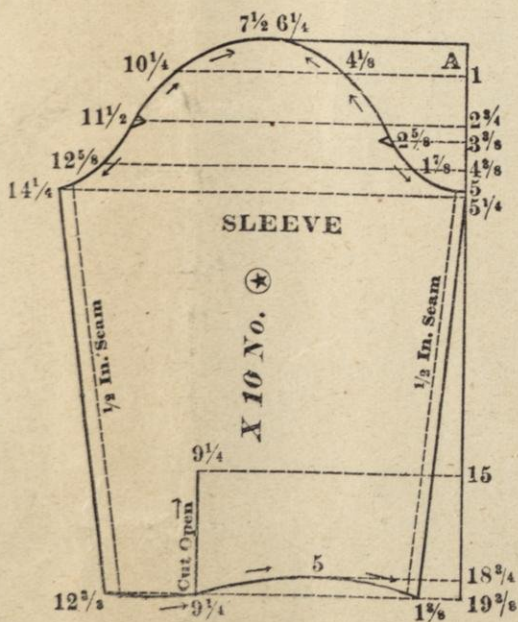
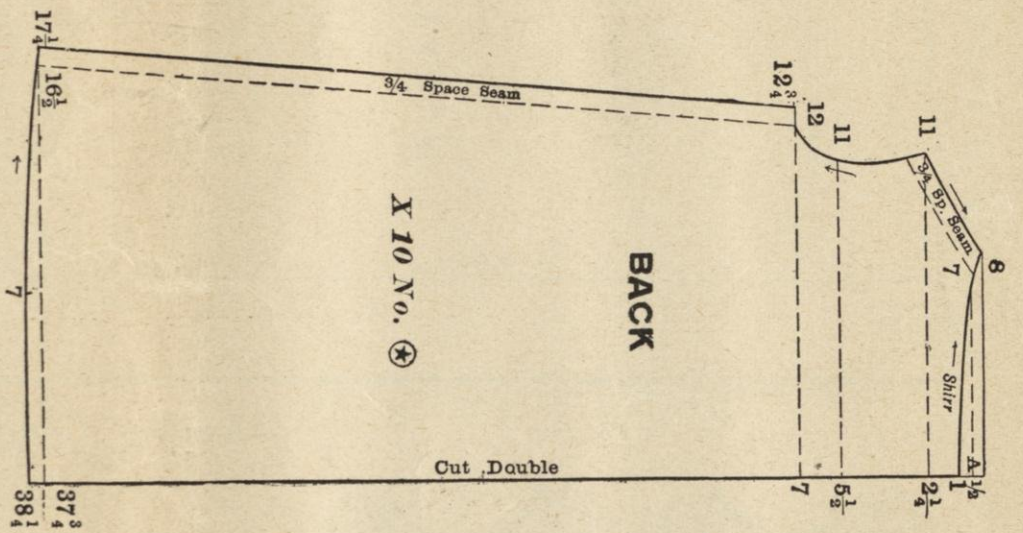
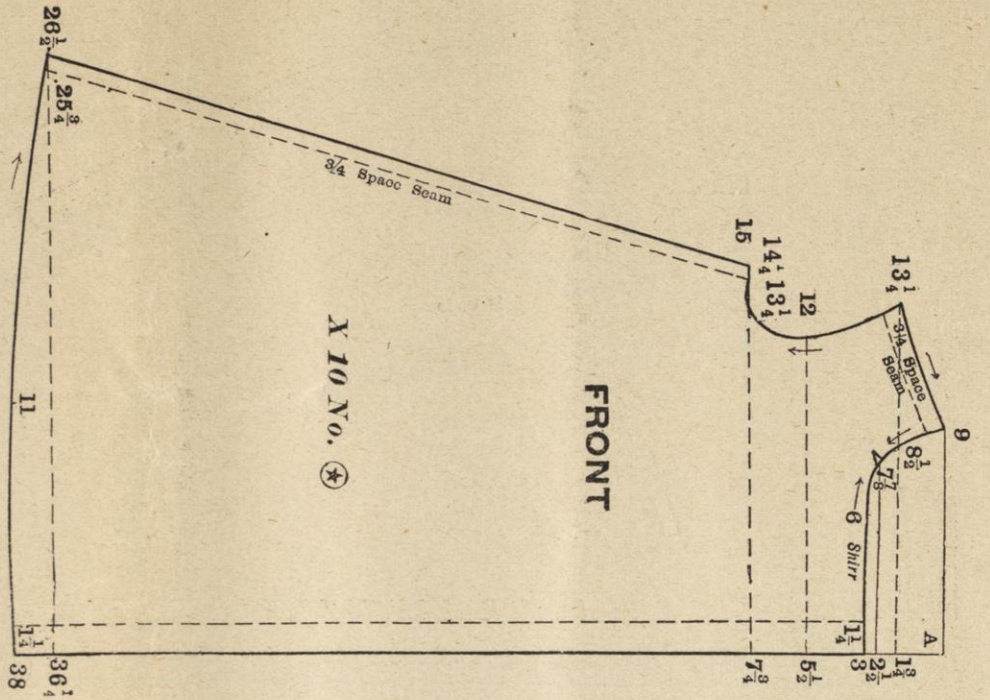
Use scale corresponding with the bust measure to draft the entire waist, sleeves and jacket. Waist consists of back, side back, under-arm, front, two sleeve portions and collar. Cape consists of back, front, sleeve, two sleeve caps, reverse rolling collar and band collar. Cut skirt by scale corresponding with the waist measure and regulate the length by the tape measure. Join all the different parts as indicated. This stylish dress was made of woolen suiting and trimmed in astrakan. Sew the shoulder cape in the arm's eye by placing notch at shoulder seam and short end in back. Interline both collars well, also reverse. Suit is lined throughout with taffeta. The plain waist is very simply made. Trim skirt down left front seam with a band of the astrakan, and extend it around the bottom. Sew reverse to edge of right side of jacket front and lap over to the left side. Place hook and eyes under reverse to hold it in position.



Misses' Lounging Robe.



X 10 No. ⊗

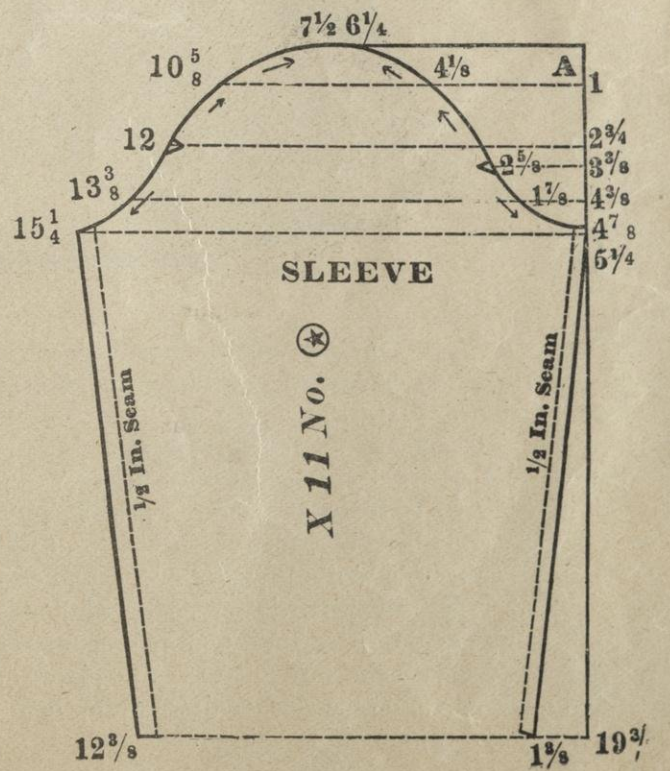
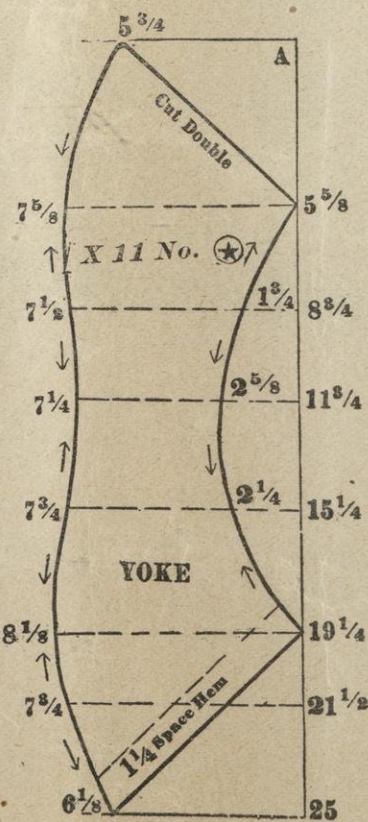
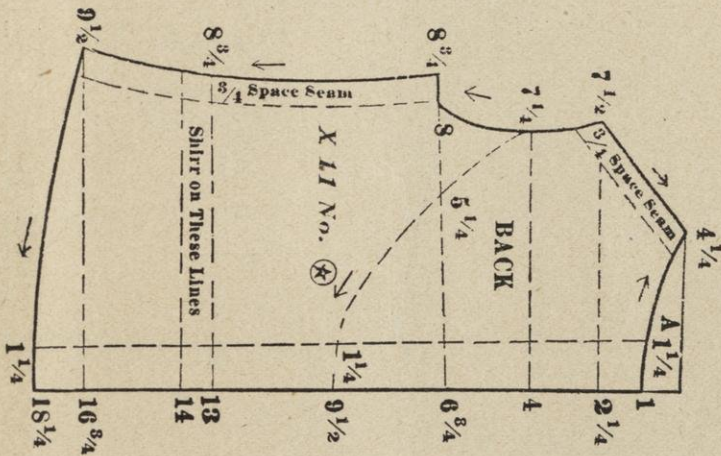
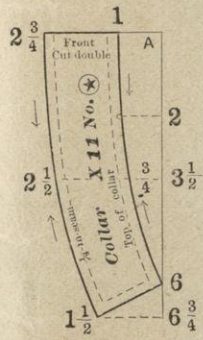
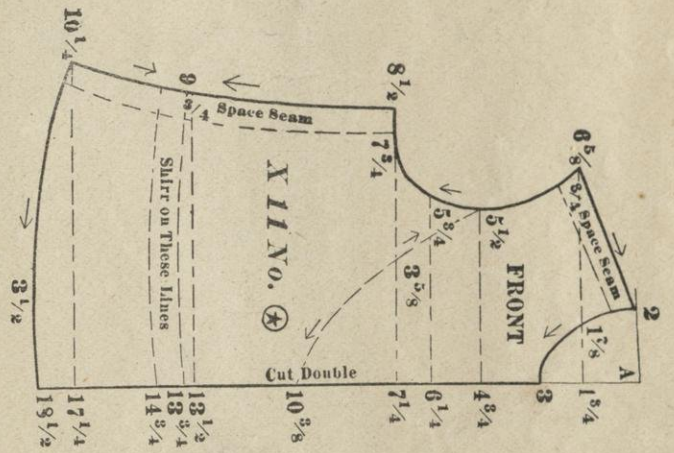
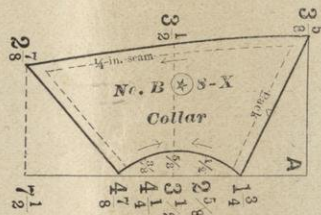
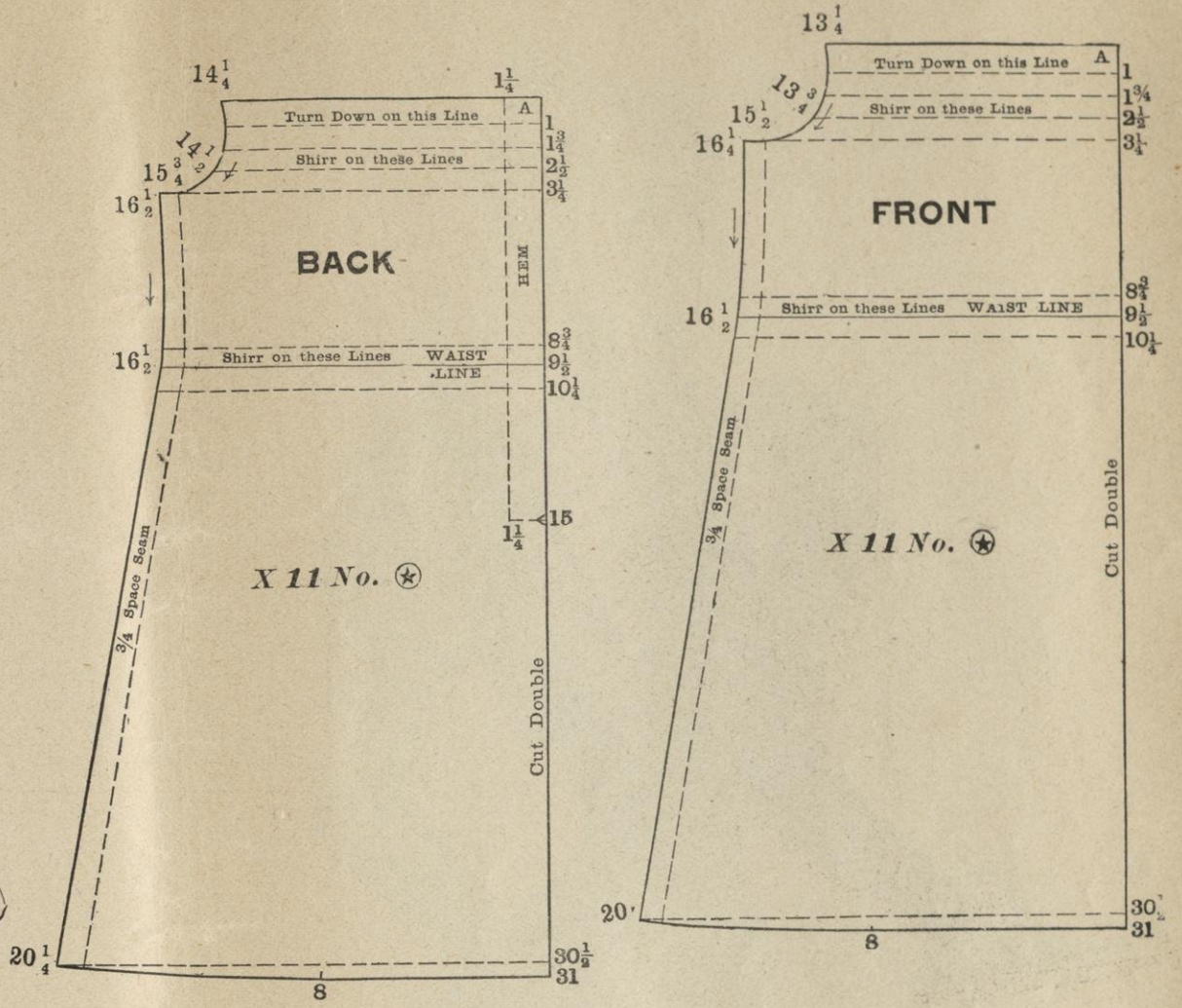


Use the scale corresponding with the bust measure to draft this entire garment which consists of front and back dress.

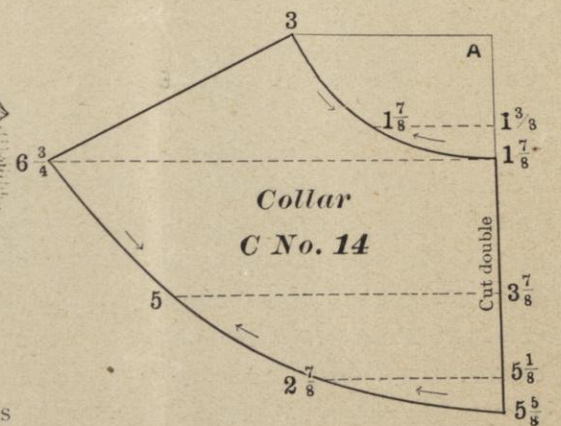
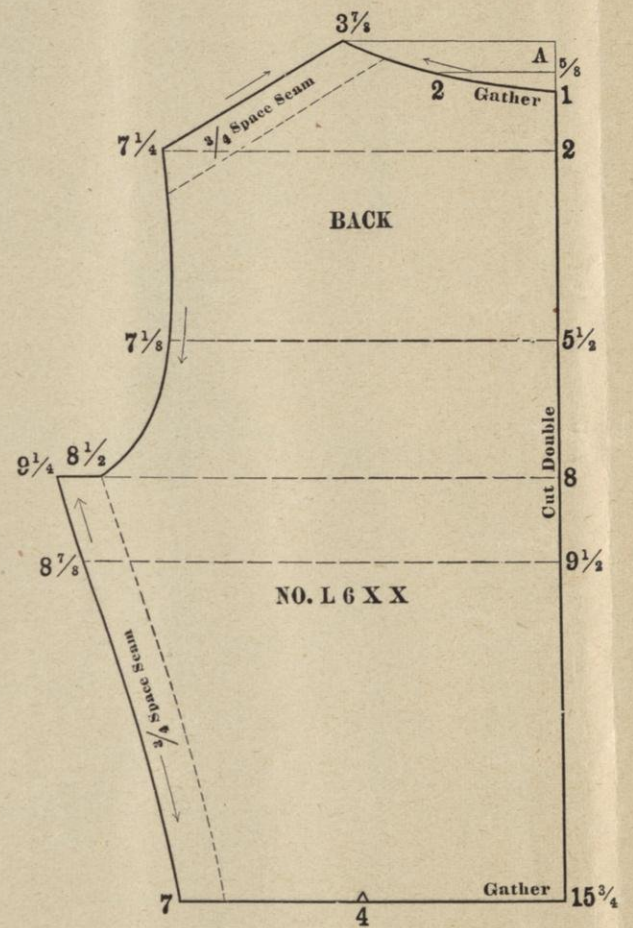
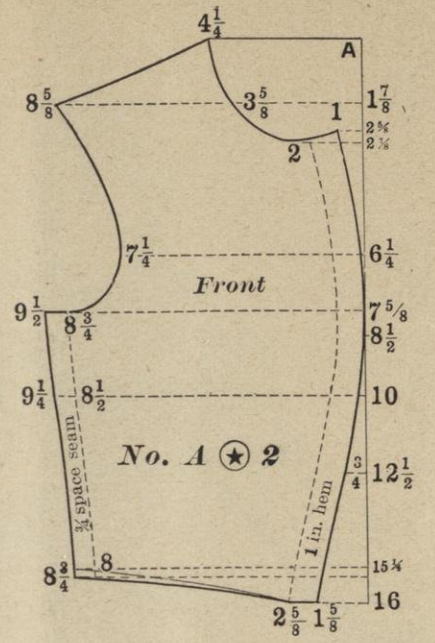
One sleeve portion, collar and cuff. Regulate the length by the tape measure. Figured china silk was used in the accompanying illustration, of a pale green shade with small black figure. Black and cream lace, narrow black ribbon and black velvet collar and cuffs form the decorations. Interline collar and cuffs, and line them with the silk.



X.11 No. 1



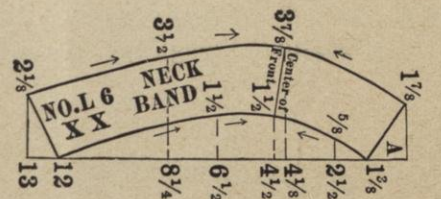
Use the scale corresponding with the bust measure to draft this entire garment, which consists of back and front waist portions; back and front wrapper portions, full yoke, one sleeve portion, cuff, and two collars. Join the plain waist. Gather the full yoke and sew it on the dotted lines. Join the wrapper portions. Turn down on first dotted line, shirr and sew onto waist. Place on small collar. Sew the turn over collar into the small collar at top, and let it turn over. Gather sleeve along upper and lower edge, sew on the cuff and turn it back. This pretty little wrapper is made of figured wool shallie, with edging of lace around collar and cuffs. Regulate the length by tape measure.

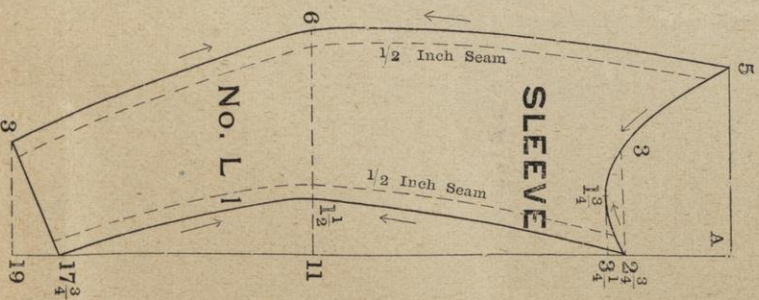
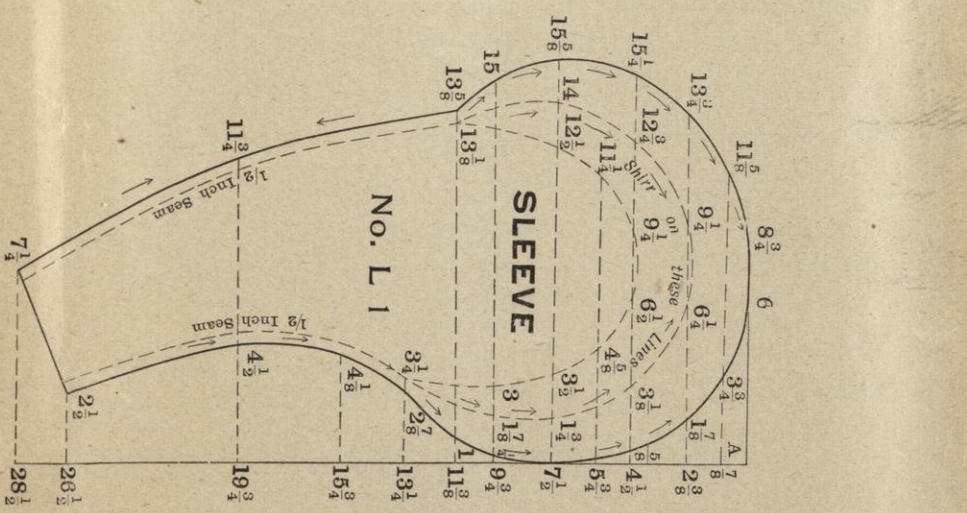
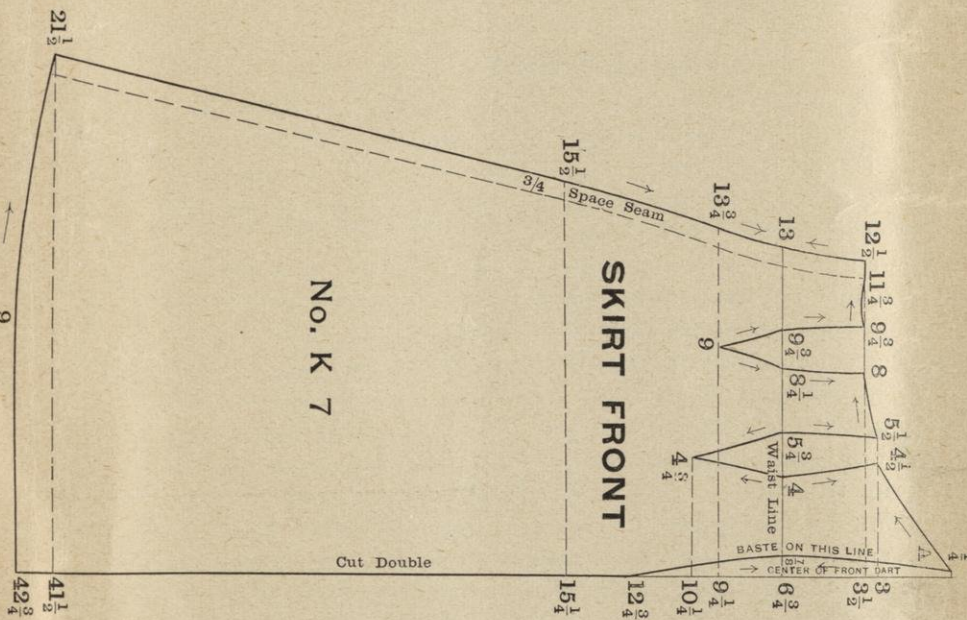
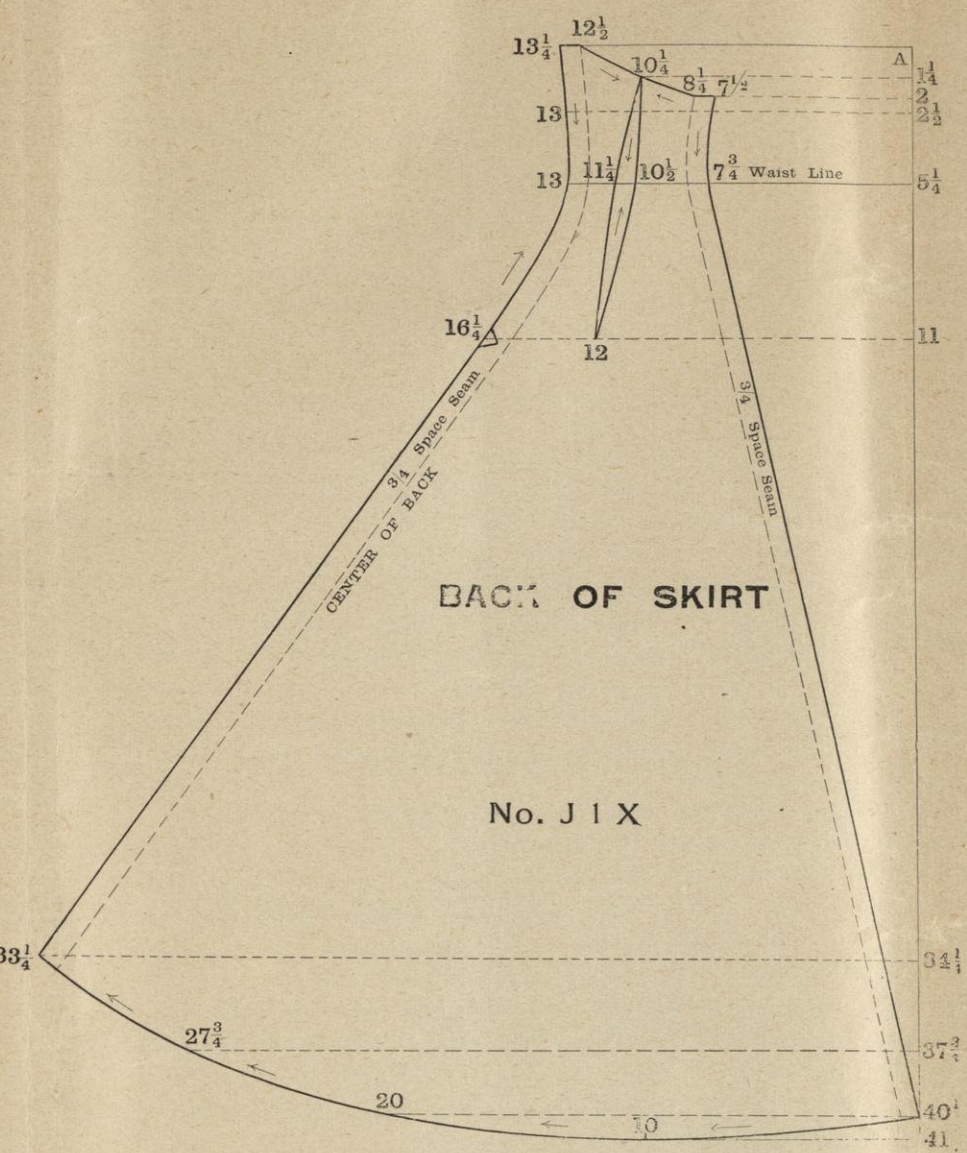
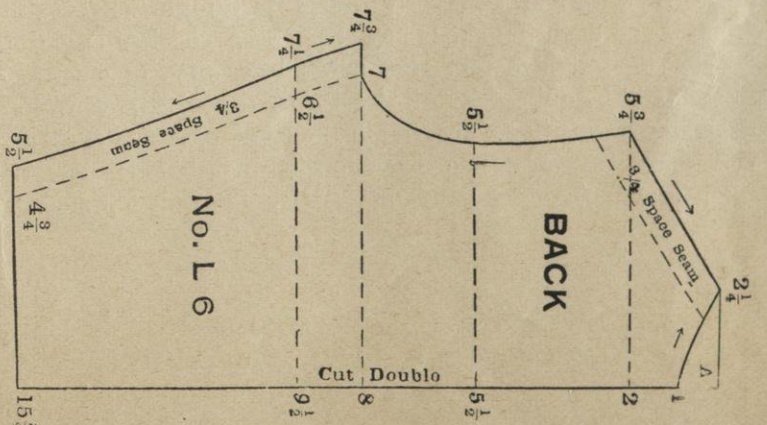
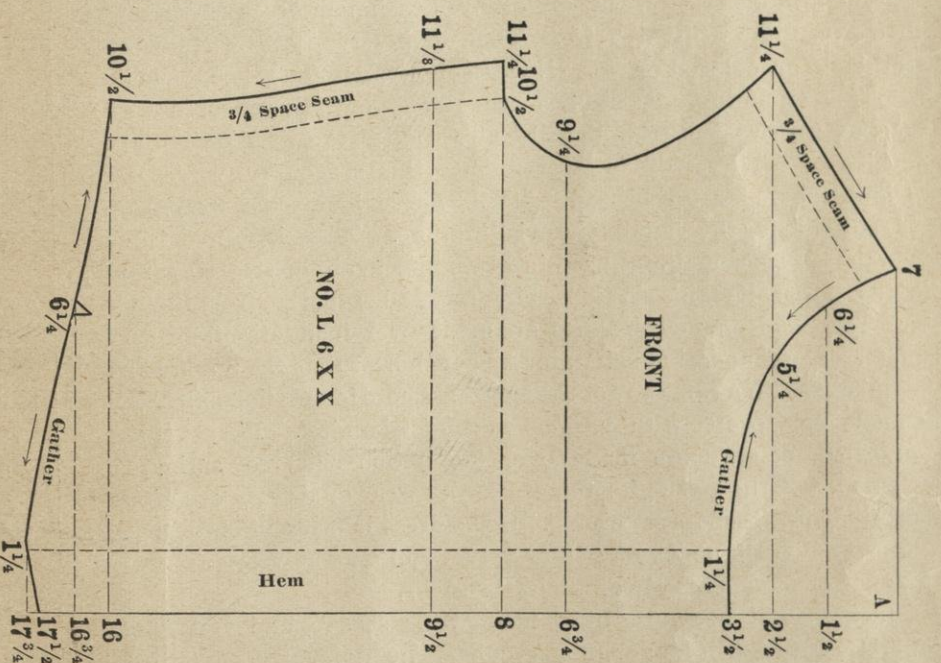
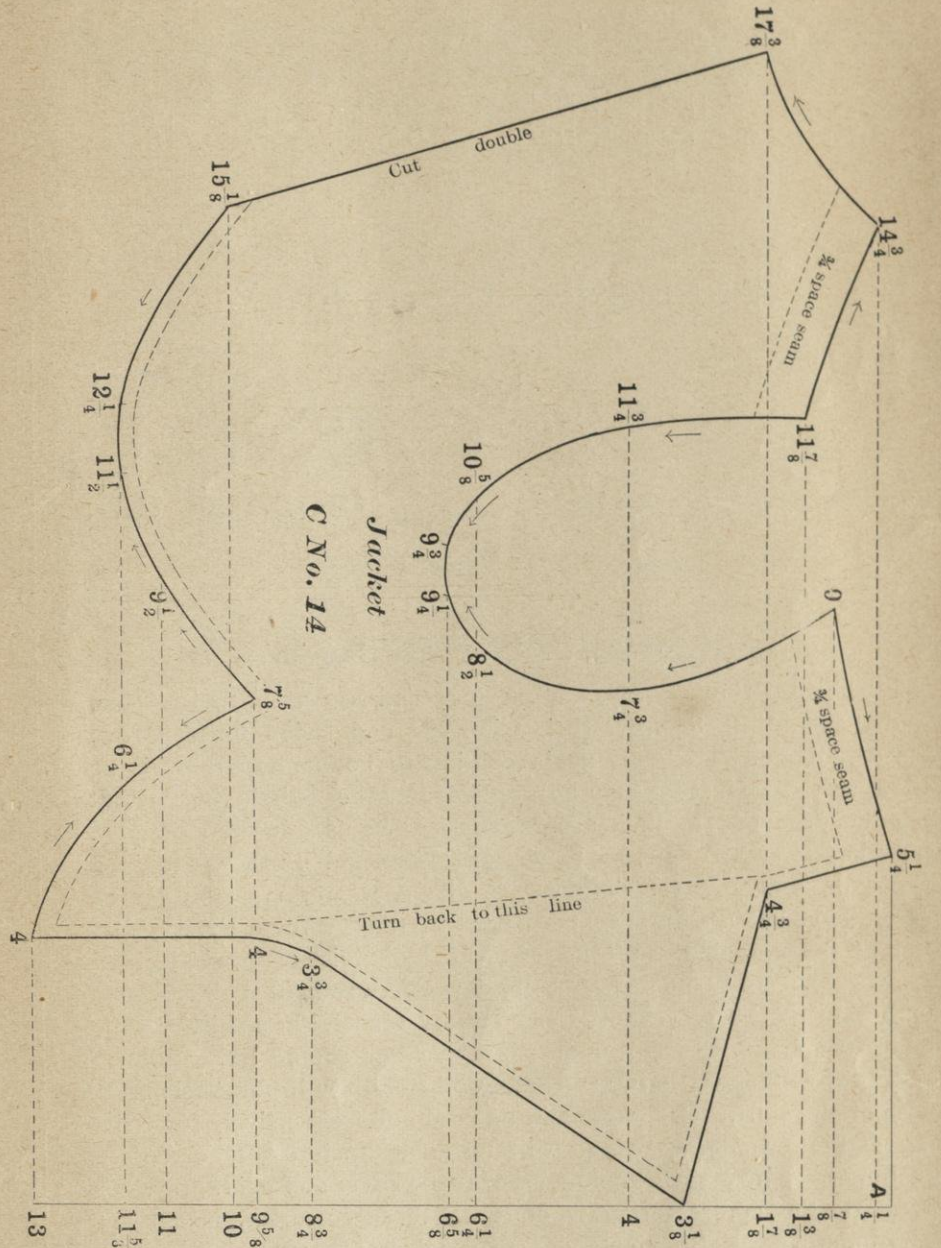


Use the scale corresponding with the bust measure to draft the entire waist and sleeves, which consists of back and front lining portions. Full back and front, and collar for waist. Jacket, collar for jacket, and two sleeve portions.

Use the scale corresponding with the bust measure to draft the skirt, and regulate the length by the tape measure. Make tight waist and adjust full waist over it, by placing neck, front, arms eye and bottom even, gather the extra fullness, at bottom and neck, and face the bottom, and arms eye. Stiffen small collar, over lay it with the silk and sew to waist. Line jacket with the silk, sew on large collar and roll reverses and collar back on dotted line. Reverses and collar must be interlined with a stiffening. Skirt may be closed either under the arm or in the back with hooks and eyes.

This dress was made of steel gray cashmere, and taffet in both plain and plaid, and trimmed in velvet ribbon, with cut steel buttons in two sizes. The plaid silk was used for the full waist, and the plain for the reverses and collar, also to face sleeves down at top below first row of shirring. The plaid silk was of old red and steel gray. The plain is old red.





THE VOICE OF FASHION.

PUBLISHED QUARTERLY

BY

W. H. GOLDSBERRY,

385 Ogden Avenue,

CHICAGO, ILL.

FASHION'S FREAKS.

The new winter fabrics are hardly so extravagant in their effects, and depend largely upon their trimming and design for elegance. Bordered goods are once again coming to notice, and there is no limit to the ways they may be applied and the artistic effects that may be produced by their use. They may be used in vests, in panel effects; as epaulets, as bands on skirts and blouses, and in a thousand pretty ways. The figure of the wearer must always be carefully considered in both the design of the dress and the application of the trimming. While skirts have diminished in width, they are very properly trimmed, and thereby seem to retain their fullness. Only tall and slender figures can appear graceful in a skirt that is much trimmed. Stout or under-sized persons should have either a very narrow foot trimming—if any at all—or have it put on lengthwise of the skirt. Cashmere will be used quite extensively for visiting and afternoon wear, and will be made up into very elaborate costumes. The favorite colors seem to be silver and pearl gray. A great deal of embroidering is done on these costumes, usually in very quiet colors. For instance, same color as the material used for the dress, or white is often used. Reveres in white silk or satin, embroidered in some contrasting color, will appear on a great many jackets, blouse waists and other fancy waists. There is a great fancy at present for blouse waists made of white. They are usually made of silk for dressy wear, and often in cashmere or anything that will make up prettily in white. They look very pretty when worn with black or colored skirts. Never before has there been such a craze for trimming. Costumes are almost entirely covered with fancy accessories and trimmings of all varieties the imagination can conceive of. There will be a preference this season for velvet for outside wraps, also for brocade silks. These handsome wraps are more suitable for the theatre and visiting, etc. There is a great fancy for braid. It is sometimes used in rows, and again in very elaborate designs. Most all of this season's skirts are made separate from the lining. The handsome cloth skirts are made over foundation skirts of taffeta. The foundation skirt may be cut shorter than the upper skirt and finished with a ruffle to get the length. These foundation skirts can be made very pretty with various ways of trimming. For evening wear skirts of tulle are made over foundation skirts of satin. A great many of the waists for this season to wear on dressy occasions are made with a separate guimpe. If the dress is made of cloth these guimps are usually made of silk or velvet and may be very profusely trimmed, or made entirely of plaits or tucks.

Jackets will be worn tight fitting this season, and very long. Collerettes are much longer this season. The dolman seems to be getting quite a hold among fashionable wraps, and there can be nothing more comfortable. Although much has been said to the contrary, the bolero will appear on some of the handsome dresses. It will be some time yet before a few of the fashions advanced will be regarded with marked favor. Draped skirts for instance—although some new and beautiful skirts have been seen considerably draped—it will be some time before they will be accepted as a settled fact. The sash will be quite a favorite accessory and will be worn in every conceivable way. Some are tied in the back, others at the left side, at the waist, while some are draped from the shoulder and tied in various knots and bows as they are carried down the left side. Tailor

made dresses are hardly so stiff in their effect. The Russian blouse and three-piece skirts are the most popular patterns employed in their design. One very handsome suit was seen in light tan cut in this way and trimmed in flat silk braid. The braid was put on in straight rows in groups, their number diminishing toward the top and put on around figure and carried entire length of both dress and blouse waist the fullness of blouse at waist line being confined with a belt that had 3 rows of the braid laid on. The belt was held in place at left side with a large fancy button. The blouse fastened diagonally across the front from right side of neck to left side of waist. One large reverse was placed along edge of fastening and turned back toward the right side, and held in place by 5 large buttons set on its outer edge. This reverse was of golden brown as were also the square tabs set in at top of collar. Standing collars was of dress material over-laid with 3 bands of braid and fastened with a button at left side. Sleeves of the small coat pattern, trimmed around with braid put on in groups.

Handsome dresses are made entirely of accordeon plating—excepting the sleeves. Even the accessories of bows, epaulets and curious draperies about the waist are accordeon plaited. Accordeon plaited blouses are indeed very handsome. Plaids and Roman stripes are very popular for waists. A novelty in many of the new silks is a cameo effect. The design stands in relief from the ground, and being several shades lighter or darker; the contrast being in shade only. Plaids in camel hair, chevots in French serge, and various narrow checks. These materials are usually used for the two-piece suits either in the blouse or coat and skirt. Quite a novelty for blouses and waists is spotted velveteen.

MILLINERY.

Draperies seem to be the desired effect in millinery. There need be no excuse for any one not getting a shape in a hat or a bonnet that is not becoming to their style, whether the hat be a large or a small toque or bonnet shape. They are simply bent and twisted to suit the face of the wearer.

Most all hats are trimmed largely on the left side. The forward tilt is no longer stylish. There seems to be quite a fancy for the two-toned effects, brims are made with the upper and under side of contrasting colors. Also plumes and tips mingle two tones. Velvet, taffeta, plush and various light and fluffy materials are shirred, plaited, twisted and draped in every way the imagination can conceive, or nimble fingers can fashion. Plumage and draperies are the favorite trimmings. The pretty bright flowers seem to have almost entirely disappeared. Some exceedingly stylish hats are of black and white, while others, equally as stylish, are entirely of black, with the exception of either rhine stone or cut steel buckles, put on very sparingly. All ornaments are chiefly confined to the left side among a mass of loops, bows or twisted trimmings, where the brim is turned up. For misses and young ladies the black hats are very pretty when brightened up with some bright colored plumage. For instance, a red bird on a black hat, or white wings on blue or other colored velvets, and the aigrettes both in black and white, is always stylish.

Furs will be more stylish than ever this season, but it is better to do without this luxury than to wear cheap ones. The muff especially is almost indispensable to the stylishly dressed woman. Some handsome blouses are made in fur, but owing to their looseness are only becoming to slender figures.

Some handsome dresses for out-door wear are made of cloth with velvet jacket or blouse, trimmed in fur bands and fur reverses and collar, and muff to match.

In underwear and hosiery there is little change, except a preference in hosiery for the bright plaids and Roman stripes. Petticoats of silk are, of course, very profusely trimmed, and instead of the gathered flounces many have accordeon plaited ruffles and a great deal of ribbon velvet of some contrasting color. Some of the handsome underwear is embroidered in some bright contrasting color.

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