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JANVIER 1884

LITH. TH. DUPOY & FILS, PARIS.

4449

# Journal des Demoiselles

Modes de Paris

Rue Drouot, 2.

Costumes & Confections de M. M<sup>rs</sup> TISSIER & BOURELY, ancienne M<sup>me</sup> CHEVREUX AUBERTOT, B<sup>d</sup> Poissonnière, 7

Modes de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier



1<sup>er</sup> Février 1884

LITH. TH. DUPOY et FILS, 22, rue des Faints Hotels, Paris

TH. DUPOY & FILS

4453

# Journal des Demoiselles

Modes de Paris, Rue Drouot, 2.

Coiffettes de bal de M<sup>lle</sup> VIDAL, 104, r. Richelieu - Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix - Machines à coudre de la M<sup>me</sup> H. VIGNERON, 70, B<sup>d</sup> Sébastopol.





1<sup>er</sup> Mars 1884

Lith. Th. DUPUY et fils, 22, r. des Petits Hôtels, Paris.

4457

## Journal des Demoiselles

Modes de Paris — Rue Drouot, 2.

Coiffures et Modes de M<sup>lle</sup> TAROT, Avenue de l'Opéra, 5. — Costumes d'enfant de M<sup>lle</sup> LANGEVIN-STUTZ, passage Delorme, 20. — Cachemire uni brodé de soie de la COMPAGNIE DES INDES, 27, r. du 4 Septembre. — Parfumerie de la M<sup>lle</sup> GUERLAIN, 15, r. de la Paix. — Machines à coudre de H. VIGNERON, 70, B<sup>ld</sup> Sébastopol.



Falconer, imp. Paris.

4463

## Journal des Demoiselles

Modes de Paris ET PETIT COURRIER DES DAMES RÉUNIS Rue Drouot, 2.  
 Coiffures de M<sup>lle</sup> VIDAL, 104, r. Richelieu. Parfumerie de la M<sup>lle</sup> GUERLAIN, 15, r. de la Paix. — Lait  
 Anthéropologique de CANDÈS, 26, B<sup>ld</sup> St Denis. — Chaussures de la M<sup>lle</sup> KAHN-POIVRET, 61, r. Montorgueil.





1<sup>er</sup> Mai 1884

Falconer, imp. Paris.

4466 bis

## Journal des Demoiselles

Modes de Paris. Rue Drouot, 2.

Confections et Costumes des Magasins de M<sup>rs</sup> TISSIER & BOURELY, ancienne M<sup>me</sup> CHEUVREUX AUBERTOT,  
 7, B<sup>is</sup> Poissonnière - Costume de petit garçon de la M<sup>me</sup> LACROIX, 62, B<sup>is</sup> Haussmann,  
 Ceinture cuirasse de M<sup>me</sup> EMMA GUELLE, 11, Avenue de l'Opéra.



Falconer, imp. Paris.

4468

## Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Drouot, 2.

Coiffures de M<sup>me</sup> BRÉANT-CASTEL, 6, r. Gluck - Chapeaux de M<sup>mes</sup> BOUCHERIE, 16, r. du Vieux Colombier,  
 Ceinture Régente & Corset Anne d'Autriche de M<sup>me</sup> de VERTUS, 12, r. Aubert - Toiles en foulard  
 de la COMPAGNIE DES INDES, 27, r. du 4 Septembre - Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.







*Falsoner imp. Paris.*

4473

# Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Drouot, 2.

Coiffures de M<sup>me</sup> TURLE, 9, r. de Clichy - Couture Régente et Corset Anne d'Autriche de M<sup>mes</sup> de VERTUS, 12, r. Auber.  
Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil - Ettoffes en foulard de la COMPAGNIE DES INDES, 27, r. du 4 Septembre.



*Falsoner imp. Paris.*

4478

# Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Coiffures de M<sup>me</sup> BRÉANT CASTEL, 6, r. Gluck - Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier - Corsets de  
M<sup>me</sup> GUELLE, 11, Avenue de l'Opéra - Eau de HOUBIGANT, 19, Faub. St. Honoré - Machines à coudre de la C<sup>ie</sup>  
Française - H. VIGNERON, 70, B. Sébastopol.





4482

Falconer, imp. Paris.

4482

# Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Corsettes de M<sup>lle</sup> VIDAL, 10, r. de Richelieu. Corset et Couture de M<sup>me</sup> EMMA GUELLE, 11, Avenue de l'Opéra. Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil. Eau d'HOUBIGANT, 19, Faub. St. Honoré. Machines à coudre de la C<sup>ie</sup> Française H. VIGNERON, 70, B. Sébastopol.



Lith. TH. DUPUY et fils 22 r. des Petits Hôtels. Paris.

Octobre 1884

4488

# Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Confections d'Automne de M<sup>lle</sup> VIDAL, 10, r. de Richelieu. Stoffes en cachemire de l'Inde de la COMPAGNIE DES INDES 21, r. du 4 Septembre. Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Toie. Chaussures de la M<sup>me</sup> KAHN POIVRET 61, r. Montorgueil.





Fabron, imp. Paris.

4491

*Novembre 1884*

Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

48, rue Vivienne

Coiffures de M<sup>lle</sup> VIDAL 107, r. Richelieu - Peinture Régente & Corset Anne d'Autriche de M<sup>me</sup> de VERTUS  
 12, r. Aubert - Jupons & Coarnures de M<sup>me</sup> BORDERAU 23, r. du Sentier - Châles Cachemire de la  
 COMPAGNIE DES INDES, 80, r. Richelieu - Parfums de la M<sup>me</sup> GUERLAIN 15, r. de la Paix.



Lith. Th. DUPUY et fils, 22, r. des Petits Hôtels, Paris.

4497

1<sup>er</sup> Décembre 1884

Journal des Demoiselles

Modes de Paris.

Rue Vivienne, 48.

Modèles de M<sup>me</sup> MERLET TAROT, 5, Avenue de l'Opéra - Costume d'Enfant de M<sup>mes</sup> TASKIN et GUIARD, 2, r. de la Michodière.  
 Chaussures de la M<sup>me</sup> WANN POIVRET 61, r. Montorgueil - Etiffes en foulard de la COMPAGNIE DES INDES, 27, r. du 4 Septembre.



British Costume for Autumn and Winter  
1884-5.



Falconer imp. Paris.

4501 bis

Janvier 1885

# Journal des Demoiselles

Modes de Paris. — Rue Vivienne, 48.

Coiffes des Magasins de LA SCABIEUSE, 10, r. de la Paix. — Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.  
 Jupes et Cournures de M<sup>me</sup> BORDEREAU, 2, r. du Sentier



Falconer imp. Paris.

4507

Février 1885

# Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48.

Coiffes de M<sup>lle</sup> THIRION, 47, B. St. Michel. Corsets cuirasse de M<sup>me</sup> EMMA GUELLE, 11, Avenue de l'Opéra.  
 Sait. Anthropologique de CANDÈS, 20, B. St. Denis. Eau d'HOUBIGANT, 19, Faub. St. Honoré.  
 Machines à coudre de la C<sup>ie</sup> Française, H. VIGNERON, 10, B. St. Sébastien.







B.C

Falconer, imp. Paris.

D. J. G. 4510

# Journal des Demoiselles

Mars 1885

Modes de Paris. — Rue Vivienne. 48.

Corolletes de *M<sup>lle</sup> THIRION*, 41, B. St. Michel. — Modes des *M<sup>mes</sup> BOUCHERIE*, 16, r. du Vieux Colombier. — Châles des *Indes* de la COMPAGNIE DES INDES, 80, r. de Richelieu. — Machines à coudre de *H. VIGNERON*, 70, B. St. Augustin. — Parfums de la *M<sup>me</sup> GUERLAIN*, 15, r. de la Paix.



Falconer, imp. Paris.

4513

Avril 1885

# Journal des Demoiselles

Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne. 48.

Corolletes de *M<sup>me</sup> BRÉANT-CASTEL*, 6, r. Gluck. — Chapeaux de *M<sup>me</sup> BOUCHERIE*, 16, r. du Vieux Colombier. — Stoffes en foulard de la COMPAGNIE DES INDES, 27, r. du 4 Septembre. — Corssets et Cournures de





Mai 1885

Fabroner imp. Paris

4519

Journal des Demoiselles

Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne, 48.  
 Costumes de Mme TURLE, 2, r. de Cléchy. Chapeaux de Mme BOUCHERIE, 16, r. du Vieux Colombier. Veloutine FAY.



Lith. Th. DUPRY et fils 22 r. des Petits Hôtels Paris

Jun 1885

4523

Modes de Paris. Journal des Demoiselles Rue Vivienne 48.

Coiffures et Modes des Magasins de LA SCABIEUSE 10, r. de la Paix. Costume d'Enfant de Mme TASKIN, 2, r. de la Michodière.  
 étoffes en foulard de la COMPAGNIE DES INDES, 27, r. du 4 Septembre. Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.  
 Machines à coudre de H VIGNERON, 70, B. Sebastopol.





*De Casimatte*

B. C.

*juillet 1885*  
Filsaer, imp. Paris

4526

Journal des Demoiselles

Modas de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

12 10 40



B. C.

*De Casimatte*

*août 1885*

Filsaer, imp. Paris

Journal des Demoiselles

Modas de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Écolottes de M<sup>me</sup> PELLETIER VIDAL. M<sup>re</sup> Duphot. Costume d'Enfant de M<sup>me</sup> TASKIN. 2<sup>r</sup>. de la Michodière.  
 Modas de M<sup>me</sup> BOUCHERIE 16<sup>r</sup>. du Vieux Colombier. Parfums de la M<sup>me</sup> GUERLAIN 15<sup>r</sup>. de la Paix.  
 Machines à coudre de la C<sup>ie</sup> Française. H. VIGNERON. 70. B<sup>oulevard</sup> de Sébastopol.





*Falconer, imp. Paris.*

4536

1<sup>er</sup> Septembre 1885  
 Modes de Paris. **Journal des Demoiselles** Rue Vivienne. 48.  
 Costumes de M<sup>me</sup> TURLE, 9, r. de Cléry. Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix. Corsets de M<sup>me</sup> EMMA GUELLE,  
 11, Avenue de l'Opéra. Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil. TEINTURERIE EUROPÉENNE, 26, B<sup>is</sup> Poissonnière.



*Falconer, imp. Paris.*

4541

*Delante 1885*  
**Journal des Demoiselles**  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne. 48.  
 Corielltes de la M<sup>me</sup> PELLETIER VIDAL, M<sup>re</sup> Duphot. Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier. Parfums de  
 la M<sup>me</sup> GUERLAIN, 15, r. de la Paix. Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil. Corsets de la M<sup>me</sup> EMMA GUELLE







4543

Novembre 1855  
**Journal des Demoiselles**  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne, 48.  
 Coiffures de M<sup>lle</sup> THIRION, 17, R. St. Michel - Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier - Châle de  
 l'Inde de la COMPAGNIE DES INDES, 80, r. de Richelieu - Jupons et Coronnures de M<sup>me</sup> BORDEREAU, 32, r. du Sentier.  
 Eau d'HOUBIGANT, 19, Faub. St. Honoré.



4548

Decembre 1855  
**Journal des Demoiselles**  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne, 48.  
 Coiffures de M<sup>me</sup> PELLETIER VIDAL, 17, r. Duphot - Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier  
 Corsets de M<sup>me</sup> EMMA GUELLE, 14, Avenue de l'Opéra - Lait Antiseptique de CANDÈS, 26, R. St. Denis.  
 Eau d'HOUBIGANT, 19, Faub. St. Honoré - Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil.

PARTIE A.



1822

RÉSERVER



1852

JOURNAL  
Imp. Th. Dupuy & Fils.

POUR L'



DES DEMOISELLES

22. R. des Petits Hôtels Paris

EMPLACEMENT



DE LA



MONTURE





1<sup>er</sup> Janvier 1886

4553

Modes de Paris. **Journal des Demoiselles** Rue Vivienne, 48.  
 Boîtes de M<sup>me</sup> TURLE, 9, r. de Clichy. Stoffes en cachemire de l'Inde de la COMPAGNIE DES INDES, 27, r. du Quatre Septembre.  
 Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier. Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil.



Febvier 1886

4555

Modes de Paris. **Journal des Demoiselles** ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne, 48.  
 Boîtes de M<sup>lle</sup> THIRION, 47, B<sup>oulevard</sup> St. Michel. Couture, Regente et Corsets. Anne di Austria de  
 la M<sup>me</sup> de VERTUS, square 49, r. Armand Carrel. L. H. Morel. 10, r. de la Harpe.



1885-1886.

Designed by  
Williamson



Salomon, imp. Paris

4567





*Designed by  
J. Williamson*

1885-1886.



1<sup>er</sup> Janvier 1886

Modes de Paris. Journal des D<sup>emoi</sup>

Coiffures de M<sup>me</sup> TURLE, 9, r. de Clichy. - Stoffes en cachemire de l'Inde de la

Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier. - Chaussures de caoutchouc.

Coiffures de M<sup>me</sup> THIRION, 47, 15, r. J. Michel. - Vêtements de soie et de drap. - Bonneterie de M<sup>me</sup> de VERTUS, 12, r. de la Harpe. - Paris. - 1886.





*Falconnier, imp. Paris*

4562

1<sup>er</sup> Mars 1886

Modes de Paris *Journal des Demoiselles* Rue Vivienne 48

Modèles de M<sup>me</sup> TURLE 9, r. de Clichy. Costume d'enfant de M<sup>me</sup> TASKIN r. de la Michodière 2.  
 Chapeaux de M<sup>me</sup> MERLET-TAROT Avenue de l'Opéra 5. Jupons et Coiffures de M<sup>me</sup> BORDEREAU 32, r. du Sentier.  
 Parfumerie de la M<sup>me</sup> GUERLAIN 15, r. de la Paix.



*De Courmoulin*

*Falconnier, imp. Paris*

4567

Avril 1886

Modes de Paris *Journal des Demoiselles*  
 ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne 48



Mai 1886

Falconer, imp. Paris

4571

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.



B C

Falconer, imp. Paris

4575

1<sup>er</sup> Juin, 1886

Modes de Paris **Journal des Demoiselles** Rue Vivienne, 48.

Coiffettes de M<sup>me</sup> PELLETIER VIDAL, 11, r. Duphot - Modes de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier.

Costume d'enfant de M<sup>me</sup> TASKIN, 2, r. de la Michodière.

Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil.



1<sup>er</sup> Juillet 1886

4579

Modes de Paris **Journal des Demoiselles** Rue Vivienne 48  
 Costumes de M<sup>lle</sup> VIDAL, r. Richelieu, 104. Modes de M<sup>me</sup> MERLET TAROT, Avenue de l'Opéra, 5.  
 Robes de bal de la M<sup>lle</sup> LECKER & GENEVOY, r. de Rohan, 3. Parfumerie de la M<sup>lle</sup> GUERLAIN, 15, r. de la Paix.  
 Chaussures de la M<sup>lle</sup> KAHN POIVRET, 61, r. Montorgueil.



1<sup>er</sup> Août 1886

4584

Modes de Paris **Journal des Demoiselles** Rue Vivienne 48.  
 Modèles de M<sup>me</sup> TURLÉ, 2, r. de Clugny - Costume d'enfant de M<sup>me</sup> TASKIN, 2, r. de la Michodière.  
 Chapeaux de M<sup>me</sup> BOUCHERIE, 16, r. du Vieux Colombier - Corset cuirasse de M<sup>me</sup> EMMA GUELLE, 11, Avenue de l'Opéra.  
 Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil.



1<sup>er</sup> Septembre 1886

*Silvener, imp. Paris*

4588

Modes de Paris. **Journal des Demoiselles** Rue Vivienne, 48.  
 Modèles de M<sup>lle</sup> THIRION, 47, Bd St. Michel. Costume d'enfant de M<sup>me</sup> LEA BERGER, 72, r. Blanche.  
 Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.



Octobre 1886

*Silvener, imp. Paris*

4593

**Journal des Demoiselles**  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne, 48.  
 Coiffettes de M<sup>me</sup> ANNA GRADOT, 59, r. de la Paix. Chaussures de M<sup>me</sup> DOUVRE, 20, r. de la Paix.



*de Casanoff*

Novembre 1886

*Falconer, imp. Paris*

4598

Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.



*de Casanoff*

Décembre 1886

*Falconer, imp. Paris*

4599

4599

Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Collettes de la. M<sup>me</sup> VIDAL. 104, rue de Richelieu. Couture Réunie et Paris. 1886.



*Salomon imp. Paris*

4606

Janvier 1887

**Journal des Demoiselles**

Modes de Paris.

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

*Publié par M. de Paris, 2, rue de la Harpe, Paris. Imprimé par M. de Paris, 2, rue de la Harpe, Paris.*



*J. Choisy*

*Salomon imp. Paris*

*B. C.*

1<sup>er</sup> Février 1887

4610

Modes de Paris. **Journal des Demoiselles** Rue Vivienne, 48.

*Coiffures de M<sup>lle</sup> THIRION, 47, B. St-Michel - Ettoffes en foulard de la COMPAGNIE DES INDES, 27, r. du 4 Septembre.*

*Corset cuirasse de M<sup>me</sup> EMMA GUELLE, 3, place du théâtre Français.*

*Parfums de la M<sup>me</sup> GUERLAIN, 1, r. de la Paix.*



Falcoer, imp. Paris

4615

Mars 1887  
*Journal des Demoiselles*  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne 48.



Falcoer, imp. Paris

4619

Avril 1887  
*Journal des Demoiselles*  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne 48.



Falconer imp Paris

4624

Mai 1887 Journal des Demoiselles

Modes de Paris ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne 48



A. Chastel

Falconer imp Paris

4627

1<sup>er</sup> Juin 1887  
 Modes de Paris. Journal des Demoiselles Rue Vivienne 48.  
 Modèles de M<sup>me</sup> TURLE, 9, r. de Choisy. Costume d'Enfant de M<sup>me</sup> LEA BERGER, 72, r. Blanche.  
 Chaussures de la M<sup>me</sup> KAHN POIVRET, 61, r. Montorgueil.  
 Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.





1<sup>er</sup> Juillet 1887

*Salomon sur Paris*

4631

Modes de Paris **Journal des Demoiselles** Rue Vivienne 48.

Coiffes et Modes de M<sup>me</sup> PELLETIER VIDAL 17, r. Dufhot - Chapeaux de M<sup>me</sup> BOUCHERIE 16, r. du Trou Colombier -  
 Etoffes en foulard de la COMPAGNIE DES INDES, 27, r. du 4 <sup>Septembre - Corsets de M<sup>me</sup> EMMA GUELLE  
 3, place du Théâtre Français - Parfums de la M<sup>me</sup> GUERLAIN 15, r. de la Paix</sup>



1<sup>er</sup> Août 1887

*Imp. Van Belcyn, Paris*

4636

Modes de Paris **Journal des Demoiselles** Rue Vivienne 48

Coiffes de M<sup>me</sup> RAYBOIS 3, r. de la Feuillade - Modes de M<sup>me</sup> BOUCHERIE 16, r. du Trou Colombier -  
 Ceinture r<sup>ue</sup> EUROPÉENNE, 26, B<sup>oulevard</sup> des Capucines - Corsets de M<sup>me</sup> EMMA GUELLE, 3, place du Théâtre Français -  
 Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix



1<sup>er</sup> Septembre 1887

IMP. VAN-GELEYN - PARIS

4640

Modes de Paris. *Journal des Demoiselles* Rue Vivienne 48.

Coiffures de M<sup>lle</sup> THIRION 13, r. St. Michel. 47 - Costume d'Enfant de M<sup>lle</sup> TASKIN, 2, r. de la Michodière

Modes de la M<sup>lle</sup> LUCY & LIGNEY 11, r. des Pyramides - Parfums de la M<sup>lle</sup> GUERLAIN 15, r. de la Paix



D<sup>lle</sup> Carrière

Sabonet imp Paris

4645

Octobre 1887

*Journal des Demoiselles*



Novembre 1887

Journal des Demoiselles

Modes de Paris. ET PETIT COURRIER DES DAMES REUNIS Rue Vivienne 48  
 Coiffures de M<sup>me</sup> TURLE, 3, r. de Clichy - Stoffs en cachemire de l'Inde de la  
 COMPAGNIE DES INDES, 27, r. du 4 Septembre - Corssets de M<sup>me</sup> EMMA GUELLE 3 place  
 du Théâtre Français - Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.  
 Chaussures de la M<sup>me</sup> PINET 44, r. de Paradis.



1<sup>er</sup> Décembre 1887

Modes de Paris. Journal des Demoiselles Rue Vivienne 48.  
 Coiffures de M<sup>me</sup> PELLETIER-VIDAL, 11, r. Dufayot - Costumes d'Enfant de M<sup>me</sup> TASKIN 2, r. de la Michodière.  
 Corssets de M<sup>me</sup> EMMA GUELLE, 3, place du Théâtre Français.  
 Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.



Falconer imp. Paris.

4659



Falconer imp. Paris.

4662

1er Fevrier 1888

Journal des Demoiselles  
 Modes de Paris. ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne.48.  
 Coiffures de M<sup>lle</sup> GRADOZ. 52, r. de Provence. Coiffures de M<sup>lle</sup> PERRIN. 14. Faub. S. Honoré  
 Corsets de M<sup>lle</sup> EMMA GUELLE. 3. place du Théâtre Français. Chaussures de la M<sup>lle</sup> PINET

Modes de Paris. Journal des Demoiselles Rue Vivienne.48.  
 Coiffures de M<sup>lle</sup> THIRION. 15. r. St. Michel. Modes de M<sup>lle</sup> BOUCHERIE. 16. r. du Vieux Colombier.  
 Corsets de M<sup>lle</sup> EMMA GUELLE. 3. Place du Théâtre Français.  
 Parfumerie de la M<sup>lle</sup> GUERLAIN. 15. r. de la Paix.



*P. Defamille*

*Falconer imp Paris*

4666

1<sup>er</sup> Mars 1888

Modes de Paris. **Journal des Demoiselles** Rue Vivienne 48.

Costumes de M<sup>me</sup> TASKIN 2. r. de la Michodière Modes de M<sup>lle</sup> LUOY & LIGNEY 17. r. des Pyramides  
 Stoffes en cachemire de l'Inde de la COMPAGNIE DES INDES. 27. r. du 4 Septembre Corssets  
 de M<sup>me</sup> EMMA GUELLE. 9. place du Theatre Francais Parfums de la M<sup>me</sup> GUERLAIN 15. r. de la Paix.



*A. Chaillet*

*Falconer imp Paris*

4669

1<sup>er</sup> Mars 1888

**Journal des Demoiselles**

Modes de Paris. ET PETIT COURRIER DES DAMES REUNIS Rue Vivienne 48.

Toilettes de M<sup>me</sup> PELLETIER-VIDAL 17. r. Dufhot Chapeaux de M<sup>me</sup> BOUCHERIE 16. r. du Vieux Colombier  
 Lait Antiseptique de CANDÈS 26. R. St Denis - Stoffes en foulard de la COMPAGNIE DES INDES



Mai 1888

Imp. Falconer Paris

4676

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Coiffures de M<sup>me</sup> PERRIN-REVERCHON 25, F. P. Honore - Clèves en Foulard de la COMPAGNIE DES INDES 27, r. du 4 Septembre.

Veloutine FAY, 9, r. de la Paix - Chaussures de la M<sup>me</sup> PINET, 11, r. de Paradis



1<sup>er</sup> Juin 1888

Paris, Falconer Imp.

N<sup>o</sup> 4679

Journal des Demoiselles

Modes de Paris

Rue Vivienne 48

Coiffures de M<sup>me</sup> PÉLLETIER-VINAI n. Drouhot 17 - Modes de M<sup>me</sup> ROUCHERIE 16, r. du Vieux Colombier, Paris



*De Carmachet*

4682

*juillet 1888*

**Journal des Demoiselles**

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48

*1 M<sup>me</sup> THIRION 47, B<sup>d</sup> Michel - Chapeaux de M<sup>me</sup> HÉLÈNE 20 rdes Pyramides - Chaussures de la M<sup>me</sup> PINET*



*Moy*

*Imp. Falconer, Paris*

4687

*D. Dortier*

*août 1888*

**Journal des Demoiselles**

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48

*Coiffures de M<sup>lle</sup> THIRION 47, B<sup>d</sup> Michel - Chapeaux de M<sup>me</sup> HÉLÈNE 20 rdes Pyramides - Chaussures de la M<sup>me</sup> PINET*



*Orsotier*

*Imp. Falconer, Paris*

*A. Maillot*

1<sup>er</sup> SEPTEMBRE 1888

4692

# Journal des Demoiselles

Modes de Paris

Rue Divienne, 48

Epillettes de M<sup>me</sup> PELLETIER-VIDAL & Duphot, 11 - Modes de M<sup>me</sup> BOUCHERIE 16, r. du Vieux Colombier - Stoffes



*B.C.*

*Imp. Falconer, Paris*

*De Cassinac*

4698

*octobre 1888*

# Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Divienne, 48

Epillettes de M<sup>me</sup> PELLETIER-VIDAL & Duphot, 11 - Modes de M<sup>me</sup> BOUCHERIE 16, r. du Vieux Colombier - Stoffes





*Assolant* 4702

*Imp. Palauze Paris*

*4702 L'Occasion*  
*Novembre 1888*  
Journal des Demoiselles

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Divienne. #8

37 Codes de Paris



*Imp. Palauze Paris*

4704

*Decembre 1888*  
Journal des Demoiselles

37 Codes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Divienne #8

*Coiffures de M<sup>me</sup> PERRIN-REVERCHON 28 P. P. Honore - Chapeau de M<sup>me</sup> HÉLÈNE 20, r. des Pyramides, 20.  
Etoffes en Cachemire de la C<sup>ie</sup> DES INDES 27, r. du 4 Septembre. Chaussures de la M<sup>me</sup> WANN 55, rue M. de la Harpe 55.*



1<sup>er</sup> Janvier 1889

Imp. Falconer, Paris

Journal des Demoiselles

Modes de Paris

E. H. M.

Rue Vivienne 48



P. D. F.

Asnaunt

4715

Imp. Falconer, Paris

Journal des Demoiselles

Fevrier / 89

Modes de P

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48



*Asnault*

Mars 89 Imp. Falcoeur, Paris

4719

Journal des Demoiselles



*Imp. Falcoeur, Paris.*

4724

*Leconte*  
Aout 1889

Journal des Demoiselles



*Chapelle*  
Imp. P. Lacomme, Paris  
4726

mai 1889

Journal des Demoiselles

ET PETIT COURRIER DES DAMES RÉUNIES



*B.G.*  
Lacomme, Imp. Paris.

1<sup>er</sup> Juin 1889

Journal des Demoiselles

4731



*F. Snaulz*

*Imp. Falcomer Paris*

4737

Journal des Demoiselles

juillet 1889



*D. Dufrenoy*

*Paris. Falcomer Imp.*

4741

Avril 1889

Journal des Demoiselles

ET PETIT COUPRIER DES DAMES RÉUNIES



Septembre 1889  
Journal

Imp. Falconer Paris

des Demoiselles



Imp. Falconer Paris

Journal des Demoiselles

Octobre 1889



Imp. Falconer, Paris.

4754

Journal des Demoiselles

Novembre 1889

Rue D'Orléans 48



Imp. Falconer, Paris.

4758

1<sup>er</sup> Decembre 1889

Journal des Demoiselles

Rue de Paris

Rue D'Orléans 48



1889-90



1889-90



1889-90





870



1889-90



1889-90



1889-90



*D. Defoinville* *E. Snaub* 4763

Imp. Falconer, Paris

Janvier 1890  
Journal des Demoiselles

ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne, 48  
 Modes de Paris  
 Coiffures de M<sup>lle</sup> THIRION, 47, B<sup>d</sup> St Michel - Chapeaux de M<sup>me</sup> NAUDIN, 15, r. du Vieux-Colombier -  
 Corsets de M<sup>me</sup> EMMA GUELLE, 3, pl<sup>ce</sup> du Ch<sup>tr</sup> Français - Chaussures de la M<sup>on</sup> KAHN, 55, r. Montorgueil.  
 Veloutine de la M<sup>on</sup> FAY, 9, r. de la Paix.



*E. Snaub* 4766 bis

Imp. Falconer, Paris

et Février 1890  
Journal des Demoiselles

Modes de Paris Rue Vivienne, 48  
 Coiffures de M<sup>lle</sup> THIRION, 47, B<sup>d</sup> St Michel - Corsets de M<sup>me</sup> EMMA GUELLE, 3, pl<sup>ce</sup> du Ch<sup>tr</sup> Français - Etroffes en  
 Foulard de la C<sup>ie</sup> DES INDES, 27, r. du 4<sup>e</sup> Septembre - Parfums de la M<sup>on</sup> GUERLAIN, 15, r. de la Paix



4770

Imp. Falconer Paris

1<sup>er</sup> Mars 1890

# Journal des Demoiselles

Modes De Paris

Rue Vivienne 48.

Coiffures de M<sup>me</sup> GRADOZ, r. de Provence, 67 — Costumes d'Enfants de M<sup>me</sup> TASKIN, 2, r. de la Michodière —  
 Modes de M<sup>elles</sup> LUCY ET LIGNEY, 17, r. des Pyramides — Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix —  
 Machines à coudre de H. VIGNERON, 70, B<sup>is</sup> Sebastopol.



4776

Imp. Falconer Paris

Avril 1890

# Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48.

Coiffures de M<sup>me</sup> TURLE, 9, r. de Vichy — Coiffure de Mariée de M<sup>me</sup> LENTHÉRIE, 254, r. St Honoré — Chapeau de M<sup>elle</sup> HÉLÈNE, 20, r. des Pyramides — Corsets de M<sup>me</sup> EMMA GUELLE, 3, pl. du Théâtre Français — Lait Antihyphorique de CANDÈS, 26 B<sup>is</sup> Denis — Parfums de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix.



Asnault

47

Imp. Falconer, Paris

Mai 1890

Journal des Demoiselles

Modes de Paris ET PETIT COURRIER DES DAMES REUNIS Rue Vivienne 48.  
 Coiffures de M<sup>lle</sup> THIRION, B. St Michel, 47 - Chapeau de M<sup>me</sup> NAUDIN, 16, r. du Vieux Colombier  
 Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix - Etoffes en soulard de la C<sup>ie</sup> DES INDES, 27, r. du 4 Septembre  
 Chaussures de la M<sup>me</sup> KAHN, 55, r. Montorgueil.



Imp. Falconer, Paris

47

Asnault

4784

Juin 1890.

Journal des Demoiselles

Modes de Paris Rue Vivienne 48  
 Coiffures de M<sup>me</sup> GRABOZ, 67, r. de Provence - Modes de M<sup>me</sup> NAUDIN, 16, r. du Vieux Colombier.  
 Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix - Corsets de M<sup>me</sup> EMMA GUELLE, 3, pl. du Chevre Franq.  
 Chaussures de la M<sup>me</sup> KAHN, 55, r. Montorgueil.



4786

*Journal des Demoiselles*

Modes de Paris ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne 48

*Coiffes de M<sup>me</sup> TURLE, 2, r. de Cléry - Chapeau de M<sup>me</sup> NAUDIN, 16, r. du Vieux-Colombier -  
 Stoffes en Toulard, de la C<sup>ie</sup> DES INDES, 27, r. du 4 Septembre - Corset de M<sup>me</sup> EMMA GUELLE 3 place du  
 Théâtre Français - Chaussures de M<sup>me</sup> KAHN, 55, r. Montorgueil.*



4790

*Journal des Demoiselles*

Modes de Paris ET PETIT COURRIER DES DAMES RÉUNIS Rue Vivienne 48.

*Coiffes de M<sup>me</sup> PELLETIER-VIDAL, 17, r. Duphot - Chapeau de M<sup>lle</sup> HÉLÈNE, 20, rue des  
 Pyramides - Parfumerie de la M<sup>me</sup> GUERLAIN, 15, r. de la Paix - Chaussures de la M<sup>me</sup> KAHN  
 55, r. Montorgueil.*



B. C.  
Imp. Falconer, Paris

4797

1<sup>er</sup> Septembre, 1890

# Journal des Demoiselles

Modes de Paris

Rue Vivienne. 48.

Coiffes de M<sup>lle</sup> THIRION B<sup>is</sup> St Michel. 47 Corsets de M<sup>me</sup> EMMA GUELLE. 3. pl. du Théâtre Français  
 Chapeau de M<sup>me</sup> NAUDIN. 21. r. de Sévres Parfumerie de la M<sup>me</sup> GUERLAIN. 15. r. de la Paix Foulard  
 de la C<sup>ie</sup> DES INDES. 27. r. du 4 Septembre Chaussures de la M<sup>me</sup> KAHN. 55. r. Montorgueil.



B. C.

Imp. Falconer, Paris

4802

Octobre 1890

# Journal des Demoiselles

Modes de Paris

ET FETIT COURRIER DES DAMES REUNIS.

Rue Vivienne. 48.

Coiffes de M<sup>me</sup> GRADOZ rue de Provence. 67 — Chapeaux de M<sup>lle</sup> HELENA. 20. r. des Pyramides —  
 Corsets de M<sup>me</sup> EMMA GUELLE. 3. pl. du Théâtre Français Parfums de la M<sup>me</sup> GUERLAIN. 15. r. de la Paix —  
 Chaussures de la M<sup>me</sup> KAHN. 55. r. Montorgueil.



Paris Falconer Imp.

4606

Novembre 1890

Journal des Demoiselles

Modès de Paris ET PETIT COURRIER DES DAMES RÉUNIS. Rue Vivienne. 48.  
 Coilettes de M<sup>me</sup> PELLETIER-VIDAL. 17. r. Duphot - Chapeaux de M<sup>lle</sup> HÉLÈNA. 20. r. des Pyramides -  
 VELOUTINE FAY. 9. r. de la Paix - Stoffes en Cachemire de la COMP<sup>ie</sup> DES INDES. 27. r. du 4 Septembre -  
 Corssets de M<sup>me</sup> EMMA GUELLE. 3. pl<sup>ce</sup> du Théâtre Français -



Imp. Falconer Paris

4811

Decembre 1890

Journal des Demoiselles

Modès de Paris ET PETIT COURRIER DES DAMES RÉUNIS. Rue Vivienne. 48.  
 Coilettes de M<sup>me</sup> TURLE. 9. r. de Clichy - Corssets de M<sup>me</sup> EMMA GUELLE. 3. pl<sup>ce</sup> du Théâtre Français - Stoffes  
 en cachemire de la C<sup>ie</sup> DES INDES 27. r. du 4 Septembre - Parfumerie de la M<sup>on</sup> GUERLAIN. 15. r. de la  
 Paix - Chaussures de la M<sup>on</sup> KAHN. 55. r. Montorgueil - TEINTURERIE EUROPÉENNE. 26. B<sup>is</sup> Poissonnière.



Imp. Falconer, Paris

4815

Janvier 1891

Journal des Demoiselles

Modes de Paris.

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne. 48.



Imp. Falconer, Paris

4819

1<sup>er</sup> Février. 1891.

Journal des Demoiselles

Modes de Paris

Rue Vivienne 48.

Coiffettes de M<sup>me</sup> PELLETIER-VIDAL 19 r. de la Paix - Costume d'Enfant de M<sup>me</sup> TASKIN 2 r. de la





avril 1891  
**Journal des Demoiselles**  
 ET PETIT COURRIER DES DAMES RÉUNIS

Modes de Paris

Rue Vivienne 48

4825



Mars  
 1891

**Journal des Demoiselles**

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS.

Rue Vivienne 48

Coiffures de M<sup>me</sup> GRADOZ. 67 r. de Provence - Corssets de M<sup>me</sup> EMMA GUELLE 3. pl. du Théâtre Français - Lingerie

4821



4832

Falconer Imp.

Mai 1891. Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS.

Rue Vivienne 48.

L. H. L. MORAND, éditeur, 1, rue de la Harpe, Paris. Estelles en Anjou de la C. DES INDES, le 4 Septembre



A. Chadlet

F. H. H. H.

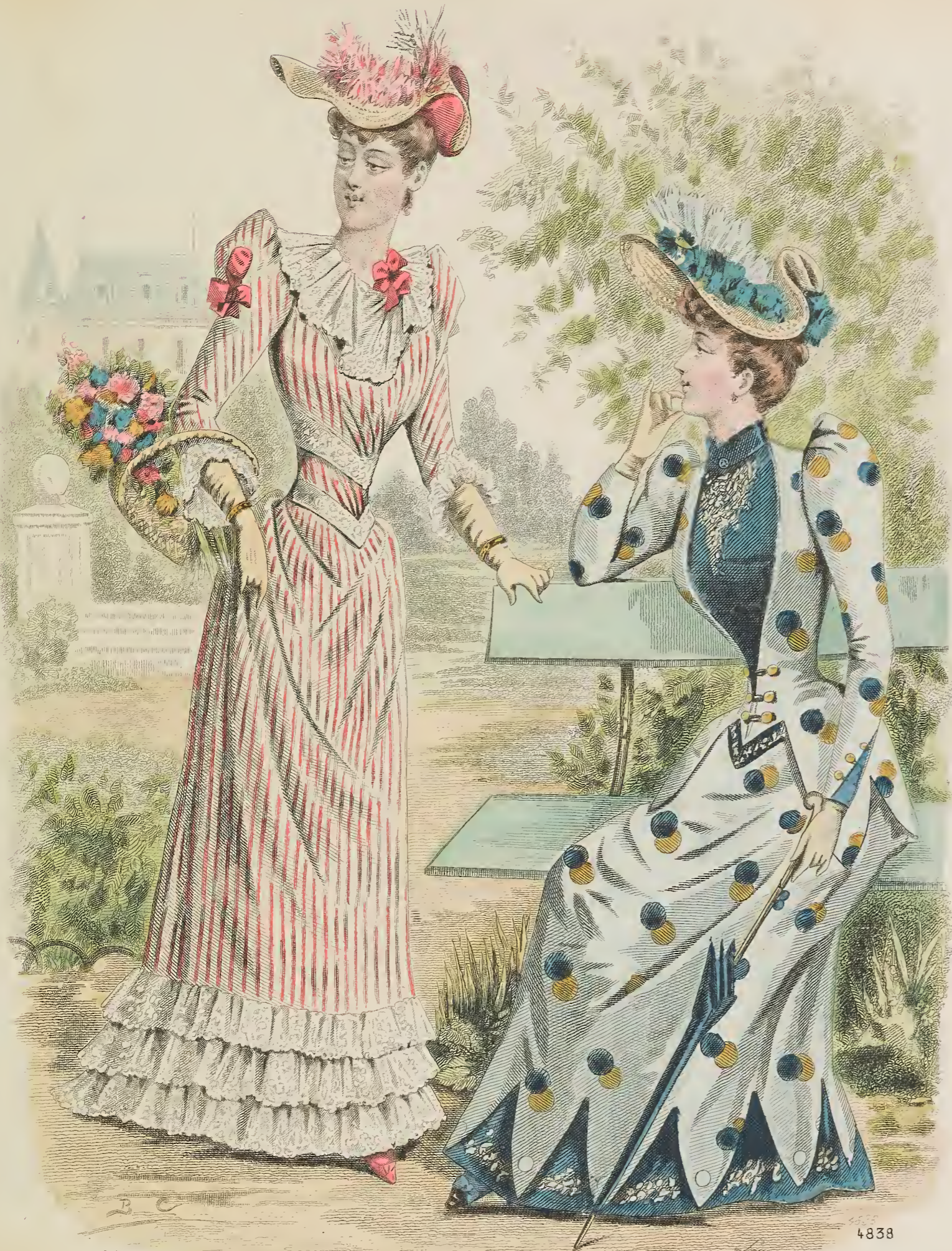
1<sup>er</sup> Juin 1891

Imp. Falconer Paris

4836

Modes de Paris Journal des Demoiselles

Rue Vivienne 48



4838

Imp. Falconer.

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48.

Paris, le 15 Juin 1891



4845

Imp. Falconer.

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES REUNIS.

Rue Vivienne 48.

Paris, le 15 Juin 1891



4847

B.C.

Falsoner Imp. Paris

Septembre 1891

# Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.

Coiffures dessinées de M<sup>me</sup> GRADOT 6829 de Bonnesse. Chapellerie de M<sup>me</sup> RABIT 6829 de Châteaudun.



4852

Octobre  
1891

Imp. Falconer Paris

# Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48.

Coiffures de fillettes de M<sup>me</sup> DELESABLÉE, 16, Passage des Princes; Costumes de garçons de M<sup>r</sup> LACROIX, B<sup>is</sup> Haussmann, 69.

Parfumerie de la M<sup>me</sup> GUERLAIN, 15, rue de la Paix; Chaussures de la M<sup>me</sup> KAHN, 55, rue Montorgueil.

*Septembre 1891*

# Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne. 48.

*Travailles d'inspiration de M<sup>lle</sup> GRANDOT 644 de Provence. Chaque semaine de M<sup>lle</sup> BARIT 964 de La Chateau d'...*



1<sup>er</sup> Novembre 1891.

Journal des Amoiselles

Imp. Falconer

Modes de Paris

Rue Vivienne. 48

Coiffes confections et Modes de M<sup>l</sup>e THIRION. 47 B<sup>d</sup> St Michel - Costumes d'Enfants de M<sup>l</sup>e TASKIN. 2. r. de la Michodiere - Centurerie EUROPEENNE. 26 B<sup>d</sup> Poissonniere - Tissus nouveaux de la M<sup>l</sup>e ROULLIER FRERES 27. r. du 4 Septembre - Parfums de la M<sup>l</sup>e GUERLAIN. 15. r. de la Paix - Chaussures de la M<sup>l</sup>e KAHN 55 r. Montorgueil - Corsets de M<sup>l</sup>e EMMA GUELLE. 3. pl<sup>ce</sup> du Theatre Francais.

Extrait de l'expédition de M<sup>rs</sup> GRAND 6<sup>es</sup> de Provence Chateau de M<sup>rs</sup> BARIT 02<sup>es</sup> de Chateau d'...





BC

Falconer

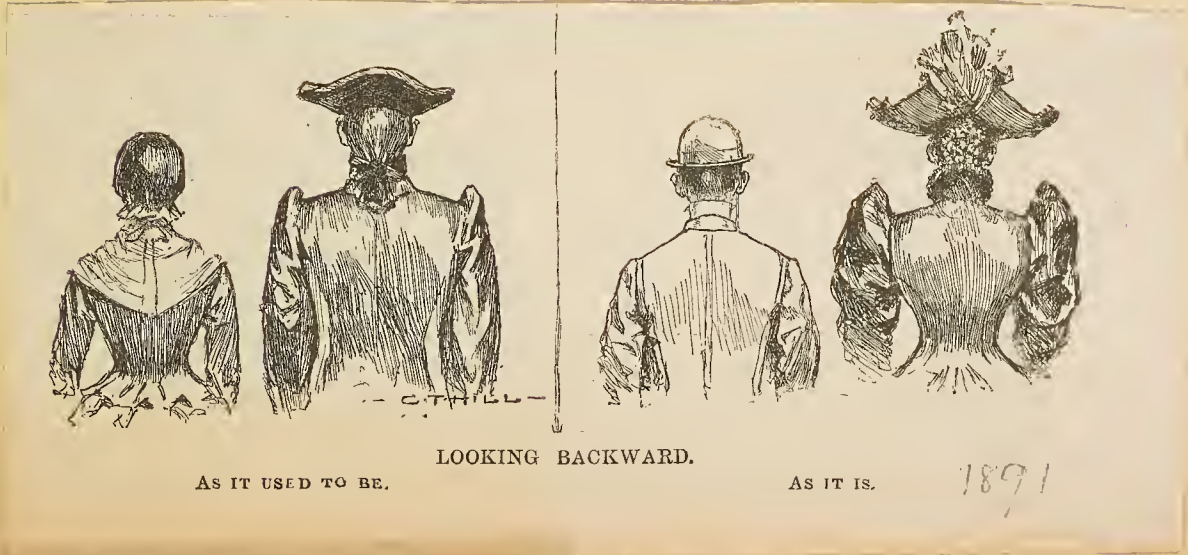
PORTIER

4862

1<sup>er</sup> Décembre 1891.

# Journal des Demoiselles

Modes de Paris Rue Visconti 48  
 Corsettes de M<sup>me</sup> PELLETIER-VIDAL, r. de la Paix 19. Costumes d'Enfants de M<sup>me</sup> TASKIN.  
 r. de la Michodière 2. Ch. L. M<sup>lle</sup> HUCY TUNNEY & Co. Les Bonnetiers, Corsets



AS IT USED TO BE. LOOKING BACKWARD.

AS IT IS. 1891



PORTIER  
 1<sup>er</sup> Janvier 1892  
 Imp. Falconer Paris  
 Asnault  
 N° 4866

Journal des Demoiselles

Modes de Paris  
 Coillettes de M<sup>me</sup> GRADOZ, 67, Rue de Provence - Chapeau de M<sup>me</sup>  
 RABIT, 26, Rue de Chateaudun - Tissus nouveaux de la M<sup>me</sup> ROULLIER FRÈRES, Rue Vivienne 48.



Imp. Falconer Paris  
 Février 1892  
 4869

Journal des Demoiselles

Modes de Paris  
 ET PETIT COURRIER DES DAMES REUNIS  
 Rue Vivienne 48.



Imp. Falconer Paris

Mars  
1892  
Modes de Paris  
Coiffures de M<sup>lle</sup> PELLETIER-VIDAL. 19. r. de la Paix

# Journal des Demoiselles

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48.

Chapeaux de M<sup>lle</sup> RABIT 26. r. de Chateaudun.

4876



Imp. Falconer Paris

Avril  
1892  
Modes de Paris

# Journal des Demoiselles

ET. PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48

4880



*P. Demerville*  
 Mai  
 1892

Imp. Falconer, Paris

# Journal des Demoiselles

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48

4885



Falconer Imp

N° 6890

juin  
 1892

# Journal des Demoiselles

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48

Modes de Paris

Coiffures de M<sup>me</sup> GRADOZ, 67, Rue de Provence. Corsets de M<sup>me</sup> EMMA GUELLE,

3, Place du Châtea Français. Stoffes nouvelles de la M<sup>me</sup> ROUILLIER, 27, Rue du 4 Septembre.



1<sup>er</sup> Juillet 1892

Imp. Falcoeur Paris

N<sup>o</sup> 4892

# Journal des Demoiselles

Modes de Paris

Rue Vivienne 48.

Coiffures de M<sup>me</sup> PELLETIER VIDAL, 19, Rue de la Paix. Chapeaux de M<sup>me</sup> RABIT, 26, Rue Châteaudun.  
 Etoffes de la M<sup>me</sup> ROULLIER, 27, Rue du 4 Septembre. Corsets de M<sup>me</sup> EMMA GUELLE, 3, Place du



888

à reb  
1092

4893

# Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48.

Coiffures de M<sup>me</sup> PELLETIER VIDAL, 19, r. de la Paix - Coiffures de la M<sup>me</sup> VIRGILE, 14, r. du Hanovre



1<sup>er</sup> Septembre 1892.

Imp. Falconer Paris

4907

Journal des Demoiselles

Modes de Paris

Rue Vivienne. 48.

Les lettres des M<sup>mes</sup> BRADOT 67. Rue des Prouesses Corsets des M<sup>mes</sup> FMA GUELLE



4906

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne. 48.



N° 4907

Imp. Falcoeur Paris

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48



4815

Journal des Demoiselles  
1892

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne 48

Coiffures de M<sup>me</sup> THIRIE 9 n. de Cligny. Corsets de M<sup>me</sup> EMMA GUELLE 3 n. du Théâtre Français



4820

January 1893

Journal des Demoiselles

Modes de Paris ET PETIT COURRIER DES DAMES REUNIS Rue Vivienne.48.  
 Coiffures de M<sup>me</sup> GALLARDI. 4 B<sup>is</sup> Malesherbes. Corssets de M<sup>me</sup> EMMA GUELLE 3. pl<sup>ce</sup> du Théâtre Français



4924

Février 1893

Journal des Demoiselles

Modes de Paris ET PETIT COURRIER DES DAMES REUNIS Rue Vivienne.48.  
 Coiffures de M<sup>me</sup> GALLARDI. 4 B<sup>is</sup> Malesherbes. Corssets de M<sup>me</sup> EMMA GUELLE 3. pl<sup>ce</sup> du Théâtre Français





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*Florence*: WHY DON'T THEY TRY OUR TAILORS. DEUTSCH & CO. CANNOT BE EXCELLED FOR STYLE, FIT AND FINISH, AT LOW PRICES, IN NEW YORK.

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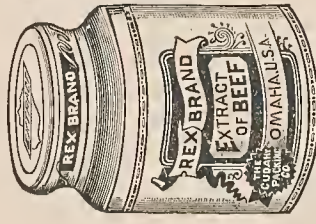
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Journal des Demoiselles

4928

Modes De Paris

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Rue Vivienne. 48.



Falconer Paris

Journal des Demoiselles

4932

Modes De Paris.

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48.

Coiffures de M<sup>me</sup> TURLE. 9. r. de Clichy - Etolfes de la M<sup>me</sup> ROULLIER. r. du 4 Septembre. 27. Corsets



Lacourrière 4937

Mai 1893

Journal des Demoiselles

Modos de Paris

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48

Coiffures de M<sup>me</sup> GALARDI. 4. B<sup>te</sup> Malesherbes. Etoffes nouvelles de la M<sup>me</sup> ROULLIER 27. r. du 4



Falconer Imp

juin 1893

Modos de Paris

Journal des Demoiselles

ET PETIT COURRIER DES DAMES REUNIS

Rue Vivienne 48

4941



S. D. J. 4245.

B.C. 4845



S. D. J. 4245.

B.C. 4848

Journal des Demoiselles  
 Modes de Paris ET PETIT COURRIER DES DAMES REUNIS Rue Vivienne 48.  
 Corolletes de M<sup>lle</sup> GALLARDI 4, B<sup>is</sup> Malherbes. Corsets de M<sup>lle</sup> EMMA GUELLE, 3, pl<sup>ce</sup> du Théâtre Français

1<sup>er</sup> Août 1893  
 Journal des Demoiselles  
 Modes de Paris Rue Vivienne 48.



17 Septembre 1893

Imp. Falconer

N° 4953

Modcs de Paris **Journal des Demoiselles** Rue Vivienne 48.

Coiffures et Modes de M<sup>lle</sup> THIRION, 47, R<sup>d</sup> St Michel. Corsels de M<sup>me</sup>

MODES de PARIS

Année 1831

N° 844



Petit Courrier des Dames  
Boulevard des Halles N° 2 près le 2<sup>e</sup> de l'Opéra.  
Rue de la Harpe N° 10 en face de M<sup>re</sup> BERNARDEL R. St Denis 368



D. Defosse 4956

1893

**Journal des Demoiselles**

Modcs de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne, 48.



N°4962

Insp Falconer Paris

1<sup>er</sup> Novembre 1893

Modes de Paris

Journal des Demoiselles

Rue Vivienne. 48.

Coiffures et Modes de M<sup>lle</sup> THIRION, B<sup>d</sup> St Michel. 47 - Costumes d'enfants de M<sup>me</sup> TASKIN, 2, Rue Menars - Corsets de M<sup>me</sup> EMMA GUELLE, 3, Place du Théâtre  
 Français - Stoffes nouvelles de la M<sup>me</sup> ROULLIER FRÈRES, 27, Rue du 4 Septembre - Parfum de la M<sup>me</sup> GUERLAIN, 15, Rue de la Paix - TEINTURERIE EUROPEENNE, 26, Boulevard Poissonniere.

Indes d'elles P

Jeauillee fees







1<sup>er</sup> Décembre, 1893

Imp. Falconer Paris

N° 4966.

# Journal des Demoiselles

Modes de Paris

Rue Vivienne, 48.

Coiffures de M<sup>me</sup> GRADOZ, -67, Rue de Provence. Corsage de M<sup>me</sup> EMMA GUELLE, 3, Place du Théâtre Français. Stoffes nouvelles de la M<sup>me</sup> ROULLIER FRÈRES, 9, Rue de la Harpe.



1<sup>er</sup> Janvier 1894

Imp. Falconer Paris

N° 4971

Journal des Demoiselles

Modes de Paris

Rue Vivienne 48

Les... M... 10 P... 11 P... P...



1<sup>er</sup> Février 1894.

Imp. Falconer Paris

N° 4975

Journal des Demoiselles

Modes de Paris

Rue Vivienne 48.

Coilettes de M<sup>me</sup> GRADOZ, 67, Rue de Provence Corsets de  
M<sup>me</sup> EMMA GUELLE 3, Place du Théâtre Français. Etalles nouvelles de la Mode



4980

*Laure*  
Mars  
1894

# Journal des Demoiselles

Modès de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Vivienne. 48.

Coiffures de M<sup>me</sup> TURLE 9. r. de Clichy - Stoffes de la M<sup>me</sup> ROULLIER 27. r. du 4 Septembre - Corsets de M<sup>me</sup> EMMA GUELLE 3. pl. du Théâtre Français - Veloutine FAY 9. r. de la Paix.



Héris.

4985

*Avril 1894*

# Journal des Demoiselles

Modès de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

Rue Drouot. 14

Coiffures de M<sup>me</sup> TURLE 9. r. de Clichy - Corsets de M<sup>me</sup> EMMA GUELLE 3. pl. du Théâtre Français  
Parfums de la M<sup>me</sup> GUERLAIN 15. r. de la Paix - Eventail de la M<sup>me</sup> REES 9. B. des Capucines



4389

Mai 1894 Journal des Demoiselles



4991

Imp. Falconer, Paris  
juin 1894 Journal des Demoiselles  
Modes de Paris ET PETIT COURRIER DES DAMES REUNIS Rue Drouot 14



Imp. Falconer Paris

4998

Journal des Demoiselles  
 ET PETIT COURRIER DES DAMES REUNIS  
 Rue Drouot, 14  
 Juillet, 1894.  
 Modes de Paris  
 PETIT COURRIER DES DAMES REUNIS  
 FAY



Lacourruy  
 Drouot

Paris. Falconer. Imp.

5000

1894 Journal des Demoiselles  
 Modes de Paris ET PETIT COURRIER DES DAMES REUNIS 14. Rue Drouot  
 Etoiles de M<sup>me</sup> GRADOT 67, r. de Provence - Corsets de M<sup>me</sup> EMMA GUELLE 3, place du Ch. Français  
 - Etoffes de la M<sup>me</sup> ROUQUIER F<sup>mes</sup> 27, r. de la Fontaine - P. 11 M<sup>me</sup> QUERON 11



1<sup>er</sup> Septembre 1894

Imp. FALCONER. PARIS

N<sup>o</sup> 5005

Journal des Demoiselles

Modes de Paris

14, Rue Drouot

Coiffures de M<sup>me</sup> GRADOZ, Rue de Provence, 67. Corsets de M<sup>me</sup> EMMA GUELLE



5008

5008

Octobre  
1894

Falconer. Imp

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES REUNIS

Rue Drouot, 14



N° 5014

Imp. FALCONER - PARIS

1<sup>er</sup> Novembre 1894

Journal des Demoiselles

Modes de Paris

14, Rue Drouot

Coquettes et Modes de M<sup>lle</sup> THIRION, B<sup>d</sup> St. Michel, 47 - Costumes d'enfants de M<sup>me</sup> TASKIN, - 2, Rue Menars - Corsets de M<sup>me</sup> EMMA GUELLE, 3, Place du Théâtre Français - Etiffes nouvelles de la M<sup>on</sup> ROULLIER FRÈRES, 27, Rue du 4 Septembre - Parfum de la M<sup>on</sup> GUERLAIN, 15, Rue de la Paix - TEINTURERIE EUROPEENNE, 26; Boulevard Poissonnière







5017

1874  
Journal des Demoiselles

Modas de Paris ET PETIT COURRIER DES DAMES REUNIS Rue Drouot, 14  
Folletas de M<sup>me</sup> TURIE 9, n. de Coligny Corsets de M<sup>me</sup> EMMAGUELLE 3, n. du théâtre Français - Etoffes de la M<sup>me</sup>



5024

Journal des Demoiselles



N° 5.027

1<sup>er</sup> Février 1895

Mode de Paris Journal des Demoiselles 14, Rue Drouot



5032

Imp. Falconer, Paris.

5032

Mars 1895

Journal des Demoiselles

14. Rue Arrouet.

Modes de Paris.

ET PETIT GOURRIER DES DAMES RÉUNIS.



B.C.

5034

Imp. Falconer, Paris.

5034

Mars 1895

Journal des Demoiselles

14. Rue Arrouet.

ET PETIT GOURRIER DES DAMES RÉUNIS.



Imp. Falconer Paris

N° 5042

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P. Defauvels

5045

Journal des Demoiselles



N° 5047.

Imp. Falconer, Paris.

juillet 1895

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14 Rue Douai



5054

Imp. Falconer, Paris

août 1895 Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14 Rue Douai



*Enau/R*

1<sup>er</sup> Septembre 1895

Modes de Paris

Imp. Falconer, Paris.

N<sup>o</sup> 5058

Journal des Demoiselles

14, Rue Drouot



B.C.

Defoinville Imp. Falconer, Paris

Journal des Demoiselles



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1895 — 1896.

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Novembre 1895

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ET PETIT COURRIER DES DAMES RÉUNIS

14 Rue Drouot



N° 5075

917

Journal des Demoiselles

ET PETIT COURRIER DES DAMES RÉUNIS



1<sup>er</sup> Janvier 1896

N° 5075

Imp. Falconer, Paris.

Journal des Demoiselles

Modes de Paris.

14. Rue Douai



Imp. Falconer, Paris.

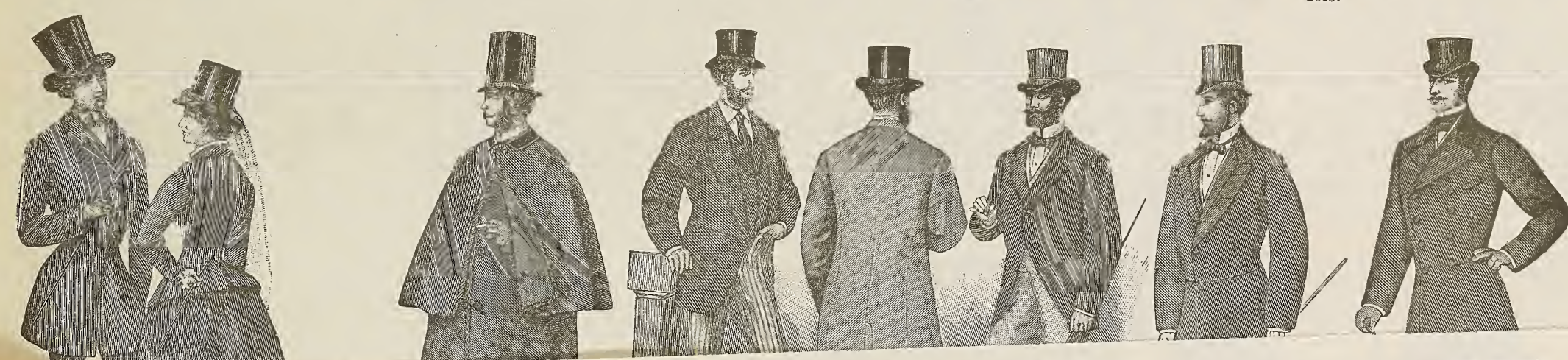
Février 1896

Journal des Demoiselles

ET PETIT COURRIER DES DAMES RÉUNIS.

508

Many cases have come to this court in which patents have been sought to be set aside, and the rules governing such suits have been frequently considered. Such decisions will naturally throw light upon the question here presented, though before advertising patents for land and patents for inventions. While the same term is used in the patentee's rights, yet although each vests in the patentee certain rights, they are not in all things alike. The patent for land is a conveyance to an individual of that which is the ab-  
 \* For the copy of this important decision we are indebted to Mr. Justice Brewer.—Eds.



flowers or bows. About 1820 a cylindrical crown and broad brim were substituted for the so-called calash shape. From 1820 to 1825 enormously high hats were worn, the crowns of which were shaped almost like a cork that is much wider at the top than the bottom, while the brim was of greater or less width and was sometimes bent down and sometimes turned up; the material was generally long-haired beaver and the band was rather broad. The silk hat dates from the beginning of the century and was patented in 1803 by its inventor, an Englishman, but for the conveyance, the government could not have a patent issued in the courts of law, for the grants, and other solemn evidences of title emanating from the government of the United States limited to short distances. Afterward Mr. Berliner discovered, we will say, that the undulatory current necessary to transmit speech can be produced by means of another form of transmitter—one operating by variation of pressure between its electrodes at their point of contact. But as the only function of the instrument was to produce an undulatory current, and as the use of that current, however produced, was covered by Mr. Bell's invention, it follows that the instrument was subject to two independent monopolies. "Later we will say Mr. Edison discovered that the use of carbon as the material for the construction of the



Journal des Demoiselles  
 ET PETIT COURRIER DES DAMES RÉUNIS  
 14 Rue Drouot  
 02 67, r. de Provence—Corsets de M<sup>me</sup> EMMA GUELLE, 3, place du Théâtre Français—Etouffes de la M<sup>me</sup>...

Avril 1896



THE CENTENNIAL JUBILEE OF THE HIGH HAT.

In these times, when we hear so much of jubilees, it is impossible to pass over the hundredth anniversary of the high hat—that indispensable article of men's wearing apparel—in silence; for if it is awarded no fete with ringing of bells and music, it deserves, at least, to have its history related. It seems to be remarkably tenacious of life and, in spite of having been condemned many times by its wearers as uncomfortable and inconvenient, of having been ridiculed and abused—we recall,

positively to be the day on which it first appeared, and therefore, in a certain sense, its birthday; for on that day a London hatmaker, who wished to bring his work before the public, first showed himself on the street in a high hat, and thereby caused such a crowd to gather that he was justly punished for creating a public disturbance. In Paris, however, they celebrated the centennial of the high hat last year, claiming that it was first seen there in the autumn of 1796, when it was worn by the fashion setting "Incroyables;" and a picture painted by Charles Vernet, called "An Incroyable of 1796," in which one of these rulers of fashion is repre-

in the first year, however, and the crown became smaller and was encircled by a rather wide band held by a buckle. In 1802 both the crown and brim were broadened; in 1803 the latter was bent upward; while in 1804, when the declaration of independence in Haiti attracted attention to America, the American hat with broad brim turned up at the sides and bent in at the front became the fashion. Later the soft beaver hat was much worn; it had a high crown and the brim was bent up slightly at the sides and down in front. In 1810 the high hat bore a strong resemblance to the military hat, the brim was bent down to form a visor—



THE CENTENNIAL JUBILEE OF THE HIGH HAT.

for example, the derisive terms stovepipe, chimney pot, plug, tile, etc.—it still reigns supreme and its use becomes more and more universal. Even its worst traducers cannot dispense with it, for in England, France, Italy, Belgium, Spain, and in most other countries, especially where the Roman element prevails, everyone who wishes to be considered a reputable man must wear the high hat. At present it does not usually constitute a part of the everyday costume, but is indispensable for special occasions, such as calls, weddings, funerals, receptions, etc. Opinions as to the time of the introduction of the high hat vary. In England, January 17, 1797, is said

as proudly wearing the new high hat, seems to prove this statement. Both of these theories as to the origin of the high hat are probably correct, for if it appeared in Paris in the fall of 1796, several months might easily have passed before it made its way to London. The real inventor of the high hat is not known; no newspaper nor chronicle mentions him, but he must have been a man gifted with a bold imagination, for the original form of the hat was very peculiar. The crown was high and broader at the top than at the bottom, while the sides of the broad brim were turned up so that they resembled the wings of a bird that is learning to fly. This brim disappeared almost entirely

an evidence of the military spirit which affected everything in Napoleon's time. The crown of the hat did not long remain so large and the brim arched more and more at the sides, but was bent down at the front and back; then it rose again gradually and became narrower until 1815, when it had almost entirely disappeared and the high hat resembled a Cossack cap. During the First Empire the high hat had the honor of being worn by the fair sex, as a part of both the riding and the promenade costume. In the former case it was very simple, without any trimming, and was provided with a band that passed under the chin; but for elegant toilets it was provided with a bunch of feathers,

flowers or bows. About 1820 a cylindrical crown and broad brim were substituted for the so-called calash shape. From 1820 to 1823 enormously high hats were worn, the crowns of which were shaped almost like a cork that is much wider at the top than the bottom, while the brim was of greater or less width and was sometimes bent down and sometimes turned up; the material was generally long-haired beaver and the band was rather broad.

The silk hat dates from the beginning of the century and was patented in 1803 by its inventor, an Englishman named John Wilcox, who lived in Bordeaux; but the material used at that time was more like long napped plush. For a long time the invention met with little approbation, but finally, in the early twenties, was accepted by the fashionable world. It was much the same with the crush hat, which was first manufactured in England in 1824, but not until ten years later was this ingenious invention perfected by the Parisian hatmaker, Gibus. After the revolution of July the high hat had the form of a straight tube with broad, curved brim; then it changed and the crown was made smaller and cone shaped at the top, the brim being very narrow, as shown in the figure dated 1836. About 1840 the gray felt hat with broad, slightly curved brim was considered the non plus ultra of fashion, but the black hats held their own and were even worn as part of the hunting costume, for which purpose, however, they were made of palm fiber, like the Panama hats. The broad, slightly curved brim was retained until 1848; in the fifties it was gracefully turned up at the sides. In 1864 a hat with an enormously high crown, small at the top and a very narrow band, was fashionable. In 1878 the shape of the hat was graceful for the first time, the crown being lower and the brim, which was of medium width, slightly curved. In 1878 the crown was made higher, only to return again to the more moderate shape of 1870. From 1891 to 1895 the crown of the hat became lower and lower, but in 1896 the height began to increase and the narrow brim was curved gracefully at the sides.

On the whole we must acknowledge that the high hat has gained in lightness, elegance and becomingness, and can no longer be compared with the monster of 1796 nor the awkward beaver hat of our fathers. The gray high hat that was formerly considered a necessity for an English lord has become extinct. Only the shining silk hat still reigns supreme. It is still worn by ladies when riding. For the last fifty years it has had to compete with the low broad brimmed felt hat in its many forms, but has triumphed over its rivals; in fact, it might be said to have grown in favor lately, and to judge by present appearances, it will not lose its supremacy in the next hundred years. A celebrated French author says, "The world may perish, but the high hat never!"—*Illustrirte Zeitung*.

#### THE BERLINER TRANSMITTER PATENT.\*

Full text of the decision of the Supreme Court of the United States in the matter of the United States, Appellant, v. The American Bell Telephone Company and Emile Berliner: Appeal from the United States Circuit Court of Appeals for the First Circuit. No. 344. October term, 1896. [May 10, 1897.]

On February 1, 1893, the United States filed in the Circuit Court of the United States in and for the District of Massachusetts a bill in equity against the American Bell Telephone Company and Emile Berliner, praying a decree to set aside and cancel patent No. 463,569, issued on November 17, 1891, to the telephone company, as assignee of Berliner. Upon amended pleadings and proofs the Circuit Court on January 3, 1895, (65 Fed. Rep. 86), entered a decree as prayed for. On appeal to the Court of Appeals for the First Circuit this decree was on May 18, 1895, reversed, and a decree entered directing a dismissal of the bill. (33 U. S. App. 236.) Thereupon the United States took an appeal to this court. A motion was made to dismiss the appeal for want of jurisdiction, which was denied (159 U. S. 548), and the case was argued upon the merits.

As stated by counsel for the appellant, four grounds for relief were presented and discussed in the Circuit Court. Those grounds are:

"1. That the delay of the application in the office for thirteen years was, under the circumstances alleged in the bill, unlawful and fraudulent.

"2. That a patent, issued November 2, 1880, upon a division of the original application, covers the same invention as that covered by the patent in suit, and exhausted the power of the Commissioner as to that invention.

"3. That the patent is not for the same invention which was described in the application as filed.

"4. That, taking the application to date from the time when it was made by amendment to cover the invention described and claimed in the patent as issued, it was barred by public use for more than two years."

By that court only the first two were considered, and the argument in the Court of Appeals was confined to those questions.

Justice Brewer delivered the opinion of the Court.

This is a suit by the United States to set aside a patent for an invention as wrongfully issued. It is, we believe, the first case in this court in which upon proofs such an application has been presented. The right of the United States to maintain such a suit was affirmed in the *United States v. Telephone Company* (128 U. S. 315). The question now is whether upon the facts disclosed in this record the relief prayed for ought to be awarded. It becomes, therefore, a matter of moment to determine under what circumstances and upon what conditions the United States are entitled to have a patent issued in the course of law set aside and canceled.

Many cases have come to this court in which patents for lands have been sought to be set aside, and the rules controlling such suits have been frequently considered. Such decisions will naturally throw light upon the question here presented, though before advertent to them it may be well to note the difference between patents for land and patents for inventions. While the same term is used, the same grantor is in each, and, although each vests in the patentee certain rights, yet they are not in all things alike. The patent for land is a conveyance to an individual of that which is the ab-

solute property of the government and to which, but for the conveyance, the individual would have no right or title. It is a transfer of tangible property; of property in existence before the right is conveyed; of property which the government has the full right to dispose of as it sees fit, and may retain to itself or convey to one individual or another; and it creates a title which lasts for all time. On the other hand, the patent for an invention is not a conveyance of something which the government owns. It does not convey that which, but for the conveyance, the government could use and dispose of as it sees fit, and to which no one save the government has any right or title except for the conveyance. But for the patent the thing patented is open to the use of any one. Were it not for this patent any one would have the right to manufacture and use the Berliner transmitter. It was not something which belonged to the government before Berliner invented it. It was open to the manufacture and use of any one, and any one who knew how could contrive, manufacture and use the instrument. It conveyed to Berliner, so far as respects rights in the instrument itself, nothing that he did not have theretofore. The only effect of it was to restrain others from manufacturing and using that which he invented. After his invention he could have kept the discovery secret to himself. He need not have disclosed it to any one. But in order to induce him to make that invention public, to give all a share in the benefits resulting from such an invention, Congress, by its legislation, made in pursuance of the Constitution, has guaranteed to him an exclusive right to it for a limited time; and the purpose of the patent is to protect him in this monopoly, not to give him a use which, save for the patent, he did not have before, but only to separate to him an exclusive use. The government parted with nothing by the patent. It lost no property. Its possessions were not diminished. The patentee, so far as a personal use is concerned, received nothing which he did not have without the patent, and the monopoly which he did receive was only for a few years. So the government may well insist that it has higher rights in a suit to set aside a patent for land than it has in a suit to set aside a patent for an invention. There are weightier reasons why the government should not be permanently deprived of its property through fraudulent representations or other wrongful means, than there are for questioning the validity of a temporary monopoly or depriving an individual of the exclusive use for a limited time of that whose actual use he claims to have made possible, and which, after such time, will be open and free to all. Bearing in mind this distinction, let us inquire upon what conditions the government may maintain a suit to set aside a patent for land.

These suits may be conveniently grouped in three classes: First, where the government being the only party interested, the patent is charged to have been obtained by fraud in representations or conduct. Second, where the land by appropriate reservation is not subject to patent, but is, nevertheless, erroneously patented. Third, where the land, though subject to patent in the ordinary administration of the land office, is patented to the wrong person either through fraud or by reason of mistake or inadvertence. In the first class are the following cases: *United States v. Hughes*, (11 How. 552;) *United States v. Throckmorton*, (98 U. S. 61;) *United States v. Atherton*, (102 U. S. 372;) *Moffat v. United States*, (112 U. S. 24;) *United States v. Minor*, (114 U. S. 233;) *Maxwell Land Grant Case*, (121 U. S. 325;) *Colorado Coal Co. v. United States*, (123 U. S. 307;) *United States v. San Jacinto Tin Co.*, (125 U. S. 273;) *United States v. Silver Mining Co.*, (128 U. S. 673;) *United States v. Hancock*, (133 U. S. 193;) *United States v. Trinidad Coal Co.*, (137 U. S. 160;) *United States v. Budd*, (144 U. S. 154;) *San Pedro & Co. v. United States*, (146 U. S. 120). In the second are these: *United States v. Stone*, (2 Wall 525;) *Leavenworth & Co. v. United States*, (92 U. S. 733;) *McLaughlin v. United States*, (108 U. S. 526;) *Western Pacific R. Co. v. United States*, (108 U. S. 510;) *Mullan v. United States*, (118 U. S. 271;) and in the third the following: *Hughes v. United States*, (4 Wall, 232;) *United States v. Beebe*, (127 U. S. 338;) *United States v. Marshall Mining Co.*, (129 U. S. 579;) *United States v. Missouri & C. Railway*, (141 U. S. 358;) *United States v. Southern Pacific R. Co.*, (146 U. S. 570.)

The second and third classes are not paralleled in this case, for it is not claimed that there was no invention, or that the patent issued to the wrong party. The decisions in those classes need not be considered. The first class comprises all cases in which the land, though subject to patent and therefore within the jurisdiction of the land department, was charged to have been patented in consequence of fraudulent representations or conduct on the part of the patentee. The representations may have been as to the matter of right or the matter of quantity. The patentee may have been entitled to no land, or to less, or a different tract than that patented. In any event, fraud was the basis of the relief sought, and as fraud actual or constructive in the issue of the patent is the burden of this suit, we will quote from the opinions in some of these cases. In the *Maxwell Land Grant case*, Mr. Justice Miller, delivering the opinion of the court, said (page 381):

"We take the general doctrine to be, that when in a court of equity it is proposed to set aside, to annul or to correct a written instrument for fraud or mistake in the execution of the instrument itself, the testimony on which this is done must be clear, unequivocal and convincing, and that it cannot be done upon a bare preponderance of evidence which leaves the issue in doubt. If the proposition, as thus laid down in the cases cited, is sound in regard to the ordinary contracts of private individuals, how much more should it be observed where the attempt is to annul the grants, the patents, and other solemn evidences of title emanating from the Government of the United States under its official seal. In this class of cases the respect due to a patent, the presumption that all the preceding steps required by the law had been observed before its issue, the immense importance and necessity of the stability of titles dependent upon these official instruments, demand that the effort to set them aside, to annul them, or to correct mistakes in them should only be successful when the allegations on which this is attempted are clearly stated and fully sustained by proof. It is not to be admitted that the titles by which so much property in this country and so many

rights are held, purporting to emanate from the authoritative action of the officers of the Government, and, as in this case, under the seal and signature of the President of the United States himself, shall be dependent upon the hazard of successful resistance to the whims and caprices of every person who chooses to attack them in a court of justice; but it should be well understood that only that class of evidence which commands respect, and that amount of it which produces conviction, shall make such an attempt successful."

In *Colorado Coal Co. v. United States*, Mr. Justice Matthews, after quoting part of the foregoing, adds (page 317):

"It thus appears that the title of the defendants rests upon the strongest presumptions of fact, which, although they may be rebutted, nevertheless can be overthrown only by full proofs to the contrary, clear, convincing and unambiguous. The burden of producing these proofs and establishing the conclusion to which they are directed rests upon the Government. Neither is it relieved of this obligation by the negative nature of the proposition it is bound to establish. It is, indeed, sometimes said that a negative is incapable of proof, but this is not a maxim of the law. In the language of an eminent text writer: 'When the negative ceases to be a simple one—when it is qualified by time, place or circumstance—much of this objection is removed; and proof of a negative may very reasonably be required when the qualifying circumstances are the direct matter in issue, or the affirmative is either probable in itself, or supported by a presumption, or peculiar means of proof are in the hands of the party asserting the negative.'"

Then, after quotations from many authorities, the learned Justice closes the discussion with these words from 1 *Greenleaf on Ev.*, sec. 80:

"So, where the negative allegation involves a charge of criminal neglect of duty, whether official or otherwise; or fraud; or the wrongful violation of actual lawful possession of property; the party making the allegation must prove it; for in these cases the presumption of law, which is always in favor of innocence and quiet possession, is in favor of the party charged."

In *United States v. Marshall Mining Company*, Mr. Justice Miller again refers to this matter, saying (page 589):

"The dignity and character of a patent from the United States is such that the holder of it cannot be called upon to prove that everything has been done that is usual in the proceedings had in the land department before its issue, nor can he be called upon to explain every irregularity or even impropriety in the process by which the patent is procured."

With these declarations of the law controlling such cases we proceed to consider that which, according to the brief of counsel for the Government, is the principal matter in this case. We quote their words:

"The delay in the office is the great fact in the case. It determined the bringing of the suit, stands in the forefront of the bill, was the principal question argued in both courts below, and occupies the chief space in the decisions rendered. It is not set up as laches, nor as a ground of forfeiture under any provision of the law or rule of the Patent Office, but as a course of conduct in the nature of fraud on the public."

What was the delay in this case? The application by Berliner was made on June 4, 1877, he having filed a caveat on April 14, 1877. In 1878, and prior to October 23, the telephone company purchased Berliner's invention, and on November 17, 1891, a patent was issued to the telephone company, as assignee of Berliner. The application was, therefore, pending in the department fourteen years, during thirteen of which the invention was the property of the telephone company. The effect of this, it is said, is to prolong for all practical purposes the telephone monopoly during the lifetime of this patent; and in this way: On March 7, 1876, patent No. 174,465 was issued to Alexander Graham Bell, in which patent, as alleged in the bill and admitted in the answer, were described and claimed "a method of and apparatus for transmitting sound by means of an undulatory current of electricity."

This was the original telephone patent. And it signified that Bell invented the telephone. That patent has expired and all the monopoly which attaches to it alone has ceased, and the right to use that invention has become public property. But while he invented the telephone, the apparatus he devised was inefficient for public uses. Berliner invented something by which, taken in connection with Edison's and Blake's inventions, Bell's undulatory current could be made practically available for carrying on conversation at long distances. In other words, the telephone, as we use it—that which has become such an important factor in the commercial and social life of to-day—does not embody simply the invention of Bell, but also those of Edison, Blake and Berliner. So that while the public has to-day, by reason of the expiration of the Bell patent, the right to use as it pleases his invention, such right is a barren one, and the telephone monopoly is practically extended to the termination of the Berliner patent. And this extension of the time of the monopoly has been accomplished by means of the delay in the issue of the Berliner patent, the long pendency of the application in the Patent Office. In order that the contention of the Government may be clearly presented, and in view of the importance of this question, we may properly quote at some length from the brief of counsel:

"In the present case Mr. Bell's patent of 1876 covered broadly the process of transmitting sound by means of an undulatory electric current, as distinguished from an interrupted or broken current, no matter how produced. His patent showed a transmitter capable of producing such a current, but so feebly that its use was limited to short distances. Afterward Mr. Berliner discovered, we will say, that the undulatory current necessary to transmit speech can be produced by means of another form of transmitter—one operating by variation of pressure between its electrodes at their point of contact. But as the only function of the instrument was to produce an undulatory current, and as the use of that current, however produced, was covered by Mr. Bell's invention, it follows that the instrument was subject to two independent monopolies.

"Later we will say Mr. Edison discovered that the use of carbon as the material for the construction of the

\* For the copy of this important decision we are indebted to Mr. Justice Brewer.—Eds.





1<sup>er</sup> Janvier 1896

Imp. Falconer, Paris.

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man named John Wilcox, who lived in Bordeaux; but the material used at that time was more like long napped plush. For a long time the invention met with little approbation, but finally, in the early twenties, was accepted by the fashionable world. It was much the same with the crush hat, which was first manufactured in England in 1824, but not until ten years later was this ingenious invention perfected by the Parisian hatmaker, Gibus. After the revolution of July the high hat had the form of a straight tube with broad, curved brim; then it changed and the crown was made smaller and cone shaped at the top, the brim being very narrow, as shown in the figure dated 1836. About 1840 the gray felt hat with broad, slightly curved brim was considered the non plus ultra of fashion, but the black hats held their own and were even worn as part of the hunting costume, for which purpose, however, they were made of palm fiber, like the Panama hats. The broad, slightly curved brim was retained until 1848; in the fifties it was gracefully turned up at the sides. In 1864 a hat with an enormously high crown, small at the top and a very narrow band, was fashionable. In 1878 the shape of the hat was graceful for the first time, the crown being lower and the brim, which was of medium width, slightly curved. In 1878 the crown was made higher, only to return again to the more moderate shape of 1870. From 1891 to 1895 the crown of the hat became lower and lower, but in 1896 the height began to increase and the narrow brim was curved gracefully at the sides.

On the whole we must acknowledge that the high hat has gained in lightness, elegance and becomingness, and can no longer be compared with the monster of 1796 nor the awkward beaver hat of our fathers. The gray high hat that was formerly considered a necessity for an English lord has become extinct. Only the shining silk hat still reigns supreme. It is still worn by ladies when riding. For the last fifty years it has had to compete with the low broad brimmed felt hat in its many forms, but has triumphed over its rivals; in fact, it might be said to have grown in favor lately, and to judge by present appearances, it will not lose its supremacy in the next hundred years. A celebrated French author says, "The world may perish, but the high hat never!"—Illustrirte Zeitung.

#### THE BERLINER TRANSMITTER PATENT.\*

Full text of the decision of the Supreme Court of the United States in the matter of the United States, Appellant, v. The American Bell Telephone Company and Emile Berliner: Appeal from the United States Circuit Court of Appeals for the First Circuit. No. 344. October term, 1896. [May 10, 1897.]

On February 1, 1893, the United States filed in the Circuit Court of the United States in and for the District of Massachusetts a bill in equity against the American Bell Telephone Company and Emile Berliner, praying a decree to set aside and cancel patent No. 463,569, issued on November 17, 1891, to the telephone company, as assignee of Berliner. Upon amended pleadings and proofs the Circuit Court on January 3, 1895, (65 Fed. Rep. 86), entered a decree as prayed for. On appeal to the Court of Appeals for the First Circuit this decree was on May 18, 1895, reversed, and a decree entered directing a dismissal of the bill. (33 U. S. App. 236.) Thereupon the United States took an appeal to this court. A motion was made to dismiss the appeal for want of jurisdiction, which was denied (159 U. S. 548), and the case was argued upon the merits.

As stated by counsel for the appellant, four grounds for relief were presented and discussed in the Circuit Court. Those grounds are:

1. That the delay of the application in the office for thirteen years was, under the circumstances alleged in the bill, unlawful and fraudulent.
2. That a patent, issued November 2, 1880, upon a division of the original application, covers the same invention as that covered by the patent in suit, and exhausted the power of the Commissioner as to that invention.
3. That the patent is not for the same invention which was described in the application as filed.
4. That, taking the application to date from the time when it was made by amendment to cover the invention described and claimed in the patent as issued, it was barred by public use for more than two years."

By that court only the first two were considered, and the argument in the Court of Appeals was confined to those questions.

Justice Brewer delivered the opinion of the Court. This is a suit by the United States to set aside a patent for an invention as wrongfully issued. It is, we believe, the first case in this court in which upon proofs such an application has been presented. The right of the United States to maintain such a suit was affirmed in the United States v. Telephone Company (128 U. S. 315). The question now is whether upon the facts disclosed in this record the relief prayed for ought to be awarded. It becomes, therefore, a matter of moment to determine under what circumstances and upon what conditions the United States are entitled to

use and dispose of as it sees fit, and to which no one save the government has any right or title except for the conveyance. But for the patent the thing patented is open to the use of any one. Were it not for this patent any one would have the right to manufacture and use the Berliner transmitter. It was not something which belonged to the government before Berliner invented it. It was open to the manufacture and use of any one, and any one who knew how could contrive, manufacture and use the instrument. It conveyed to Berliner, so far as respects rights in the instrument itself, nothing that he did not have theretofore. The only effect of it was to restrain others from manufacturing and using that which he invented. After his invention he could have kept the discovery secret to himself. He need not have disclosed it to any one. But in order to induce him to make that invention public, to give all a share in the benefits resulting from such an invention, Congress, by its legislation, made in pursuance of the Constitution, has guaranteed to him an exclusive right to it for a limited time; and the purpose of the patent is to protect him in this monopoly, not to give him a use which, save for the patent, he did not have before, but only to separate to him an exclusive use. The government parted with nothing by the patent. It lost no property. Its possessions were not diminished. The patentee, so far as a personal use is concerned, received nothing which he did not have without the patent, and the monopoly which he did receive was only for a few years. So the government may well insist that it has higher rights in a suit to set aside a patent for land than it has in a suit to set aside a patent for an invention. There are weightier reasons why the government should not be permanently deprived of its property through fraudulent representations or other wrongful means, than there are for questioning the validity of a temporary monopoly or depriving an individual of the exclusive use for a limited time of that whose actual use he claims to have made possible, and which, after such time, will be open and free to all. Bearing in mind this distinction, let us inquire upon what conditions the government may maintain a suit to set aside a patent for land.

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1<sup>er</sup> MARS, 1896.

Modes de Paris

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N<sup>o</sup> 5084

14, Rue Drouot



Imp. Falsoner Paris

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Avril 1896

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14, Rue Drouot

Coiffures de M<sup>me</sup> GRADOT 67 r. de Provence — Corssets de M<sup>me</sup> EMMA BUELLE 3 place du Théâtre Français — Ciffes de la M<sup>me</sup>



Imp. Falcoer, Paris

P. Dejeanville

N° 5097

14, Rue Drouot



Imp. Falcoer, Paris

N° 5101

1<sup>er</sup> JUILLET 1896

Journal des Demoiselles

Modes de Paris.

14, Rue Drouot

Coiffes et Modes de M<sup>lle</sup> THIRION, B<sup>d</sup> St Michel, 47 - Corsets de M<sup>me</sup> EMMA GUELLE

1<sup>er</sup> Juin 1896

Journal des Demoiselles

Modes de Paris









*P. Defenocille*

*1<sup>er</sup> Mai 1896.*

*Imp. Laisner, Paris*

N° 5092.

# Journal des Demoiselles

Modes de Paris.

14, Rue Drouot

Coiffures et Modes de M<sup>lle</sup> THIRION, B<sup>is</sup> St. Michel, 47 - Corsets de M<sup>me</sup> EMMA GUELLE, 3, Place du Château Français - Etoffes de la M<sup>me</sup> ROULLIER, 27, Rue du 4 Septembre - Chaussures de la M<sup>me</sup> POIVRET, 84, Rue du Bac, PARFUMERIE HOUBIGANT, 19, Faub. St. Honoré.



1<sup>er</sup> Août 1896

Imp. Fabroner Paris

N° 5105

# Journal des Demoiselles

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N° 5110

1<sup>er</sup> Septembre 1896

Modes de Paris.

Journal des Demoiselles

Imp. Falconer, Paris

14, Rue Drouot



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December 1896

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 M<sup>me</sup> BOULLIER, 27, r. du 2 Septembre — Parfumerie de la M<sup>me</sup> HOUBIGANT, 19, r. du Faubourg St Honoré.



1<sup>er</sup> Novembre 1896

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## Journal des Demoiselles

Codes de Paris

Coiffures de M<sup>lle</sup> THIRION 47. B<sup>d</sup> St Michel — Costumes d'Enfants de M<sup>me</sup> TASKIN. 2. r. Ménessier — Corssets de M<sup>me</sup> EMMA GUELLE 3. place du Théâtre Français — Etoffes de la Maison ROULLIER F<sup>rs</sup> Fab<sup>rs</sup> 27. r. du 4. Septembre — TEINTURERIE EUROPÉENNE. 26. Boul<sup>d</sup> Poissonnière — Parfumerie HOUBIGANT 12. rue du Faubourg Saint Honoré.

34. Rue Drouot.





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1<sup>er</sup> Janvier 1897

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*Imp. Falconer, Paris*

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Journal des Demoiselles

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*Imp. Falconer, Paris*

15 Février 1897

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17 Mars 1897

Journal des Demoiselles

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Imp. Falconer Paris

April, 1897

Journal des Demoiselles

Modes de Paris

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14 Rue Drouot







1<sup>er</sup> Août 1897

Imp. Falconer Paris

Journal des Demoiselles

5147

Modes de Paris

14. Rue Drouot



1<sup>er</sup> Septembre 1897

Imp. Falconer Paris

Journal des Demoiselles

5149

Modes de Paris

14. Rue Drouot



1<sup>er</sup> Juillet 1897

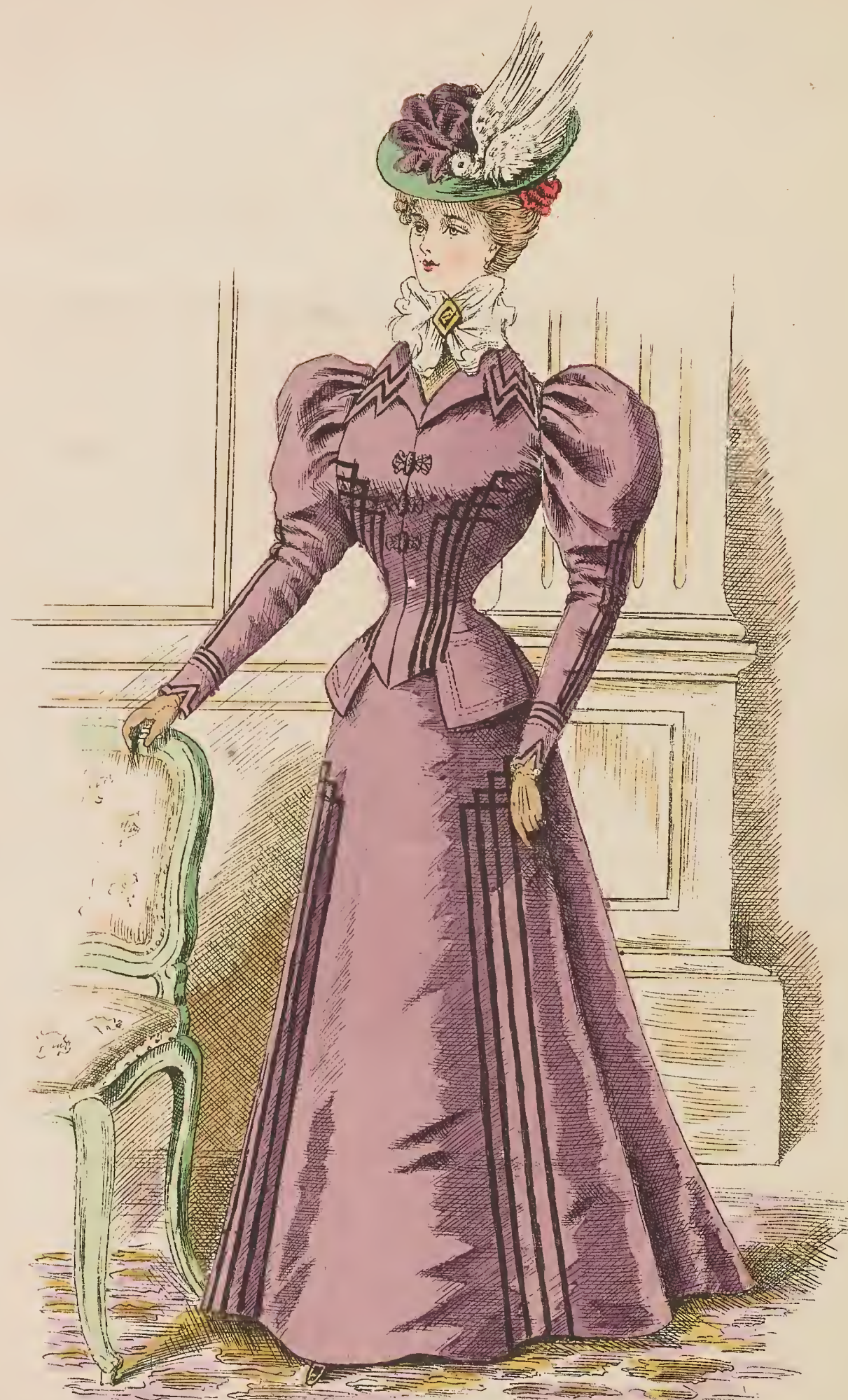
Imp. Falconer, Paris

5145

Journal des Demoiselles

Modes de Paris

14, Rue Drouot



N° 5152

Imp. Falconer, Paris.

Octobre 1897.

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14, Rue Drouot

Éditeur: M<sup>me</sup> CHATELAIN, 14, Rue Drouot, Paris. M<sup>lle</sup> HÉLÈNE, P. A. P.



Hélio FORNIER-MAROTTE, 29, rue Jussieu

Lithographie HACHETTE & Cie.

**TOILETTE** pour jeune fille ou jeune femme. Robe en cachemire garnie de  
rouleaux et de plissés de satin Liberty assorti. Devant et cravate en tulle blanc.

Modèle de M<sup>me</sup> MOSTARD, 96, rue St-Lazare

JARDIN DE MON CURÉ, extrait concentré, Parfumerie GUERLAIN, 15, Rue de la Paix



*La Mode Pratique*



Hélio FORTIER-MAROTTE, 29, rue Jussieu

Librairie HACHETTE & C<sup>ie</sup>.

*TOILETTE* pour jeune fille ou jeune femme. Robe en cachemire garnie de rouleautés et de plissés de satin Liberty assorti. Devant et cravate en tulle blanc.

Modèle de M<sup>me</sup> MOSLARD, 96, rue St-Lazare

JARDIN DE MON CURÉ, extrait concentré, Parfumerie GUERLAIN, 15, Rue de la Paix

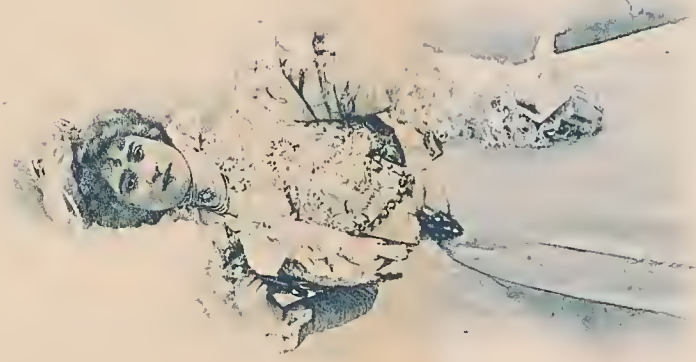
# Les Elegances de la Semaine



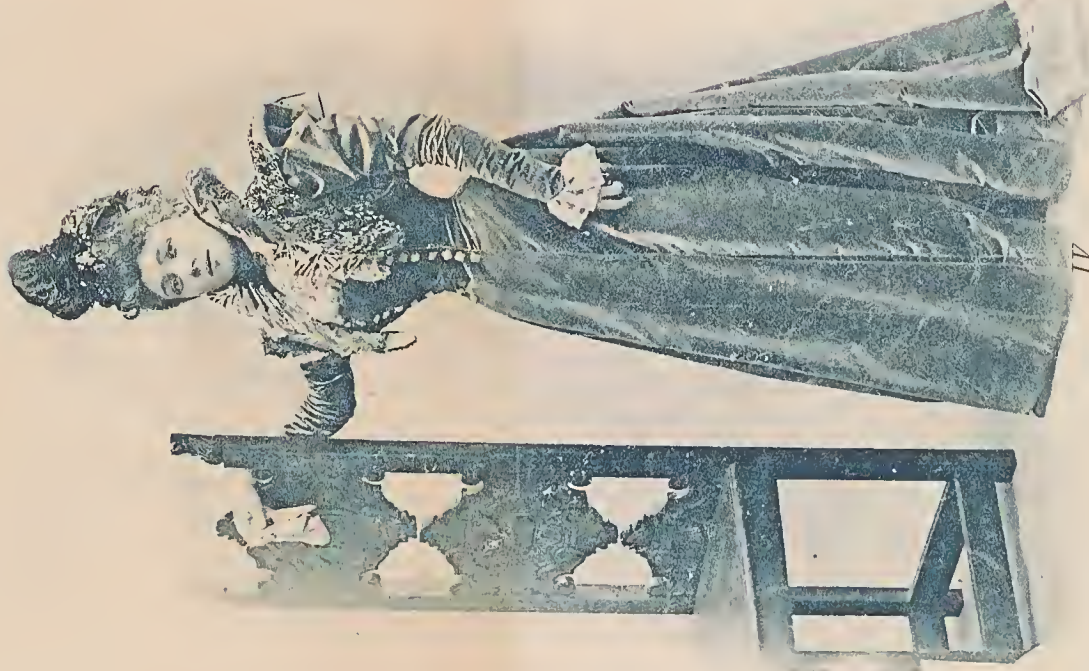
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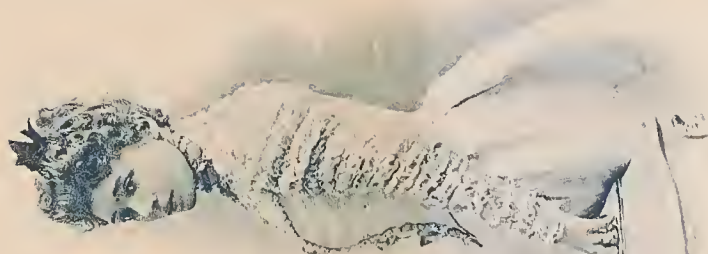
VI



II



IV



VII



III



V



VIII

I. — Toilette pour jeune femme ou jeune fille. Robe en petite soie fantaisie rayée amande et blanc, nœuds de satin blanc, manche et chemisette en gaze fantaisie bouillonnée.

II. — Toilette pour jeune femme. Robe en cachemire saule, boléro en guipure rebradée d'or sur fond de soie saule, devant en mousseline de soie blanche, ceinture de moire blanche, boucle en émail sur or.

III. — Toilette de ville pour jeune femme ou dame d'âge moyen. Jupe et veste en corsereu noir très fin, revers en peau de soie paille recouverts de dentelle Isigny, passementerie mohair autour de la veste. Jaquette ouverte. (Voir pour l'autre aspect la fig. VIII).

boléro de satin noir entièrement brodé de jais; collerette Scédictis en mousseline Liberty, nœud cravate en dentelle.

V. — Manie courle à capuchon en taffetas glacé rose et Nil, ruches en même taffetas; au capuchon double ruche en dentelle blanche.

VI. — Toilette pour jeune femme ou dame d'âge moyen. Robe en satin vert eucalyptus, boléro brodé de jais, collerette Scédictis doublée de dentelle, chemisette en gaze blanche. (Autre aspect de la fig. IV).

VII. — Autre aspect de la fig. I.

VIII. — Toilette de ville pour jeune femme ou dame d'âge moyen. Jupe et veste en corsereu noir très fin, revers et col en peau de soie paille recouverts de

SUPPLEMENT TO HARPER'S BAZAR, NOVEMBER 6, 1897.

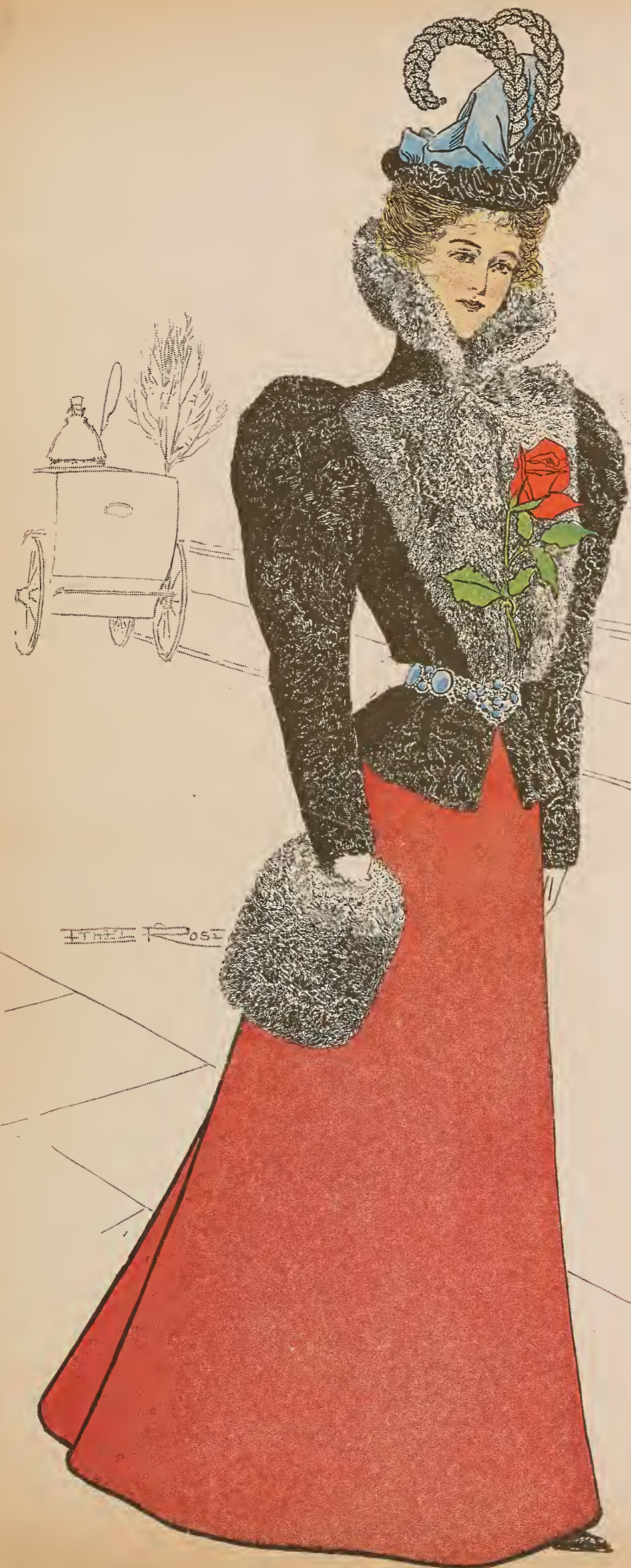


1<sup>er</sup> Décembre 1897

Imp. Falconer, Paris

Journal des Demoiselles

5156



FRENCH COSTUME—PERSIAN-LAMB COAT AND CLOTH SKIRT.

SUPPLEMENT TO HARPER'S BAZAR, JANUARY 1, 1898.



N° 5161

Imp. Falcoeur, Paris.

15 Février 1898.

Journal des Demoiselles

Modès de Paris

14, Rue Droiot

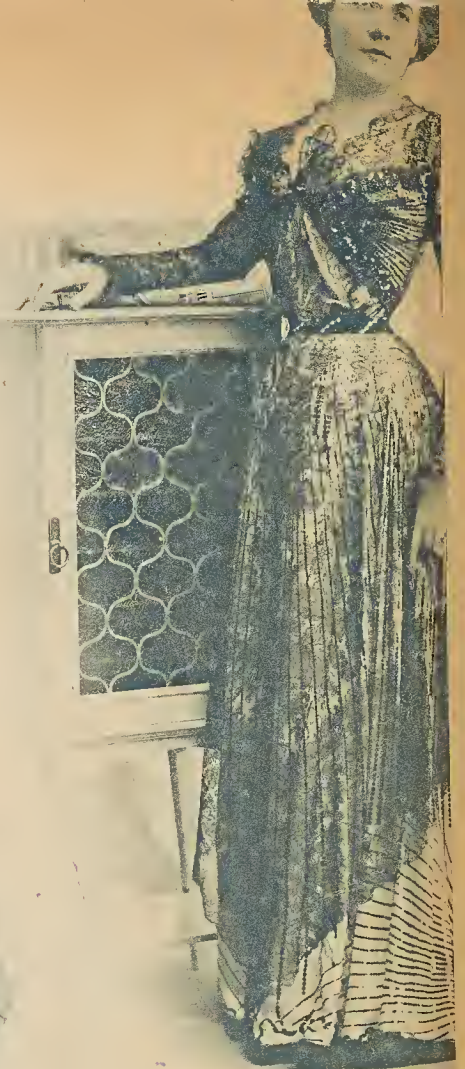




February 1908



I



IV



III





1<sup>er</sup> Mars 1898.

Palcos. Imp. Paris

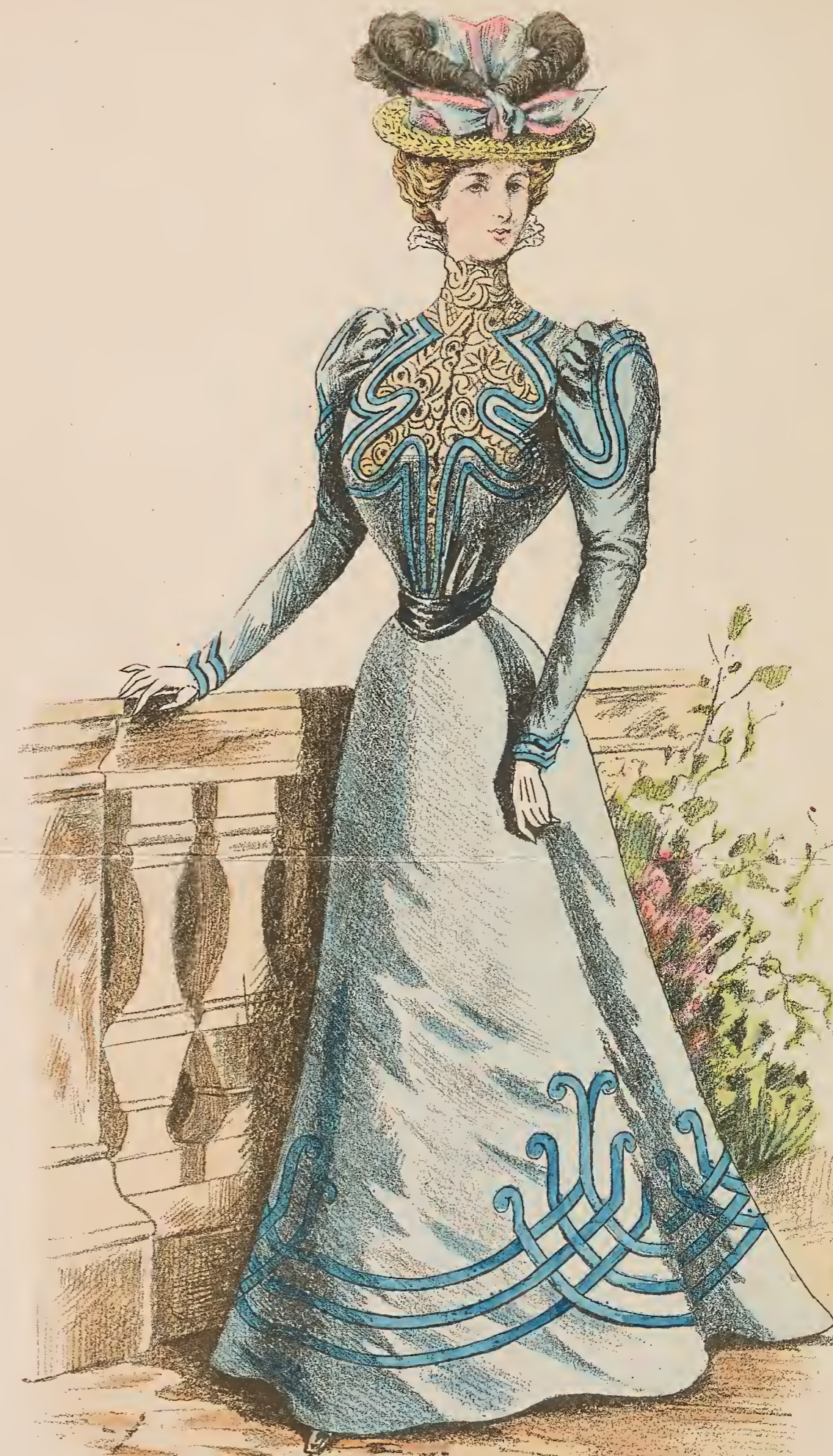
N° 5162.

Journal des Demoiselles

Modos de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14. Rue Drouot



15 Avril 1898

Palcos. Imp. Paris

N° 5167.

Journal des Demoiselles

Modos de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14. Rue Drouot



D 29.

D 30.

THE DELINEATOR.

Toilettes for Summer.

DESCRIBED ON PAGE 520.

MAY, 1898.



*Placourve*

*B.C.*  
Fabricier Imp. Paris

1<sup>er</sup> Juin 1898.

Modes de Paris

Journal des Demoiselles

N<sup>o</sup> 5170

14. Rue Drouot



Faboner, Imp. Paris

1<sup>er</sup> Juillet 1898

Journal des Demoiselles

N° 5172

Modes de Paris

14, Rue de la Harpe



1<sup>er</sup> Août 1898.

IMP. FALCONER, PARIS

N° 5174

Journal des Demoiselles

Modes de Paris

14, Rue de la Harpe



1<sup>er</sup> Septembre 1898.

IMP. FALCONER, PARIS

N° 5176.

Journal des Demoiselles

Modes De Paris



15 Octobre 1898.

IMP. FALCONER, PARIS

N° 518

Journal des Demoiselles

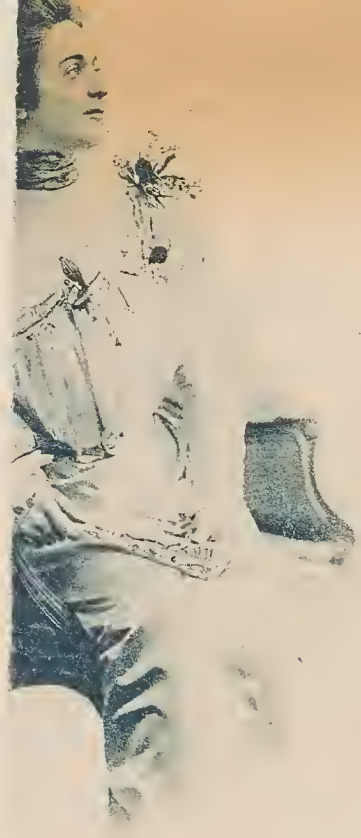
Modes De Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14. Rue Drouot



1898-



I



IV



III





*P. Depierre*

*Publ. Imp. Paris*

*BC*

1<sup>er</sup> Novembre 1898.

# Journal des Demeiselles

N° 5181

Modes de Paris

14. Rue Drouot

Coiffures et Modes de *M<sup>lle</sup> THIRION*, 47, Boulevard St. Michel — Corsets de *M<sup>me</sup> EMMA GUELLE* 3, Place du Théâtre Français. — Tissus de la Maison *ROULLIER FR<sup>es</sup>* Fabricants, 27, Rue du 4 Septembre. — Velours *CH. FAY*, 2, Rue de la Paix. — Papeterie *HOUBIGANT*, 12, Faubourg St. Honoré.





1<sup>er</sup> Décembre 1898

PARIS FALCONER

N° 5183

Journal des Demoiselles

Modes de Paris

ET PETIT COURRIER DES DAMES RÉUNIS

14, Rue Drouot

Coiffures de M<sup>me</sup> MARIE-LOUISE 17, Chaussée d'Antin Coiffures de M<sup>me</sup> EMMA CHELLE 3, Place de



1 L.

2 L.

*Winter Street Toilettes.*

DESCRIBED ON PAGE 16.

JANUARY 1899.

THE DELINEATOR.



40 L.

41 L.

*Fashionable Calling Toilettes.*

DESCRIBED ON PAGE 150.

FEBRUARY 1899.

THE DELINEATOR.



April, 1899.



I



III





75L.

76L.



117L.

118L.



159 L.

160 L.

*Handsome Costumes for Early Summer.*

THE DELINEATOR.

DESCRIBED ON PAGE 526.

MAY, 1899.



202 L.

203 L.

*Toilettes for Bride and Maid of Honor.*

THE DELINEATOR.

DESCRIBED ON PAGE 661.

JUNE, 1899.





4 P.

5 P.



43 P.

44 P.

237.



86 P.

87 P.

THE DELINEATOR.

*Autumn Tailor-Made Costumes.*

DESCRIBED ON PAGE 250.

SEPTEMBER 1899.

361.



132 P.

133 P.

THE DELINEATOR.

*Handsome Reception Gowns.*

DESCRIBED ON PAGE 374.

OCTOBER 1899.



1899.



I



III



IV



II



V



174 P.

175 P.

*Ladies' Calling Toilettes.*

THE DELINEATOR.

DESCRIBED ON PAGE 498

NOVEMBER 1899.



220 P.

221 P.

*Smart Promenade Toilettes.*

*Dec<sup>r</sup>  
1899*



January 1900  
2 R.



62 R.

63 R.

THE DELINEATOR.

Seasonable Street Toilettes.

FEBRUARY 1900.



122 R.

123 R.

*Street Toilettes for Early Spring.*

THE DELINEATOR.

DESCRIBED ON PAGE 300.

MARCH 1900.



181 R.

182 R.

*Modish Street Toilettes.*

THE DELINEATOR.

DESCRIBED ON PAGE 458

APRIL 1900.



233 R.

234 R.

*Effective Street Gowns.*

THE DELINEATOR.

DESCRIBED ON PAGE 613

MAY, 1900.



285 R.

286 R.

287 R.

*Attractive Summer Styles.*

THE DELINEATOR.

DESCRIBED ON PAGE 775

JUNE, 1900.





June 1900.



1



IV



III



II



V





I



III



IV



II



V



5T.

6T.

7T.

*Fashionable Afternoon Toilettes.*

JULY, 1900.

THE DELINEATOR.

DESCRIBED ON PAGE 22



46T.

47T.

*Handsome Calling Toilettes.*

AUGUST 1900.

THE DELINEATOR.

DESCRIBED ON PAGE 161



98T.

99T.

*Walking and Calling Gowns.*

THE DELINEATOR.

DESCRIBED ON PAGE 300

SEPTEMBER, 1900.



142T.

143T.

*Effective Tailor Suits.*

THE DELINEATOR.

DESCRIBED ON PAGE 438

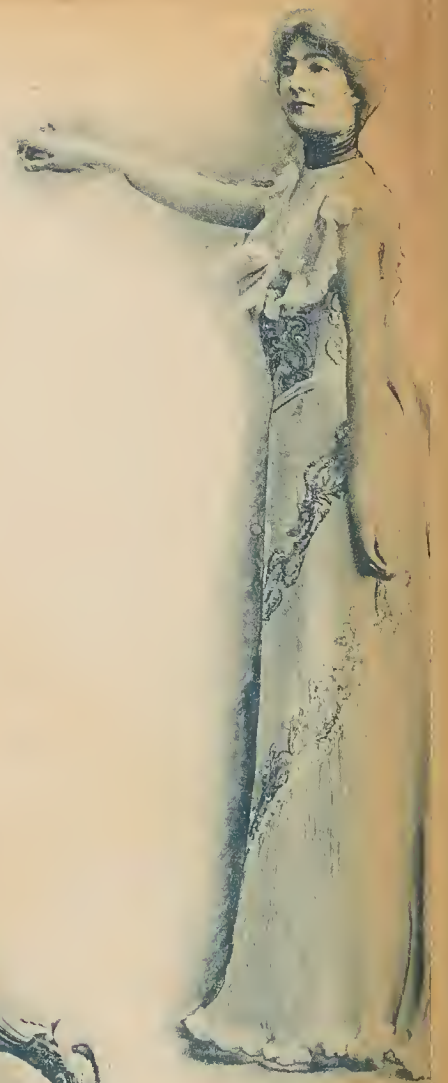
OCTOBER, 1900.



1905



I



IV



III







186T.

187T.

*Newest Effects in Tailor Modes.*

THE DELINEATOR.

DESCRIBED ON PAGE 596

NOVEMBER, 1900.



229T.

230T.

*Smart Tailor Suits.*

THE DELINEATOR.

DESCRIBED ON PAGE 755

DECEMBER, 1900.



5X.

6X.

THE DELINEATOR.

*Two Handsome Coats.*

DESCRIBED ON PAGE 29

JANUARY, 1901.



50X.

51X.

THE DELINEATOR.

*Reception Gowns.*

DESCRIBED ON PAGE 199

FEBRUARY, 1901.



95 X.

*Smart Tailor Effects.*

THE DELINEATOR.

DESCRIBED ON PAGE 364

96 X.

MARCH, 1901.



140X.

*Smart Spring Toilettes.*

THE DELINEATOR.

DESCRIBED ON PAGE 535

141X.

APRIL, 1901.



179X.

180X.

*Dainty Gowns for Early Summer.*

THE DELINEATOR.

DESCRIBED ON PAGE 719

MAY, 1901.



226X.

227X.

*Pretty Summer Gowns.*

THE DELINEATOR.

DESCRIBED ON PAGE 892.

JUNE, 1901.



15 B.

16 B.

*Afternoon Gowns.*

DESCRIBED ON PAGE 27

THE DELINEATOR.

JULY, 1901.



50 B.

51 B.

*Handsome Afternoon Gowns.*

DESCRIBED ON PAGE 180.

THE DELINEATOR.

AUGUST, 1901.



83 B.

84 B.



130 B.

131 B.



187B.

188B.

*Stylish Walking Gowns.*

THE DELINEATOR.

DESCRIBED ON PAGE 685.

NOVEMBER, 1901.



230B.

231B.

*Gowns for Street Wear.*

THE DELINEATOR.

DESCRIBED ON PAGES 863 AND 864.

DECEMBER, 1901.



22D

23D

THE DELINEATOR.

*Stylish Street Toilettes.*

DESCRIBED ON PAGE 28.

JANUARY, 1902.



63D

64D

THE DELINEATOR.

*Reception Gowns.*

DESCRIBED ON PAGES 206 AND 207.

FEBRUARY, 1902.





106D

107D

*Early Spring Street Styles.*

THE DELINEATOR.

DESCRIBED ON PAGE 386.

MARCH, 1902.



149D

150D

151D

*New Eton Toilettes and a Becoming Waist.*

THE DELINEATOR.

DESCRIBED ON PAGE 571.

APRIL, 1902.



193D

194D

*Visiting Gowns.*

DESCRIBED ON PAGE 758

THE DELINEATOR.

MAY, 1902.



241D

242D

243D

*Dainty Summer Dresses.*

DESCRIBED ON PAGE 941

THE DELINEATOR.

JUNE, 1902.



23G

24G

*Visiting Gowns*

THE DELINEATOR

DESCRIBED ON PAGE 26

JULY, 1902



66G

67G

*Shirt-Blouse Costumes*

THE DELINEATOR

DESCRIBED ON PAGE 182

AUGUST, 1902



FIGURE 104 G  
(Costume 6207)

FIGURE 105 G  
(Coat 6220)  
(Skirt 6213)



FIGURE 147 G  
(Costume 6279)

FIGURE 148 G  
(Blouse 6278)  
(Skirt 6260)



FIGURE 188 G  
(Coat 6350)  
(Skirt 6312)

DESCRIBED ON PAGE 711  
699



FIGURE 189 G  
(Costume 6338)

NOVEMBER, 1902

THE DELINEATOR



FIGURE 212 G  
(Coat 6424)  
(Skirt 6107)



FIGURE 213 G  
(Jacket 6411)  
(Skirt 6421)

DESCRIBED ON PAGE 905  
893

THE DELINEATOR

DECEMBER, 1902



FIGURE 5 H  
(Waist 6499)  
(Skirt 6501)

FIGURE 6 H  
(Waist 6500)  
(Skirt 6508)



FIGURE 41 H  
(Russian Blouse 6573)  
(Skirt 6563)

FIGURE 42 H  
(Coat 6549)  
(Skirt 6567)



FIGURE 82 H  
(Costume 6634)

FIGURE 83 H  
(Costume 6642)

DESCRIBED ON PAGE 407  
397

MARCH, 1903

THE DELINEATOR



FIGURE 120 H  
(Costume 6714)

FIGURE 121 H  
(Waist 6706)  
(Skirt 6702)

DESCRIBED ON PAGE 599  
589

April, 1903.



FIGURE 154 H  
(Shirt-Waist 6782)

FIGURE 155 H  
(Shirt-Waist 6786)

FIGURE 156 H  
(Shirt-Waist 6787)

FIGURE 157 H  
(Shirt-Waist 6789)

FIGURE 158 H  
(Shirt-Waist 6785)

DESCRIBED ON PAGE 787

777

May, 1903-



FIGURE 193 H  
(Costume 6864)

FIGURE 194 H  
(Shirt-Waist 6860)  
(Skirt 6865)

DESCRIBED ON PAGE 973

963

June, 1903.





*July, 1903.*

LADIES' TOILETTES. DESCRIBED ON PAGE 252  
 (SHIRRED WAIST 8123 AND SKIRT 7909) (SHIRT WAIST 8078 AND SKIRT 8100)

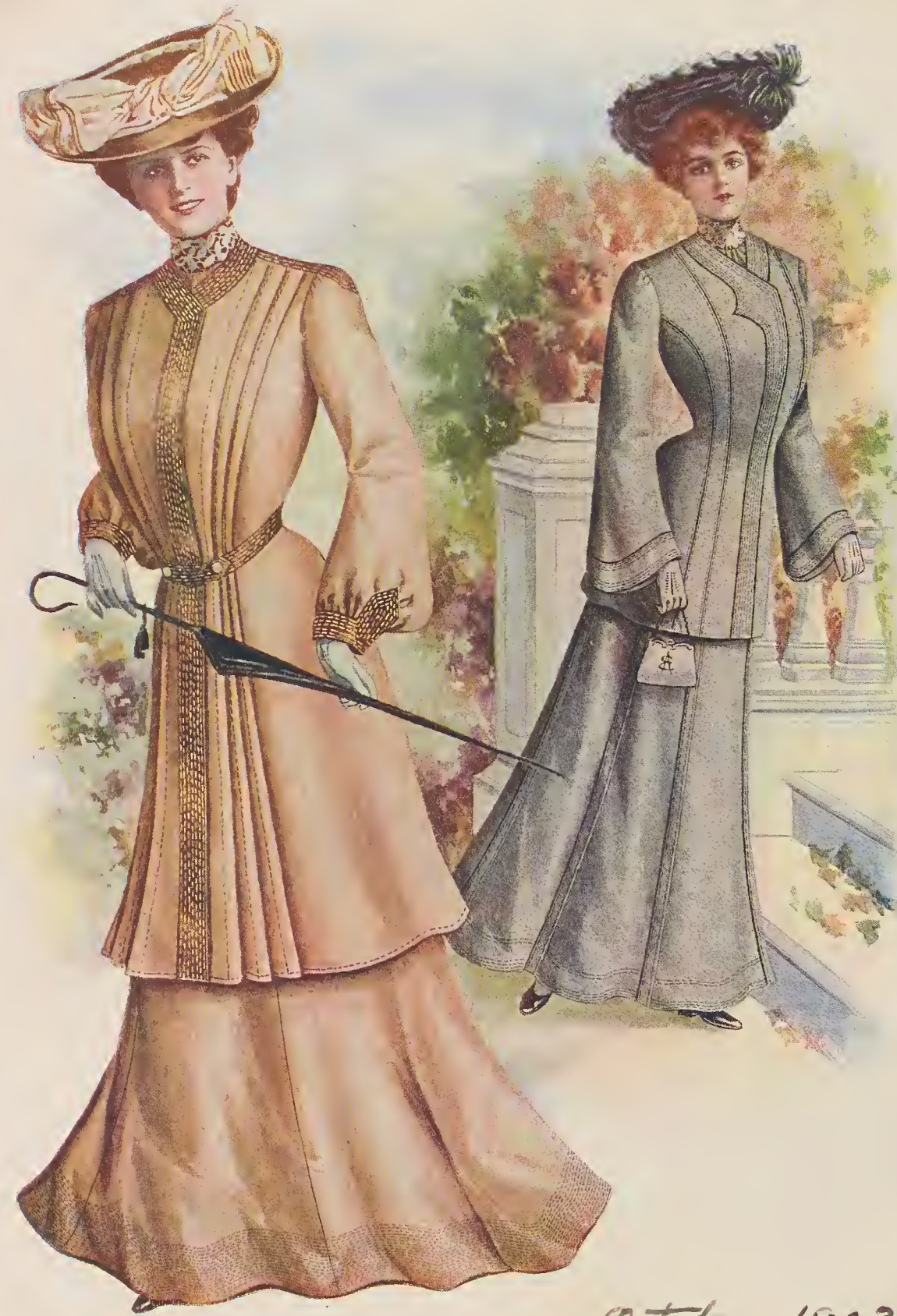


*August, 1903.*

LADIES' TOILETTES. DESCRIBED ON PAGE 354  
 (WAIST 8134 AND SKIRT 8136) (SHIRT WAIST 8168 AND SKIRT 8131)



September, 1903.



October, 1903.

Ladies' Tailored Costumes



SOME OF THE LATEST

1—BLACK CHANTILLY LACE. 2—PALE-BLUE CHIFFON WITH BLACK VELVET DISKS. 3—LIGHT-TAN CHIFFON WITH BORDER, SMALL BLACK VELVET DISKS. 4—BLACK CHIFFON WITH STRIPED BORDER AND EMBROIDERED FIGURES IT. 5—BLACK CHANTILLY LACE.



7  
692  
November, 1903.

EFFECTS IN VEILS

6—DARK-BROWN CHIFFON VEIL WITH WHITE DISKS AND FACE VEIL OF WHITE SINGLE THREAD MESH HAVING BLACK DOTS. 7—CARRIAGE AND "AUTO" VEIL OF WHITE CHIFFON, THREE AND ONE-HALF YARDS IN LENGTH; PLAIN HEM AND CLUSTER OF TUCKS AT ENDS.



September  
1904.

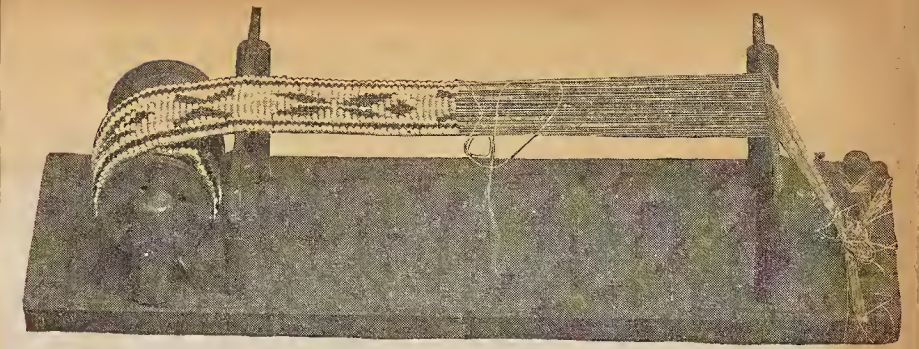
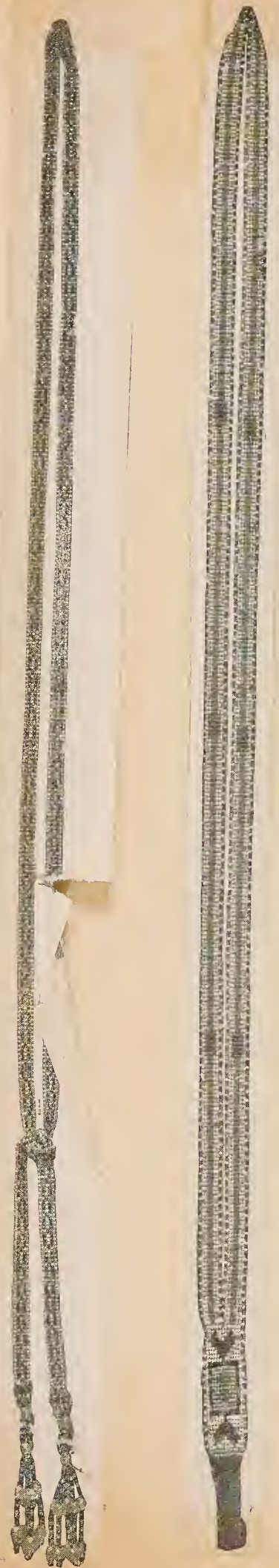
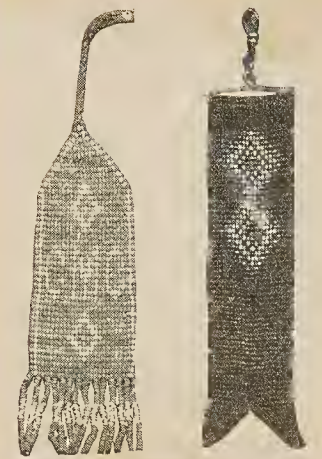


FIGURE 1.—LOOM FOR BEADWORK.

APACHE INDIAN BEADWORK



November, 1903.



LADIES' JACKET COSTUME AND LADIES' COAT. DESCRIBED ON PAGE 125  
(COSTUME 8362) (COAT 8369)

DECEMBER 1903  
THE DESIGNER



80 CENTS A YEAR  
POST-PAID  
10 CENTS A COPY



*January 1904* Ladies' Walking Suits



8232 LADIES' WAIST PRICE 15¢  
8233 LADIES' SKIRT PRICE 15¢

SEE DESCRIPTION ON PAGE 412

8229 LADIES' WAIST PRICE 15¢  
8225 LADIES' SKIRT PRICE 15¢



Ladies' Shirt-waist Costumes *March 1904-*

Waist, No. 3363  
Waist, No. 3364

Skirt, No. 3233  
Skirt, No. 3354

(FOR DESCRIPTIONS SEE PAGE 50)



LADIES' JACKET TOILETTES. DESCRIBED ON PAGE 573  
(JACKET 8571 AND SKIRT 8564) (JACKET 8569 AND SKIRT 8516)



LADIES' CALLING TOILETTE AND LADIES' SHIRT-WAIST COSTUME. DESCRIBED ON PAGE 11  
 (CAPE 8625 AND SKIRT 8631) (COSTUME 8633)



LADIES' TOILETTE AND LADIES' COSTUME. DESCRIBED ON PAGE 121  
 (WAIST 8693 AND SKIRT 8516) (COSTUME 8687)



8487 LADIES' WAIST PRICE 15¢  
8267 LADIES' SKIRT PRICE 15¢

SEE DESCRIPTION ON PAGE 799

8507 LADIES' WAIST PRICE 15¢  
8436 LADIES' SKIRT PRICE 15¢

DRESSY SUMMER COSTUMES

ISSUED ONLY BY

The McCall Co.,

113-115-117 WEST 31<sup>ST</sup> ST., NEW YORK CITY.



CHANGEABLE PLUM-BLOOM MESSALINE WAS CHOSEN FOR MAKING THIS ATTRACTIVE COSTUME, WITH TOUCHES OF HELIOTROPE LIBERTY SATIN AND EMBROIDERY; THE NUMBER IS 7799.

A SMART DEVELOPMENT OF No. 7800 IS HERE GIVEN IN MYRTLE-GREEN TAFFETA, AND EMBROIDERED WHITE SILK REVERS, A WHITE SILK GIRDLE AND LINGERIE FRILLS LEND ADORNMENT.

August 1904.





THE "1830" CHARACTERISTICS PERVADE THIS CHARMING COSTUME OF SPOTTED TAFFETA LOUISINE, BLACK VELVET AND MECHLIN LACE ADORNING IT; THE NUMBER IS 7822.

THE FASHIONABLE DELFT SHADE OF BLUE IN MESSLINETTE WAS CHOSEN FOR REPRESENTING No. 7814 AT THIS FIGURE, AND EYELET EMBROIDERY PROVIDES MODISH DECORATION



A DRESSY TOILETTE, COMBINING COAT No. 7871 AND SKIRT No. 7887 IS HERE PICTURED IN CHAMPAGNE CHIFFON BROAD-CLOTH TRIMMED WITH CACHOU BRAID AND BUTTONS.

THIS FASHIONABLE MODE UNITES JACKET No. 7901 AND SKIRT No. 7888 IN COQ DE ROCHE CRÊPE DE CHINE CLOTH, FINISHED WITH MACHINE STITCHING AND BUTTONS.



ROYAL-PURPLE VELVET WITH EMBROIDERED CLOTH DECORATION IS REPRESENTED IN THIS CHARMING COAT, No. 7936, AND THE SKIRT, No. 7951, IS OF LAVENDER CRÉPE DE CHINE CLOTH.

THIS QUIANT COSTUME IS No. 7946 IN APPLE-GREEN CHIFFON BROADCLOTH, A DEEPER SHADE OF VELVET, FANCY BUTTONS, WHITE BLOCKED SILK AND LINGERIE FRILLS ADDING INTEREST.



MUSTARD-BROWN CANVAS ÉTAMINE IS REPRESENTED IN THIS STYLISH COMBINATION OF COAT No. 8007 AND SKIRT No. 8016, VELVET BEING USED FOR THE CUFFS AND COLLAR.

A UNION OF COAT No. 8002 AND SKIRT No. 8014 RESULTED IN THIS STYLISH WALKING SUIT OF GRAY-GREEN HABIT CLOTH, RELIEVED BY TOUCHES OF VELVET.



A DELIGHTFUL COMBINATION OF METALLIC-GREEN BROAD-CLOTH AND ERMINE IS PICTURED IN THIS DEVELOPMENT OF COAT No. 8095 AND SKIRT No. 8082.

THIS VERY MODISH COSTUME IS No. 8080 IN A SEVERELY PLAIN MAKE-UP OF CASTOR-BROWN ZIBELINE WITH VELVET COLLAR AND BUTTONS.



PLUM-COLORED CHIFFON VELVETEEN IS REPRESENTED IN THIS STYLISH COSTUME, No. 8181, AND RICH CONTRAST IS AFFORDED BY THE VEST OF GOLD-BROCADED WHITE SATIN.

THIS STRIKING STREET TOILETTE UNITES CUTAWAY COAT No. 8155 AND SKIRT 8180 IN COQ DE ROCHE KERSEY, WITH VELVET ACCESSORIES AND A WHITE SILK VEST.



SMOKE-GRAY ÉTAMINE IS DEPICTED IN THIS COMBINATION OF SHIRT-WAIST No. 8215 AND SKIRT No. 8234, VELVET AFFORDING SIMPLE BUT EFFECTIVE RELIEF.

FASHIONABLE FULNESS CHARACTERIZES THIS PRETTY SHIRT-WAIST COSTUME (No. 8224) OF CRUSHED-ROSE CASHMERE, WITH ALL-OVER LACE AND PASSEMENTERIE.



CHARMING SIMPLICITY CHARACTERIZES THIS MODE, No. 8316, PICTURED IN PASTEL-GRAY CHIFFON VOILE WITH RELIEFS OF EMBROIDERED AND PLAIN WHITE LANSDOWNE.

TAWNY-BROWN DRAP D'ÉTÉ IS TRIMMED WITH DYED LACE MOTIFS OVER TUCKED BROWN SILK IN THIS TOILETTE—A COMBINATION OF SHIRT-WAIST No. 8318 AND SKIRT No. 8312.



ORCHID CANVAS VOILE WAS SELECTED FOR THIS STYLISH SUIT, MADE FROM JACKET No. 8364 AND SKIRT No. 8365 AND HAVING A SLIGHT ELABORATION OF LACE.

THIS SMART ETON COSTUME IS OF RÉSÉDA-GREEN BURLINGHAM SILK WITH SOUTACHE BRAID ON WHITE LINEN FOR TRIMMING; THE NUMBER IS 8363.

765



THIS GRACEFUL COSTUME IS OF GUN-METAL TAFFETA, AND SHOWS A DAINTY VEST OF ALL-OVER LACE EDGED WITH BLUE VELVET; THE NUMBER IS 8436

THE UMBRELLA KILT SKIRT, No. 8452, IS HERE SHOWN WITH A SMART BOX ETON, No. 8465, BOTH IN ORCHID BROADCLOTH, WITH IRISH CROCHET LACE.

963



ORCHID LINEN EMBROIDERED IN SELF COLOR AND RELIEVED WITH WHITE EMBROIDERED LINEN AND FRILLS IS REPRESENTED IN THIS PORTRAYAL OF No. 8504.

THIS PRETTY FROCK OF BIAS-CHECKED GINGHAM, MADE FROM No. 8532, SHOWS TOUCHES OF BLUE LINEN AND WHITE ALL-OVER EMBROIDERY WITH BUTTON DECORATION.



BOX-PLAITS AND TUCKS APPEAR AS DECORATION ON THIS PRETTY COSTUME (No. 8580) IN WHICH PALE-BLUE MESSALINE AND DOTTED SWISS ARE COMBINED.

A GREEN RIBBON GIRDLE, AS DESCRIBED ON PAGE 878 IN THE MAY "DELINEATOR," GIVES PLEASING CONTRAST TO THIS EMBROIDERED COSTUME OF PINK LINEN, No. 8584.



A COMBINATION OF COAT No. 8633 AND SKIRT No. 8638 PRODUCED THIS STYLISH STREET SUIT OF GRAY CHIFFON BROADCLOTH WITH EMBROIDERY AND LACE DECORATION.

BLACK LACE IS EFFECTIVELY DISPLAYED ON THIS SMART FROCK OF WHEAT-COLORED SOFT TAFFETA, A UNION OF YOKE WAIST No. 8626 AND SKIRT No. 8651.



TURQUOISE-GREEN FRENCH EOLIENNE IS HERE PORTRAYED, WITH ACCESSORIES OF ALL-OVER LACE, FAGGOTED BANDS AND GILT BUTTONS; No. 8694 WAS USED.

MELON-ROSE PINK SILK VOILE WAS CHOSEN FOR THIS MAKE-UP OF BODICE No. 8735 AND SKIRT No. 8715, DARNED NET FANCY BUTTONS AND BLACK VELVET RELIEVING IT.



ALMOND-GREEN FRIZZON SILK WAS ASSOCIATED WITH LIMERICK LACE AND SHIRRED RIBBON IN THIS COSTUME CONSISTING OF WAIST No. 8800 AND SKIRT No. 8767.

RASPBERRY CHIFFON FAILLE WITH TRIMMING OF SILK GALON AND ENAMELLED BUTTONS PRODUCED THIS CHARMING COSTUME, No. 8781.



BROADCLOTH IN ONE OF THE RICH NEW SHADES WAS SELECTED FOR THIS REPRODUCTION OF COAT No. 8848 AND SKIRT No. 8854, VELVET RELIEVING IT.

THIS PLAIN STREET TOILETTE IS APPROPRIATELY DEVELOPED IN CAMEL'S-HAIR, TAILOR FINISHED; THE NUMBER OF THE COSTUME IS 8846.





THE PRINCESS MODES ARE SUGGESTED IN THIS TWO-PIECE COSTUME (No. 8923) OF BROADCLOTH, WHITE CLOTH AND GOLD BRAID RELIEVING THE PLAINNESS.

THE CHINCHILLA COLLAR, CUFFS AND REVERS ARE VERY EFFECTIVE ON THIS COAT (No. 8907) OF CHIFFON VELVET; THE CASHMERE SKIRT IS No. 8916.



CAMEL'S-HAIR IS REPRESENTED IN THIS SMART TOILETTE, WHICH UNITES PONY JACKET No. 8989 AND SKIRT No. 9019, VELVET AND SILK LENDING PLEASING CONTRAST.

A WHITE VEST, GILT BUTTONS AND NARROW GALLOON ON VELVET ARE EFFECTIVE ON THIS STYLISH STREET COSTUME (No. 8988) OF CHIFFON BROADCLOTH.



FRENCH NUN'S-VEILING WAS CHOSEN FOR THIS STYLISH FROCK, WHICH SHOWS SKIRT No. 9049 AND WAIST No. 9048 TOGETHER, THE LATTER WITH BABY IRISH LACE RELIEFS.

THIS CHARMING COSTUME, No. 9059, IS REPRODUCED IN CRÊPE DE CHINE IN-ONE OF THE NEW SHADES, WHICH IS REPEATED IN THE ITALIAN EMBROIDERED BANDS.



BRAID ON SILK, AND PANNE VELVET AFFORD ORNAMENTATION FOR THIS SMART RAJAH SILK TOILETTE; JACKET No. 9115 AND SKIRT No. 9143 ARE COMBINED.

CHIFFON BROADCLOTH IS HERE CHARMINGLY ELABORATED WITH VELVET, SILK, ALL-OVER LACE AND APPLIQUE BANDING; THE COSTUME IS No. 9122.



EMBROIDERED BANDS ON WHITE SILK GIVE EFFECTIVE RELIEF TO THIS PRETTY COSTUME OF RAJAH SILK, THE NUMBER OF WHICH IS 9204

THIS DAINTY SHIRT-WAIST IN LINGERIE STYLE IS No. 9187, MADE OF LINON AND LACE, AND THE SKIRT, No. 9193, IS REPRESENTED IN HEAVY LINEN.



CLUNY LACE IN VARIOUS FORMS IS THE ONLY ADORNMENT ON THIS SHIRRED PRINCESS COSTUME OF LIBERTY CRÊPE DE CHINE, THE NUMBER OF WHICH IS 9284.

THIS PRETTY CHIFFON BROADCLOTH TOILETTE IS TRIMMED WITH THE NEW FRENCH IRISH LACE AND VELVET; THE BOLERO WAIST IS No. 9287 AND THE SKIRT No. 9260.



BLACK CHIFFON WAS SELECTED FOR MAKING THIS CHARMING FROCK, No. 9357, ELABORATION CONSISTING OF TUCKED WHITE CHIFFON, MEDALLIONS, MOTIFS AND BANDING.

THIS EFFECTIVE DRESS, COMBINING WAIST No. 9337 AND SKIRT No. 9358, IS REPRESENTED IN CORAL-PINK CHIFFON CLOTH, WITH EMBROIDERED COLLAR.



THE LINGERIE YOKE OF EMBROIDERED BATISTE SUPPLIES A DAINTY TOUCH TO THIS PRETTY COSTUME (No. 9407) OF RAJAH SILK, AND THE SHIRTINGS ARE EFFECTIVE.

SURAH-FOULARD WITH LARGE DOTS WAS SELECTED FOR THIS SIMPLE FROCK, COMPOSED OF WAIST No. 9432 AND SKIRT No. 9411, LIBERTY SATIN AND LACE RELIEVING IT.



THIS SMART TWO-PIECE COSTUME IS A DEVELOPMENT OF No. 9485, IN STRIPED WOOL, WITH TAILOR FINISH, AND WITH BLACK VELVET COLLAR AND CUFFS AFFORDING CONTRAST.

ONE OF THE NEW MIXED PLAIDS IS PICTURED IN THIS STYLISH SUIT, SELF-STRAPPINGS PROVIDING A FINISH; JACKET No. 9482 AND SKIRT No. 9465 ARE UTILIZED.



THIS STYLISH STREET FROCK, COMBINING BLOUSE-WAIST No. 9532 AND SKIRT No. 9536 IS PICTURED IN CHIFFON BROADCLOTH WITH ACCESSORIES OF VELVET AND LACE.

TUCKED SHIRT-WAIST No. 9542 IN CHECKED LOUISINE WITH LACE, AND SKIRT No. 9575 IN PANAMA CLOTH WITH BRAID TRIMMING, ARE HERE UNITED.

October, 1906



*November, 1906.*

SHIRT-WAIST No. 9600, DEVELOPED IN CHECKED LOUISINE, WITH TOUCHES OF LACE ON THE NECK AND SLEEVES, AND SKIRT No. 9598 IN PLAID BROADCLOTH ARE HERE UNITED.

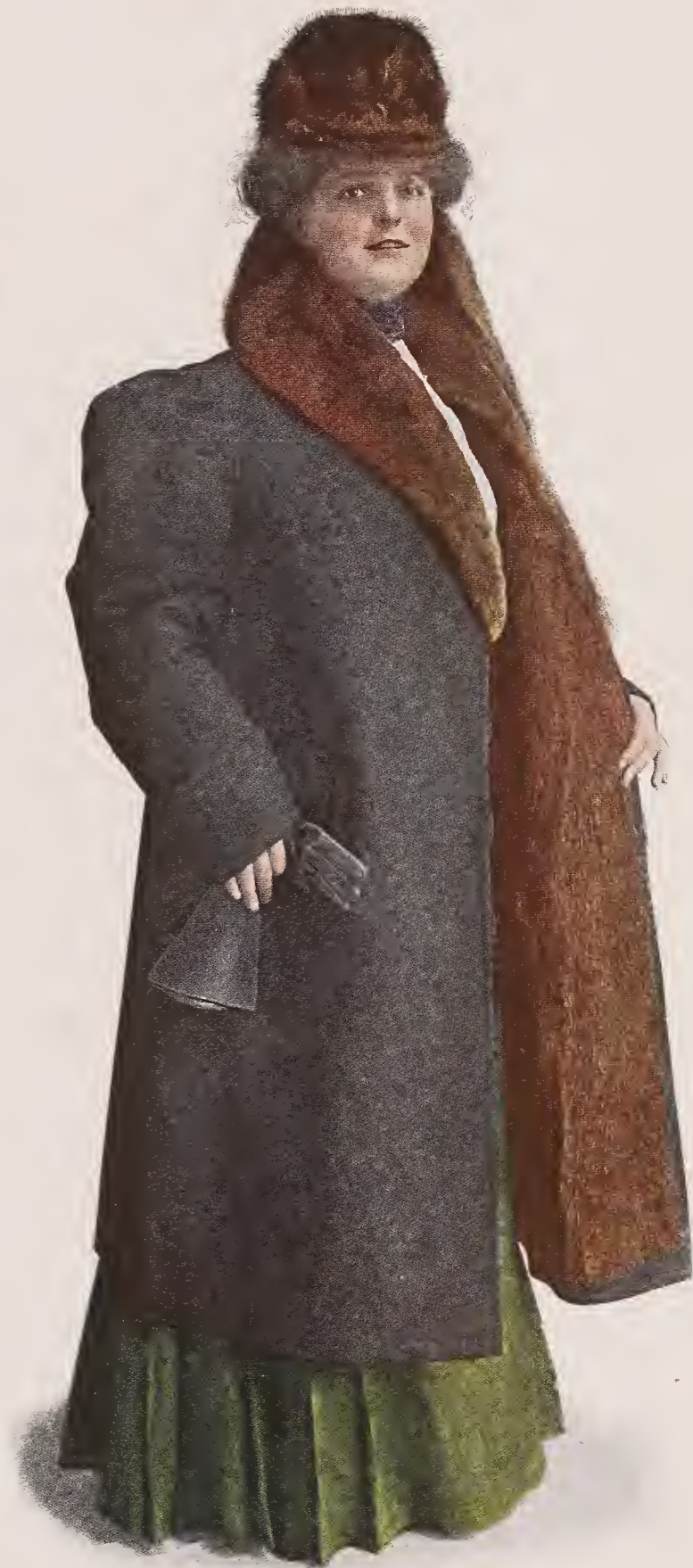
TAFFETA IS REPRESENTED IN THIS SMART SUIT, IN WHICH BLOUSE-WAIST No. 9610, WITH PERSIAN TRIMMING AND FANCY BRAID, AND SKIRT No. 9611 ARE COMBINED.



*December, 1906.*

THIS SMART FROCK, COMBINING BLOUSE-WAIST No. 9702 AND SKIRT No. 9682, IS PICTURED IN FRENCH HENRIETTA WITH A DECORATION OF VENISE LACE.

CHIFFON BROADCLOTH IS REPRESENTED IN THIS GOWN, WHICH UNITES BODICE No. 9671 AND SKIRT No. 9688 CLUNY AND MECHLIN LACE AFFORDING EMBELLISHMENT.









A



B



C



A



B



C



D



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January, 1907.

John Adams



*January,  
1907.*

WAIST 9755 (WITH OVER-BLOUSE) AND SKIRT 9752, IN PRUNE-COLORED BROAD-CLOTH, WITH GOOSEBERRY-RED VELVET.

PEACH-PINK LANSDOWNE FROCK WITH CLUNY GUMPE; THE WAIST IS 9761 WITH THE OVER-BLOUSE, AND THE SKIRT, 9749.

9747—DRESS OF CHINA-BLUE CRÊPE ALBATROSS, IN SHORT LENGTH, WITH SEPARATE COLLAR AND CUFFS OF WHITE LINEN.



Blouse-Coat, 9816, of Apricot Velvet in Seven-Eighths Length Skirt, 9819

Walking Suit of Mixed-Blue English Suiting Eton-Bolero, 9828, with Frill Sleeves Skirt, 9861



Jacket 9887, of écreu venetian cloth with fancy braid and Persian silk

Costume 9903, in clearing length in London-smoke broadcloth with silk radium braid

9903, in a development of rose-colored satin cloth with braid



Cedar-color ring-spot foulard Shirt-Waist Dress 1048 in clearing length

Shirt-Waist 1037, of white chiffon taffeta with reliefs of brown

1037, of gray voile with velvet ribbon, long sleeves

serves to give strength as well as ornamentation. The skirt is composed of five gores, and short tucks are also taken up at the top all around where it is joined to the body. The lower edge is hemmed, and a sash or a belt affords suitable waist finish.

Attractive frocks may be reproduced in checked wool batiste, French challis, wool marquisette, checked and flowered voile, eolienne, the dainty colored linens, madras, Scotch zephyr, English wash voile, shantung, rajah and pongee; mousseline de soie, mull, French batiste, Persian lawn and China silk are suitable for the guimpe.

Dress 1130 is in 9 sizes, from 6 to 14 years of age. For 9 years, it requires for the skirt and over-blouse,  $3\frac{5}{8}$  yards of material 27 inches wide, or  $2\frac{3}{4}$  yards 36 inches wide; for the guimpe,  $1\frac{3}{4}$  yard 36 inches wide will be needed. Price, 15 cents.

#### 1098. LITTLE GIRLS' EMPIRE DRESS, with an attached straight skirt

A quaint little Empire dress is here illustrated, and which is sure to be becoming to the small girl. The short body is mounted on a lining and consists of a puffed or gathered blouse section to which is applied a shallow yoke in fancy outline. The top of the body is in round open style in harmony with the short puff sleeves, which are finished with a tiny band and sometimes have a ribbon bow. A ruffle may add to the appearance of the straight skirt, or it may be hemmed if preferred. The upper edge has several rows of shirring where it is joined to the body, though a single row of gathers are as often used. A ribbon sash knotted at the back adds a dainty finish.

A picturesque and effective little dress may be evolved from this design by the exercise of care and taste in selection of material and in adornment, hand-work lending particular daintiness. French and Persian lawn, batiste, mousseline de soie, Irish dimity, handkerchief linen, French cambric, embroidered swiss and wash voile are suggested for development.

Dress 1098 is in 9 sizes, from 2 to 10 years of age. For 5 years, it requires  $2\frac{7}{8}$  yards of material 27 inches wide, or  $2\frac{1}{2}$  yards 36 inches wide, or  $1\frac{7}{8}$  yard 44 inches wide. Price, 15 cents.

#### 1093. GIRLS' TUCKED AND BOX-PLAILED DRESS, with guimpe

While the dress here illustrated is made for wear with a guimpe, the nature of its construction is such that it can be worn without that feature in Summer weather if desired. The guimpe is plain and shaped in the usual manner, and if a more elaborate garment is desired lace or embroidery can be flatly applied to the top and the material cut away beneath. A plain or lace-frilled standing collar affords neck completion. Full or three-quarter length bishop sleeves terminate in narrow bands, and the closing is effected at the back. The dress is arranged in tucks and box plaits and the top is cut out for wear with the guimpe. A wide circular berth outlines the open neck or it may be left off for a plainer development. Short puff sleeves terminating in narrow bands are a suitable accompaniment for the open neck, and they can also be worn over the guimpe sleeves. Straps are arranged at the under-arm seams through which a sash may pass.

This dress may be pleasingly developed in Irish linen, piqué, madras, fine gingham in white or dainty shades,



Guimpe of 1093



Guimpe of 1130

wash voile and cotton batiste. For an older girl the dress developed of rose-colored or blue silk-and-linen dress fabrics and decorated with Irish cluny, or filet bands will be attractive with a dainty guimpe of sheer white lawn.

Dress 1093 is in 10 sizes, from 3 to 12 years of age. For 9 years, it requires  $5\frac{1}{4}$  yards of material 27 inches wide, or  $3\frac{7}{8}$  yards 36 inches wide; with  $1\frac{1}{2}$  yard 36 inches wide for the guimpe. Price, 15 cents.

#### 1101. MISSES' DRESS: consisting of a tucked blouse-waist, and a box-plaited ten-gored skirt

In this stylish frock the blouse is mounted on a lining and the front is open in square outline, the opening being filled with a chemisette that is attached under the edges. A standing collar finishes the neck. Each side portion of the front is laid in two wide plaits, and the edges outline the vest section. The closing is made under a center box plait in the back, and a wide tuck at each side extends to the lower edge. Deep, close-fitting cuffs terminate the full-length sleeves, those in shorter style being finished with flaring turn-back cuffs. With the plaits drawn out the lower edge in the middle size affords a measurement of about five yards and one-half. A peplum is attached to the lower edge of the blouse, a belt of the same or contrasting material affording a finish.

The skirt is composed of ten gores, each arranged in a box plait, narrower at the waist; they are stitched on the edges for a short distance and pressed to the lower edge.

Dress 1101 is in 4 sizes, from 14 to 17 years of age. For 15 years, it needs  $11\frac{3}{4}$  yards of material 27 inches wide, or  $7\frac{1}{2}$  yards 36 inches wide, each with  $\frac{5}{8}$  yard of contrasting material 27 inches wide. Price, 15 cents.

#### 1095. MISSES' DRESS: consisting of a blouse-waist; and a four-gored skirt

This design possesses possibilities that render it adaptable for the Summer linens and lawns, and by using the sheer fabrics in silk and cotton dainty party frocks or dressy gowns may be developed. The full front and back of the blouse are tucked at the top for a short distance and joined to the shallow square yoke that is inserted and finished at the neck with a standing collar. Plain bands of the material or of insertion outline this feature, the bands being mitered at the corners, and for some purposes the yoke may be omitted and the dress finished with an open neck. The sleeve consists of a large puff completed with a band when short length is desired, the lining being extended to the wrist for full length, overlaid with the material and trimmed with lace or motifs such as are used elsewhere on the frock. When used, the Japanese sleeves fall over the tops of the puffs, the seam being under the arm. The blouse is gathered at the waistline and attached to the foundation.

The skirt consists of four gores, and is becoming to girls when trimmed with a ruffle of lace or embroidery about the bottom, where it measures about four yards in the middle size. Other trimming effects may be applied in stripes or motifs above the ruffle.

Dress 1095 is in 4 sizes, from 14 to 17 years of age. For 15 years, it requires  $7\frac{1}{2}$  yards of material 27 inches wide, or  $5\frac{3}{4}$  yards 36 inches wide, or  $5\frac{1}{4}$  yards 44 inches wide, with  $\frac{3}{8}$  yard of embroidery for collar and yoke. Price, 15 cents.



*May, 1907.*

Blue chambray with cobweb  
cluny lace  
Dress 1130, with short  
sleeves

Lavender linen with red  
reliefs  
Dress 1101, with  
flare cuffs

French batiste with valen-  
ciennes lace  
Dress 1098, with skirt  
ruffle

Rose-colored cotton voile  
with embroider  
Dress 1095, with short  
sleeves

Linen lawn hand-em-  
broideredy  
Dress 1093, with  
open neck





*May, 1907.*

Shell-pink satin taffeta with eyelet embroidery and lace edging  
Shirt-Waist 1100, with short sleeves

Almond green louisine with heavy hand embroidery  
Shirt-Waist 1089, with short sleeves

Hyacinth liberty satin with bands of cluny lace  
Shirt-Waist 1097, with yoke



*June, 1907.*

1194, in copper-colored crêpe de Chine with lace and galloon

1170, in Nile-green messaline, with decoration of hand embroidery

1198, in pale violet liberty satin with filet lace and banding



July, 1907.  
 Greenish-blue messaline with  
 baby Irish lace  
 Blouse-Waist 1280

Haricot rouge rajah with  
 embroidered batiste  
 Blouse-Waist 1270

Sand-color pongee with lace  
 and lawn  
 Over-Blouse 1253



August, 1907.

Light blue French dress linen  
 Shirt-Waist 1327; Skirt 1361

Canary-color yamagatha  
 Shirt-Waist 1362, Skirt 1313

1327, in white pongee with rolling collar,  
 short sleeves and coat closing



*September, 1897*

Cedar-brown panama with silk braid  
Blouse-Coat 1437, Skirt 1394

Coin spot réséda foulard, Irish point  
Blouse-Waist 1396, Skirt 1394

1396 of white China crêpe with val lace  
1394 of tomato-red English worsted



*October, 1907*

Striped hunter's-green English  
worsted, silk inlaid collar  
Coat 1483; Skirt 1465

Flamingo-red satin cloth, white  
satin collar and vest  
Two-piece Suit 1499



*December, 1897.*

Plum-blue broadcloth with soutache braid  
Coat 1588; Skirt 1376

Tan diagonal cloth with velvet and braid  
Coat 1558; Skirt 1506



*December, 1897.*

Elephant-gray satin cloth with limerick  
lace over chiffon  
Dress 1610, with sweep

Rose-color chiffon broadcloth with silk soutache,  
French knots and princess lace  
Waist 1646; Skirt 1660



## Types of the

SKETCHED BY

1. Taupe-gray clipped beaver, band of braided cloth-of-gold under brim, wide brocaded tinsel scarf wound about the crown, and three black ostrich plumes in front, drooping over the right side.

2. Black satin antique over buckram foundation, brim facing of canary-colored silk veiled with mousseline, five black ostrich plumes and black velvet Puritan bow.

3. Pearl-white uncut velvet, shaded cassowary plumes, band of metallic embroidery encircling crown, grosgrain ribbon arranged in a stiff bow at the center of the front.

4. Prelate-purple panne velvet, facing of pale lavender silk muslin, white ostrich feather trimming and aigret projecting over the back, Ascension lily at the front.

5. Pearl-gray supple felt, turned up slightly in front and down at the sides and back, twist of black velvet about crown, white velvet foliage massed high at the front.

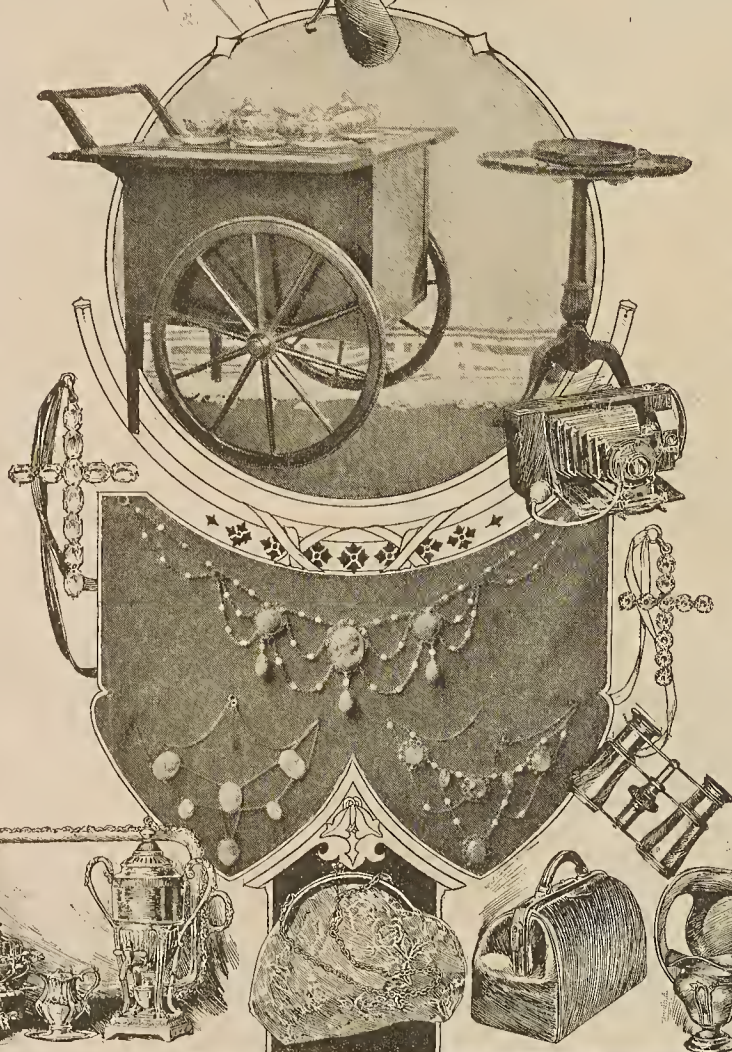


There are the most exquisite creations in fans, and this is a gift with which any woman will be pleased. Sticks of amber, gold and silver filigree, ivory, celluloid, the various woods, plain and inset with jewels or hand-painted are seen, and the fan may be of satin, silk, gauze, lace or paper, or made entirely of feathers. Cretonne-covered fans of large size are suitable for the den or cozy corner, and may be had in charming designs and colors. Japanese fans, and fans of sandalwood are always admired. There are also tiny little folding fans which may be slipped into the hand-bag or opera-glass bag, and have become generally known by the name of "matinee" and "theater" fans.

cheaper material are to be had in perfectly plain form, which many women prefer, or carved, mounted with gold or silver, studded with real or artificial gems, or inset with cameos. There is a wide range in price in these articles, which is a point in their favor.

Tortoise-shell and its imitations, as well as amber, celluloid, silver, gold and various metals, and hand-painted porcelain are used for toilet articles. Copper, and copper-mounted wood and metals are much favored for these accessories, and cocobolo is used, either plain or silver mounted.

Cameos are again very popular, and are charming set in brooches, necklaces, hatpins, combs, or in the tops of umbrellas or walking sticks. They are par-



Hatpins play such an important part in the adornment of the hat this season that it is important to have a number of them in different colors and styles, that they may accord with the trimmings, and the variety of styles obtainable makes them of great value as gifts.

Barettes, hairpins, side and back-combs and all sorts of hair ornaments are popular, and are to be relied upon to give satisfaction. These articles in tortoise-shell or amber, or in some

ticularly effective when surrounded by pearls.

Probably there is no article that is better adapted to "general giving" than a handsome lamp, and the display is very extensive.

Roller skates and ice skates are used by grown folks as well as by children. For the latter there is an unlimited choice in all departments. In the November number, on page 706, some of the newest toys are mentioned.



*January, 1908.*

Saxe-blue French broadcloth with satin passementerie  
Coat 1683, with kimono sleeves

Burgundy-red velvet with braided suède vest  
Suit 1709, with trimming band



*February, 1908.*

Blue French voile with silk braid, lace and black velvet  
Dress 1754, with short sweep

Rose-color chiffon taffeta, filet lace over pink chiffon  
Waist 1750; Skirt 1758



Two-tone wood-brown cheviot with braid  
Suit 1892

Copenhagen-blue cloth with striped velvet  
Coat 1854; Skirt 1868



Old-rose chifon broadcloth with satin and braid  
Dress 1980, with lace guimpe

Copenhagen-blue satin messaline with black taffeta  
Skirt 1925; Over-Blouse 1917, with guimpe





1923, of gray-blue cotton  
voile with lace  
guimpe

Bonnet 1946, of linen  
Dress 1913, of piqué  
with insertion

1968, of old-rose taffeta  
with embroidered  
swiss guimpe

*(Described on page 558)*

557

1949, of pearl-gray taffeta  
batiste with Irish  
lace

1921, of tan wash  
poplin with blue  
collar

## 1968. MISSES' OR GIRLS' DRESS

The skirt of this dress may be worn with tailored or lingerie blouses, and when the suspenders are worn with it the effect is of a complete costume. The straight skirt consists of one piece only, which is laid in box plaits stitched on the edges for a short distance at the top; the suspenders are joined both in the back and the front and are attached to the belt under ornamental buttons. The lower edge of the skirt measures about four yards in the middle sizes, with plaits drawn out. Indian-head cotton, colored linen, French gingham, plaid batiste, and panama, mohair, basket-weave silk, twill, foulard and taffeta will develop serviceable and stylish frocks.

Skirt 1968 is in 8 sizes, from 10 to 17 years of age. For 15 years the skirt and suspenders require 6 yards of material 27 inches wide, or 4 yards 44 inches wide; for the guimpe,  $3\frac{1}{4}$  yards 20 inches wide will be needed. Price, 15 cents.



Guimpe of 1949



Guimpe of 1923



Guimpe of 1968



Yoke Guimpe of 1913

## 1946. CHILD'S CAP OR BONNET

This dainty bonnet can be attractively developed in white faille, with the edge of the front which turns back from the face, finished with buttonholed scallops and embroidered dots. This revers is in one with the front and the back is gathered to it. A pretty finish could be given by rosettes of heavy silk ribbon with the edges raveled out, or embroidered swiss or batiste could be used with a bow of pink or blue ribbon on the top and with ribbon for the ties. The fulness in the crown is gathered to a stay at the neck and the entire bonnet is easily laundered, making it suitable for any of the attractive thin materials, though silk may also be used. Louisine, twill, and peau de soie are pretty with hand embroidery for decoration, and motifs of lace may be used in connection with it. Either soft pompons of silk or ribbon may be placed at the top and sides, or a ribbon bow at the top will be effective.

Bonnet 1946 is in 5 sizes, from 1 to 5 years of age. For 4 years it requires  $\frac{7}{8}$  yard of material 20 inches wide, or  $\frac{1}{2}$  yard 27 or more inches wide, with  $1\frac{1}{4}$  yard of ribbon for ties and 1 yard for bows. Price, 10 cents.

## 1913. LITTLE GIRLS' DRESS, with yoke guimpe

This dainty little design may be worn with the yoke guimpe or any other; it is in V outline at the top and is provided with a narrow band-yoke and armhole bands of the same width in place of sleeves. These bands may be hand embroidered in self-color or eyelet needlework may be employed. A group of tucks at each side in the front and the back control the fulness and the under-arm seam is gored. The skirt may be simply hemmed, or be trimmed with rows of insertion. This design will be very easily made and very attractive in French gingham, dainty colored linens, batiste, embroidered swiss and nainsook.

Dress 1913 is in 7 sizes, from 2 to 8 years of age. For 5 years the dress requires  $2\frac{1}{4}$  yards of material 27 inches wide, or  $1\frac{5}{8}$  yard 44 inches wide; for the guimpe  $1\frac{7}{8}$  yard 20 inches wide, or  $1\frac{5}{8}$  yard 27 inches wide will be needed. Price, 15 cents.

## 1949. TUCKED SEMI-PRINCESS DRESS, for miss or small women

This dress includes a surplice jumper-waist which is attached to a seven-gored skirt in princess style. The belt is attached to the dress, the right side of the over-blouse and the belt lapping at the left side. The tuck on each shoulder in the jumper extends over the frill sleeves which are sometimes omitted. The skirt measures about four yards at the lower edge in the medium sizes. The guimpe may have a high neck or it can be in square outline.

All-over lace, embroidered net, sheer French batiste, embroidered swiss, and such fabric may be used for the guimpe, while chiffon voile, worsted file, foulard, chiffon taffeta, shantung and pongee are suggested for the dress.

Dress 1949 is in 5 sizes, from 14 to 18 years of age. For 15 years the skirt and over-blouse require  $8\frac{3}{8}$  yards of material 27 inches wide or  $4\frac{7}{8}$  yards 44 inches wide for guimpe body 1 yard 31 inches wide, with  $1\frac{3}{4}$  yard of lace 18 inches wide for yoke facing, collar and short sleeves. Price, 15 cents.

## 1923. GIRLS' TUCKED DRESS

This is a pretty design that reproduces well in embroidered batiste, swiss, colored linen, French gingham and chambray. With the colored materials a band of white outlining the square neck and the armholes, as well as the edges of the belt is a simple but attractive finish. The fulness of the over-blouse is taken up in tucks across the shoulders, and in the front and back. Gathers may be used in the latter places, however, if preferred. The simple guimpe may have short sleeves when preferred, and it may be faced with lace in yoke effect to give a dressy finish. The straight skirt is tucked at the top and attached to the jumper under the belt.

Dress 1923 is in 9 sizes, from 6 to 14 years of age. For 9 years it requires  $3\frac{3}{4}$  yards of material 27 inches wide, or  $2\frac{3}{4}$  yards 36 inches wide, or  $2\frac{1}{4}$  yards 44 inches wide; for the guimpe body, 1 yard 36 inches wide, and for the sleeves  $1\frac{3}{8}$  yard 20 inches wide, or 1 yard 27 inches wide, or  $\frac{3}{4}$  yard 36 inches wide, each with  $\frac{1}{2}$  yard of lace for collar, sleeve bands, and yoke-facing. Price, 15 cents.

## 1921. LITTLE BOYS' DRESS

This design is for a simple dress such as is worn by little boys under five years of age. The dress or blouse is shaped in the simplest manner, closing at the center front, and having a wide sailor collar with deep ends finishing the neck opening; the latter is also supplied with a shield displaying an emblem embroidered in color, and a pocket may be inserted at the left side if desired; a belt draws it in about the waist.

Piqué or cotton material may be trimmed with wash braid and the usual emblems, such as anchors, stars, eagles, bars, etc., may be embroidered on the collar and shield. A collar of blue, pink or tan with tie of the same color is smart on a dress of white, or the colored braid could be used on a white dress.

Dress 1921 is in 3 sizes, from 2 to 4 years of age. For 3 years it requires  $2\frac{1}{2}$  yards of material 27 inches wide, or  $1\frac{3}{4}$  yard 36 inches wide. Price, 10 cents.



*May 1888*  
 Reseda French voile with batiste  
 and lace guimpe  
 Skirt 2029; Guimpe 1727

Orchid chiffon taffeta with embrod-  
 ered net and filet lace  
 Dress 2025



Saxe-blue French linen with white accessories  
 Shirt-Waist Suit 2155

Leather-color shantung with brown trimmings  
 Dress 2094; Guimpe 2006, of batiste

*June 1888*  
 911



Apricot mirage with embroidered net  
Dress 2212, with short sweep

White linen with blue embroidery  
Dress 2174, with short sleeves



Old-rose fabric with dark-red border  
and rows of wafer dots  
Dress 2248; Guimpe 2006

Blue liberty silk with dark-blue satin,  
fillet lace and chiffon  
Dress 2261, with sweep

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October, 1908



*September, 1908.*

2336, in jade-green chiffon panama, with crochet buttons and net guimpe (2006)

2322, in hermosa-pink French batiste, with embroidery, net and velvet



*October, 1908.*

Blue silk cashmere with net, silk and lace  
Dress 2401, with medium sweep

Gray chiffon broadcloth with cerise velvet and lace  
Dress 2399, with chiffon sleeves



*December, 1908*

Dead-thistle broadcloth with tucked net  
Dress 2506, with full-length sleeves

Smoke-gray chevron-striped serge with braid  
Suit 2493, with 36-inch coat



*December, 1908*

CURVES HAVE GIVEN PLACE TO STRAIGHT LINES AND THE EFFECT IS INCREASED GRACE





Bell Phone:  
Filbert 54-03A

**L. RAPPAPORT**  
Furrier

1227 Walnut Street  
PHILADELPHIA  
PA.

*November  
1925*

---

---

# L. RAPPAPORT

## Furrier

1227 Walnut Street, Philadelphia, Pa.

Bell Phone: Filbert 54-03A

---

**A**LL preparations for the coming season have been completed and I am now fully prepared to execute orders for fur garments of every description at short notice.

### *About Prices*

I have made heavy purchases of choice skins at very attractive prices and am therefore in a position to furnish fur garments of the highest quality at prices that cannot be duplicated elsewhere. Thus patrons are assured fashionable furs of the highest grade, correct in style, artistic in workmanship, perfect in fit, at the lowest prices.

### *My Stock*

comprises a complete assortment of the season's latest styles; and having manufactured each article, I am able to guarantee everything I sell. "Every fur that's fashionable, and every style that's new" is represented.

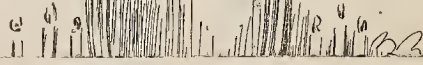
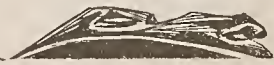
### *Custom Department*

Fur garments of all kinds are made to special measure, and entire satisfaction guaranteed. Redying and remodeling of worn fur garments to the latest styles executed at lowest prices.



*December 1908,*

BLUE LINEN WITH NEEDLEWORK 2555, BUFF ALBATROSS 2537, WHITE REPP 2540, AND PINK CASHMERE 2565



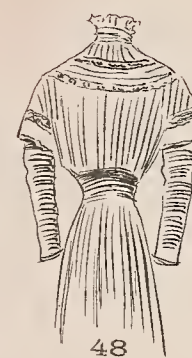
*January 1909.*

Semi-Princess Dress  
Butterick Pattern 2646

Draped Princess Dress  
Butterick Pattern 2635



46



48



47

January, 1909.



46

47

# Blouses Mouvell

No. 24

Paris 37 Avenue de l'Opera. London 289, Oxford St.

Bruxelles 75 Blvd Anspach.

New-York 38, East 21<sup>st</sup> Street. W. 1. Hoher St.

Imp. art Josef Eberle.



41

42





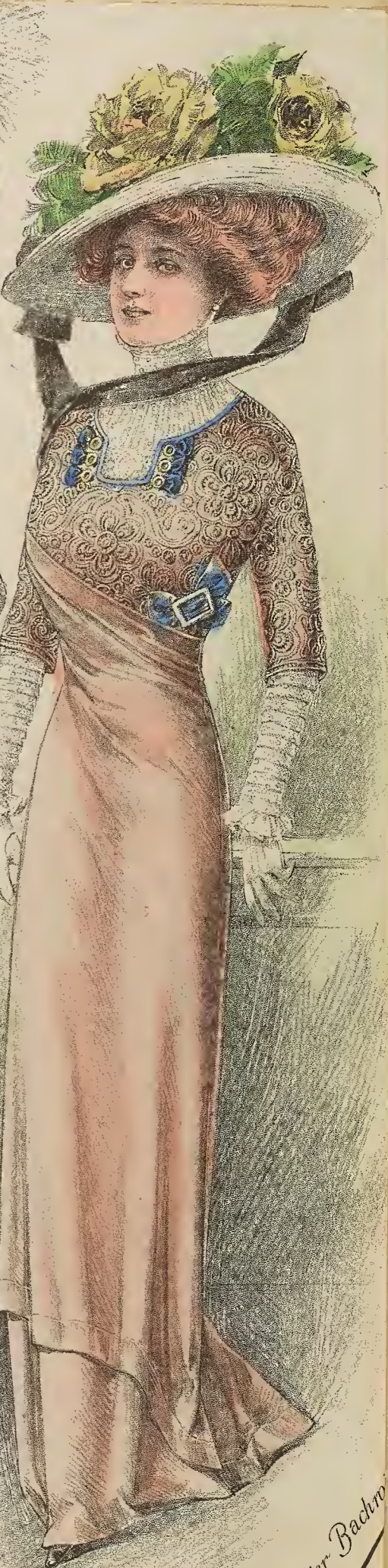
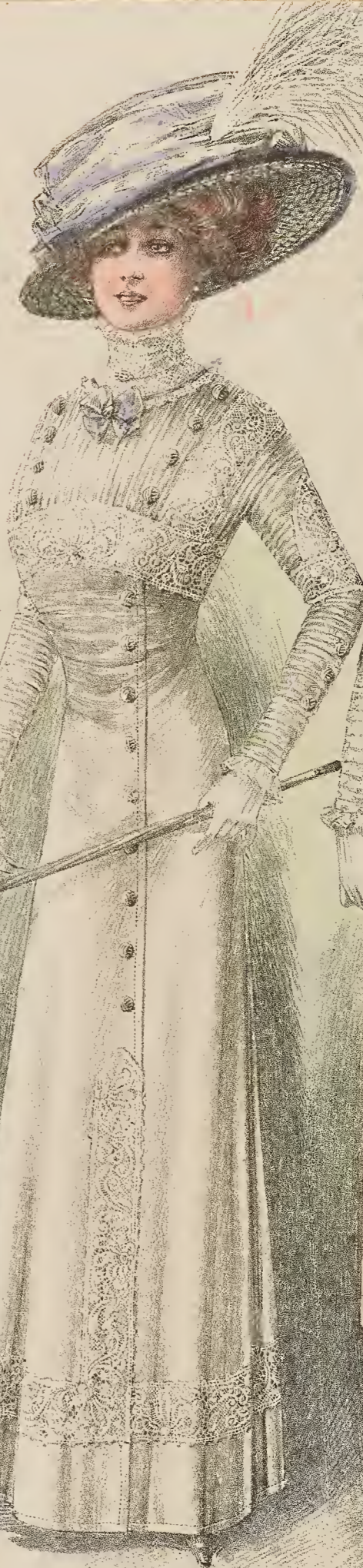
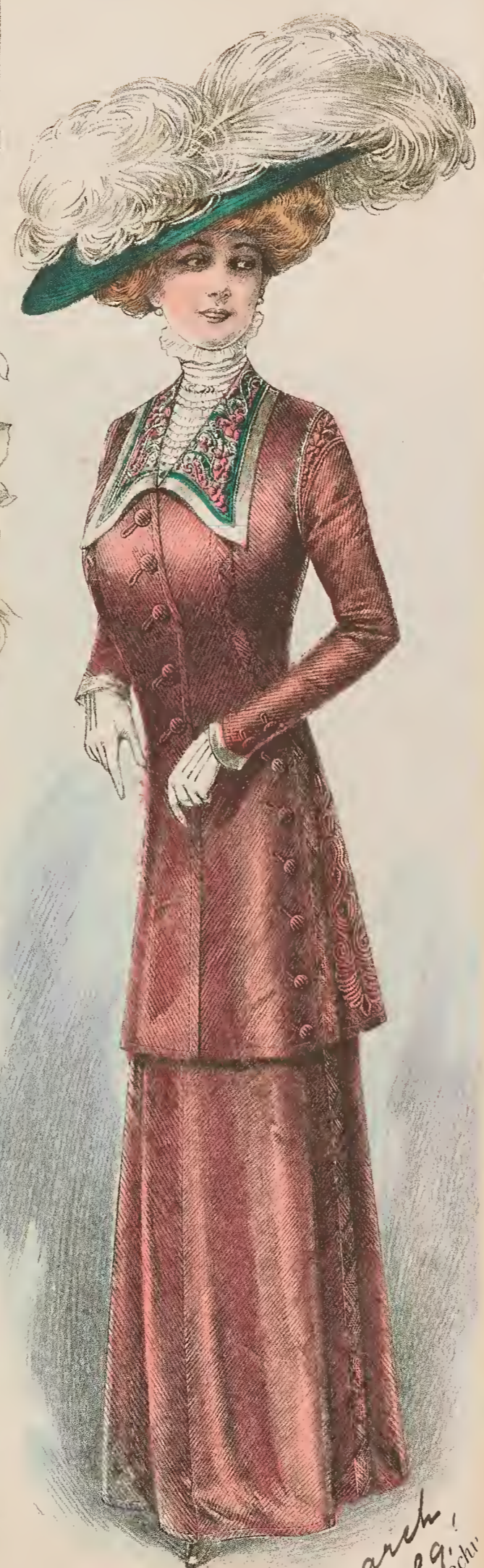
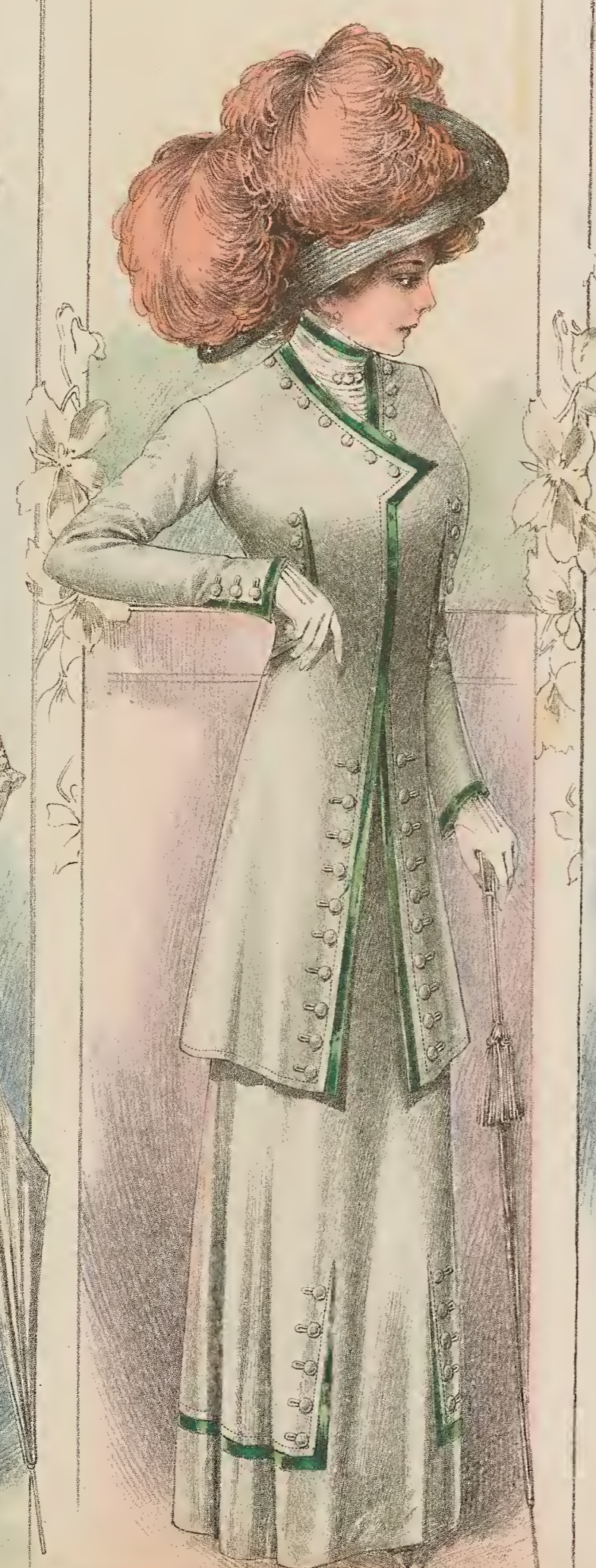
VISITING GOWN 2703, OF DOVE-GRAY SATIN DIRECTOIRE. DRESS 2681, OF RASPBERRY CHIFFON BROADCLOTH

*February, 1909*



*1909.*

*Ger B*



5901

March, 1909.  
Melier Bachm

March, 1909.  
5999

Melier Bachm





April 1909.



May 1909.









3152, LADIES' WAIST  
15 CENTS

3126, LADIES' WAIST WITH CHEMISETTE  
15 CENTS

3128, LADIES' WAIST WITH CHEMISETTE  
15 CENTS

3123, LADIES' WAIST  
15 CENTS

SOME OF THE NEWEST WAIST MODELS

FOR DESCRIPTIONS SEE OPPOSITE PAGE  
ISSUED ONLY BY

NEW YORK

CHICAGO

THE McCALL COMPANY

SAN FRANCISCO

TORONTO



6327

6328

6329



*Robinson, 1910*



PICTURESQUE GOWNS IN THE LATEST MODE

3219, LADIES' SEMI-FITTED OVER-DRESS. PRICE, 15 CENTS

2945, LADIES' NINE-GORED PRINCESS DRESS. PRICE, 15 CENTS

3228, LADIES' WAIST. PRICE, 15 CENTS

3215, LADIES' TUNIC SKIRT. PRICE, 15 CENTS

McCALL PATTERNS (All Seams Allowed)

FOR DESCRIPTIONS SEE OPPOSITE PAGE



3217, LADIES' COAT. PRICE, 15 CENTS  
 3039, LADIES' FOUR-PIECE SKIRT. PRICE, 15 CENTS

3223, LADIES' COAT SUIT. PRICE, 15 CENTS

3234, LADIES' COAT SUIT. PRICE, 15 CENTS

EXCLUSIVE MODELS FOR SPRING, 1910

FOR DESCRIPTIONS SEE OPPOSITE PAGE  
 ISSUED ONLY BY

NEW YORK

CHICAGO

THE McCALL COMPANY

SAN FRANCISCO

TORONTO





3269, LADIES' DRESS. 15C.

3283, LADIES' DRESS. 15C.

3265, LADIES' DRESS. 15C.

SPRING TOILETTES OF EXQUISITE FABRIC AND DESIGN

FOR DESCRIPTIONS SEE OPPOSITE PAGE. ISSUED ONLY BY

NEW YORK

CHICAGO

THE McCALL COMPANY

SAN FRANCISCO

TORONTO



1910.



1910.  
McCall



3345, LADIES' SEVEN-GORED PRINCESS DRESS  
PRICE, 15 CENTS

3327, LADIES' SEMI-PRINCESS DRESS  
PRICE, 15 CENTS

3335, LADIES' SEMI-PRINCESS DRESS  
WITH CHEMISETTE. PRICE, 15 CENTS

STYLISH FROCKS FOR SPRING AND SUMMER

FOR DESCRIPTIONS SEE OPPOSITE PAGE  
ISSUED ONLY BY

NEW YORK CHICAGO THE McCALL COMPANY SAN FRANCISCO TORONTO



3423, GIRLS' OVER-DRESS  
PRICE, 15C.

3417, GIRLS' DRESS  
PRICE, 15C.

3425, MISSES' DRESS  
PRICE, 15C.

3435, MISSES' 7-GORED  
BRETTELLE SKIRT  
PRICE, 15C.

3428, CHILD'S DRESS  
WITH GUMPE  
PRICE, 15C.

JUVENILE FASHIONS FOR SUMMER

FOR DESCRIPTIONS SEE PAGE 1006

ISSUED ONLY BY

NEW YORK CHICAGO THE McCALL COMPANY SAN FRANCISCO TORONTO



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NEW WAIST DESIGNS WITH BODY AND SLEEVES IN ONE AND A  
PRETTY TUCKED MODEL

FOR DESCRIPTIONS SEE OPPOSITE PAGE

*J. G. P.*



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CALLING OR AFTERNOON GOWNS SUITABLE FOR SILKS, LINGERIE MATERIALS OR LIGHT WOOLENS

FOR DESCRIPTIONS SEE OPPOSITE PAGE

*August 15, 1910*



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TAILORED COATS AND SUITS FOR FALL AND WINTER

FOR DESCRIPTIONS SEE OPPOSITE PAGE



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3609

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SMART TAILORED SUITS OF CHEVIOT, FANCY SERGE AND BROADCLOTH

FOR DESCRIPTIONS SEE OPPOSITE PAGE

October, 1910.



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3647



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3694  
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THE LATEST IDEAS IN TAILORED SUITS  
FOR DESCRIPTIONS SEE OPPOSITE PAGE

*November, 1910.*



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3589

FASHIONABLE AFTERNOON FROCKS  
FOR DESCRIPTIONS SEE OPPOSITE PAGE



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THE LATEST IDEAS IN TAILORED SUITS  
FOR DESCRIPTIONS SEE OPPOSITE PAGE

*December, 1910*



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THE NEWEST MODES IN COATS AND SKIRTS  
FOR DESCRIPTIONS SEE OPPOSITE PAGE

*December, 1910*

1911  
JANUARY



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5775-577



February 1911 -

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GARMENTS OF DISTINCTIVE STYLE  
FOR DESCRIPTIONS SEE OPPOSITE PAGE





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*March, 1911.*

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FROCKS OF THE LATEST MODE  
FOR DESCRIPTIONS SEE OPPOSITE PAGE



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*April, 1911.*

SPRING FROCKS OF CHARMING STYLE  
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DAINTY DESIGNS EFFECTIVELY DEVELOPED

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*August, 1911*



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MODISH EFFECTS IN MIDSUMMER FASHIONS

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*August, 1911*



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FASHIONS FOR EARLY FALL

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*September 1911*



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DISTINCTIVE STYLES FOR THE FALL SEASON

FOR DESCRIPTIONS SEE OPPOSITE PAGE

*October, 1911*



*With the 20 hats  
are 35 dresses in  
the September  
Ladies' Home  
Journal, all  
presented in  
their original  
full colors. Buy  
a copy anywhere  
15 cents*

*A Young Girl's Party Dress  
Designed by Emily Pratt Gould*



*For the Woman of Sixty*  
*Designed by Edwin D. Halsey*

*This is the way The Ladies' Home Journal  
is now giving its fashions in full color.  
Over 20 hats for girls and women are in  
the September number. 15 cents a copy*



*The New Striped Dress*

*Designed by Mrs. Ralston*

*This is the way The Ladies' Home Journal is now giving its fashions. 12 pages in full color, of fashions, needlework and interior decoration are in the October number. 15 cents a copy*



*For the Matinée*

*Designed by Mrs. Ralston*

*This is the way The Ladies' Home Journal is now giving its fashions. 12 pages in full color, of fashions, needlework and interior decoration are in the October number. 15 cents a copy*





nd  
s



A Cap and a Girdle Any Girl Would Love

Designed by Mrs. Ralston

This is the way The Ladies' Home Journal is now giving its Christmas suggestions. Twelve pages, in full color, of Christmas and party ideas for girls and women are in the November number. 15 cents a copy

©



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4294-4308

SOME OF THE NEWEST FASHION DEVELOPMENTS  
FOR DESCRIPTIONS SEE OPPOSITE PAGE

*Handwritten signature*



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FASHIONABLE DESIGNS FOR EVENING GOWNS  
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*Handwritten signature*



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COSTUME AND SUITS IN THE MODISH FABRICS  
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*January 1912*



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ATTRACTIVE TOILETTES FOR THE EVENING  
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*February 1912*

# *Jos. Habisreitinger*

FINE FURS

1604 CHESTNUT STREET

PHILADELPHIA, PA.



*8000  
1911-1912*

*Jos. Habisreiter*

FINE FURS

1604 CHESTNUT STREET

PHILADELPHIA, PA.



7626

7627

7628



*Josef Habisreiter*

FINE FURS

4 CHESTNUT STREET

PHILADELPHIA, PA.



7745

7746



# *Jos. Habisreitinger*

FINE FURS

1604 CHESTNUT STREET

PHILADELPHIA, PA.







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COSTUMES AND SUIT FOR FORMAL WEAR  
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1912.*



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FOR DESCRIPTIONS SEE OPPOSITE PAGE

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SOME SUGGESTIONS FOR SUMMER CLOTHES  
FOR DESCRIPTIONS SEE OPPOSITE PAGE

*July, 1912 -*



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NEW DEFINITIONS OF SUMMER STYLES  
FOR DESCRIPTIONS SEE OPPOSITE PAGE

*August, 1912 -*



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THE "NATIONAL"



THE "NATIONAL"  
 STYLE BOOK  
 Fall & Winter  
 1912-1913



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SMART EFFECTS OBTAINED WITH FALL MATERIALS *November*  
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NEW FEATURES IN HOME AND STREET GOWNS  
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*1912.*



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1913*



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1913*



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SMART COSTUMES IN THE LATEST MODE

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GOWNS IN FASHIONABLE FABRICS AND SHADES

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IDEAL DRESSES IN SMART MATERIALS

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FUTURIST COLORS ARE SEEN IN SUMMER FASHIONS

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GOWNS THAT APPEAL TO THE WOMAN OF FASHION

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DAINTILY GOWNED FOR A SUMMER AFTERNOON

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*August 1913-*



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SHAPELY DESIGNS FOR DRESDEN SILK AND TARTAN PLAID

For other views and descriptions see opposite page

*September 1913*



5493-5495

5505-5521-5480 Hat

5511-5501-5480 Hat

GOWNS AND HATS FOR DRESS OCCASIONS

For other views and descriptions see opposite page

*October 1913*



October,  
1913.





5522

5486-5481  
341, Transfer Design

5475

ORIGINAL MODELS FOR THEATER AND DINNER

For other views and descriptions see page 38

*Deliberate  
1913*

# Descriptions of Pages 36 and 37

**No. 5517, LADIES' WAIST (15 cents).**—Since the fashion of having the waist and skirt of different materials and colorings has been generally accepted, very attractive developments have made their appearance. What could be more artistic or pleasing than this charming waist and peplum of blue velvet which accompanies this black satin skirt? The girdle and tie observe the color-tone and material of the skirt. The collar is of white satin. The arrangement of the pleats, continuing from the waist at both back and front into the peplum, is a smart innovation. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, two yards and seven-eighths of forty-four-inch material, and a yard and three-quarters extra of this width for the peplum. The tie requires a yard and a half.



5517

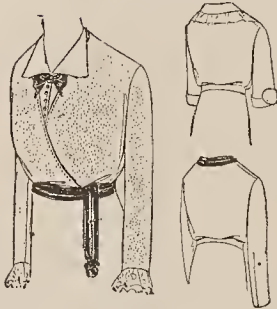
**No. 5473, LADIES' SKIRT (15 cents).**—The fulness in the peplum permits of no superfluous material about the waist of the skirt. It must be fashioned of soft fabric. To this end, satin was chosen. The sides may be fitted or gathered, as preferred, and the back may either be fashioned with inverted pleat or gathered. The pattern comes in nine sizes, from twenty-two to thirty-eight inches waist measure. It requires, for size twenty-six, three yards and a half of forty-four-inch material. The skirt is five-gored, and about the lower edge measures two yards and three-eighths.



5473

**No. 5515, LADIES' WAIST (15 cents).**—Velvet of royal-blue tone was chosen as trimming for this attractive waist, and very effective it is against the neutral background of gray charmeuse in which the gown was developed. The embroidery on the tab, for which Transfer Design No. 554 was used, is also of this tone of silk. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six, two yards and three-eighths of forty-four-inch goods.

**No. 5525, LADIES' SKIRT (15 cents).**—This skirt of gray charmeuse, embroidered with Transfer Design No. 554, may be cut in six sizes, from twenty-two to thirty-two waist. It requires for size thirty-six, two yards and three-quarters of thirty-six-inch material. The skirt is two-piece, and a yard and three-quarters at the hem.



5515

**No. 5513, LADIES' WAIST (15 cents).**—The gown illustrated on page 36 was developed in plaid broadcloth in blue, tan and white. The waist has attractive collar and girdle of gray panne velvet. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust. It requires, for size thirty-six, two yards and three-eighths of forty-four-inch material. If the peplum shown in the small view to the left be used, an extra yard of this width is necessary.

**No. 5487, LADIES' SKIRT (15 cents).**—When the development is in plaid, a few gores as possible should be chosen, in order that the difficulty in matching colors be reduced to the minimum. A two-gored model, with front panel, at either side, and fulness at the back waistline laid in soft pleats, was the skirt of tartan broadcloth. The pattern may be had in five sizes, from twenty inches waist measure. It requires, for size twenty-six, two yards and five-eighths of forty-four-inch material. The skirt is two-piece, and when completed measures a yard and three-quarters around the bottom.

**No. 5522, MISSES' DRESS (15 cents).**—Could the women of a hundred years visit to our material realm of fashion, they would find many features of the vogue at the present time, among others the fichu and the flounced skirt, two characteristics of the illustrated model. The development was in shadow-lace. The skirt is three-tier, each flounce having a straight lower edge. The waist has a flounce of lace, and a girdle of French blue silk finishes the frock. The pattern comes in five sizes, from fourteen to eighteen years. It requires, for the sixteen-year size, two yards and seven-eighths of forty-four-inch material. The foundation skirt is cut in five sizes, from fourteen to eighteen years. It requires, for the sixteen-year size, two yards and seven-eighths of forty-four-inch material. The foundation skirt is cut in five sizes, from fourteen to eighteen years. It requires, for the sixteen-year size, two yards and seven-eighths of forty-four-inch material. The foundation skirt is cut in five sizes, from fourteen to eighteen years. It requires, for the sixteen-year size, two yards and seven-eighths of forty-four-inch material.

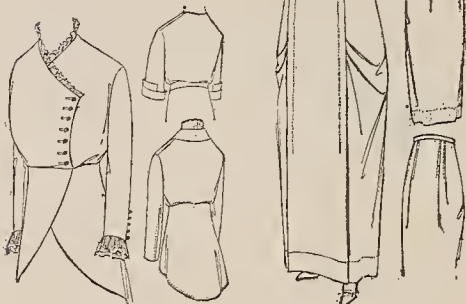


5522

**No. 5486, LADIES' WAIST (15 cents).**—This lovely model is subject to much variety. It may have either V-opening, with high lace flounce about the neck and square, as in the main view, or be fashioned with a yoke, as in the small view to the right. The development was in gray charmeuse, and Transfer Design No. 341 was used for embroidery. The pattern comes in six sizes, from twenty-two to thirty-two inches bust measure. It requires, for size thirty-six, two yards and three-eighths of thirty-six-inch material.

**No. 5481, LADIES' SKIRT (15 cents).**—Harmony in arrangement of material in this waist and skirt at once appeals to the artistic eye. The skirt is confined in tucks across the front, falls in soft folds at either side, and has a decided bouffant appearance. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. It requires, for size twenty-six, two yards and three-quarters of forty-four-inch material. The skirt is two-piece, and measures one yard and three-eighths at the lower edge.

**No. 5475, LADIES' AND MISSES' ONE-PIECE SHAWL WRAP (15 cents).**—The wrap illustrated on page 37, the wrap was developed in velvet brocade lined out with white satin. The large collar is of ermine. The wrap is described and again illustrated on page 41.



5513

5487

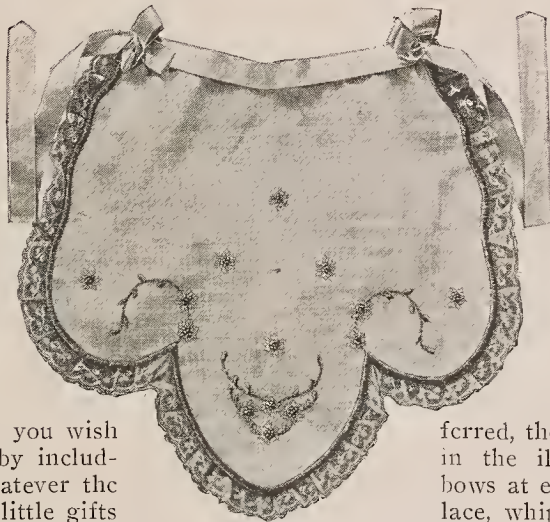
# Some Dainty Christmas Stitchery

By HELEN THOMAS

LECTING our embroid-  
 designs this month, we  
 e had in mind those of  
 who are harassed by the  
 city which the coming of  
 Christmas brings to so many of  
 you may have made an  
 beginning, but you have  
 discovered that the name of  
 the whom you would not  
 for anything has been in-  
 tently left off your Christ-  
 mas; or some other friend  
 you have never before  
 remembered, has been touched

by the hand of sorrow, and you wish  
 to show an unobtrusive sympathy by includ-  
 ing it in your holiday cheer. Whatever the  
 occasion, there are always some last little gifts  
 prepared which must have the personal  
 touch only to be obtained by your own handi-

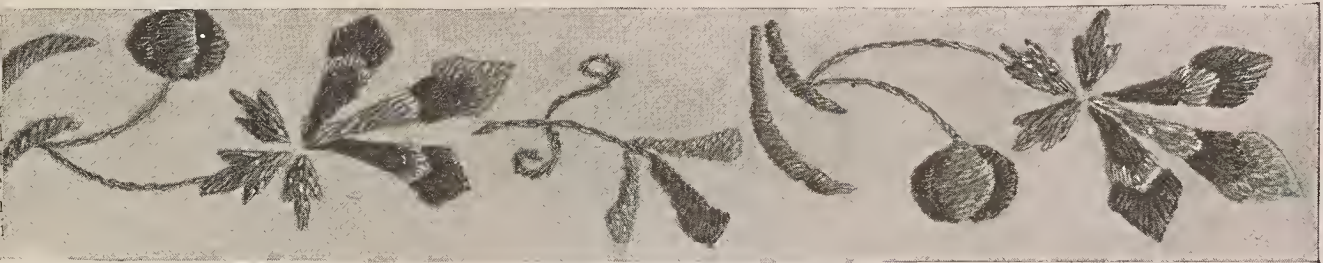
work. These are the things which have been  
 thought of in selecting the pretty apron, caps and collars  
 and the beautiful sofa-pillow illustrated on these pages.  
 They are all the very newest designs, and though quite  
 simple enough to give to the most particular friend  
 you care, the work is not too elaborate for an amateur.



A DAINTY APRON  
 Transfer Design No. 557

what heavier cotton. The petals  
 of the tiny flowers are done each  
 with a single stitch of outline  
 embroidery, and the centers are  
 filled with French knots. Trans-  
 fer Design No. 557 furnishes the  
 pattern for the apron as well as  
 for the decoration. It is all  
 stamped on the linen by the same  
 process with the hot iron, and  
 after the satin-stitch border is  
 worked, the apron can be cut out  
 and hemmed at the top with a  
 hem wide enough to run a rib-  
 bon through for tying. If pre-  
 ferred, the ribbon may be tacked  
 on, as shown in the illustration,  
 and finished with little bows  
 at either side. An edge of Valenciennes  
 lace, whipped on slightly full,  
 gives a dainty touch which makes  
 our apron a most acceptable  
 and attractive present.

You may never have thought of giving a  
 friend enough embroidered banding to trim a dress, but  
 I am sure it would be a present to delight any feminine  
 heart, especially if the banding is accompanied by enough  
 material for the dress. Of course, good taste must guide  
 you in making such a present, for it is only to a very close



AN EFFECTIVE BANDING WHICH HAS MANY USES  
 Transfer Design No. 558

friend will be sure to be pleased with the apron. It will  
 be just the kind of a gift you are looking for. There  
 is no woman living who doesn't like a pretty apron. It  
 is necessary for the protection of the gown when prepar-  
 ing for a Christmas dinner or the Sunday night tea, which,  
 in the absence of the maid, every housewife enjoys making  
 for herself. It is equally useful to the woman who does

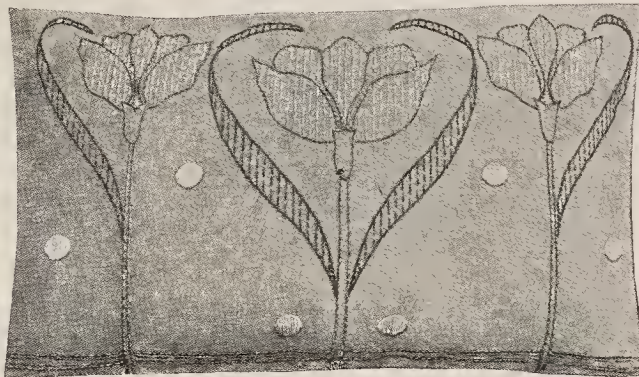
not do a great deal of fancy work,  
 but who needs to protect the delicate  
 lace and cottons from  
 staining and possibly  
 discoloration by rubbing or catch-  
 ing against the dress.

As illustrated, the apron  
 is developed in handkerchief  
 size and the embroidery is  
 done in outlining, satin-  
 stitch and French knots.  
 A little border around the  
 edge is worked over  
 with satin-stitch  
 and No. 40 embroidery cot-  
 ton padding with run-  
 nings and stitches with a some-

friend, perhaps only to your daughter or your mother,  
 that a gift of this kind can be appropriately given. But  
 where it can be bestowed without offense, it has a value  
 far beyond the mere cost of a new dress. The banding  
 suggested is Transfer Design No. 558. It may be developed  
 in various forms, in different colors, in bead work, in solid  
 embroidery, in silk of any shade you like, or in white  
 embroidery cotton. The

design is an inch and three-  
 quarters wide, and there are  
 four yards in the pattern.

One of the first gifts you,  
 doubtless, will think of for  
 your housekeeping friend or  
 your chum or college mate  
 is a sofa-pillow. Just now  
 conventional designs are  
 much in vogue. There is  
 something decidedly attrac-  
 tive in their stiff straight  
 lines, as may be seen from  
 the pillow elaborated—  
 Transfer Design No. 562.



CONVENTIONAL TOP FOR SOFA-PILLOW  
 Transfer Design No. 562

(Concluded on page 52)



5471

5471

5583-5575 - 5480 Hat

5585-5551



5585



5551

THE FASHIONABLE COATS AND COAT DRESSES

For other views and descriptions see page 40

*November 1913*





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5543-5561

MODISH WAISTS WITH THE NEWEST SKIRTS

For other views and descriptions see opposite page

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*November 1913*



5613-5627

5609-5611-5639, Hat

5616-5639, Hat

ADVANCED MODELS OF DISTINCTIVE WINTER STYLES

For other views and descriptions see opposite page

35

*December 1913*



5653

5667-5669  
Arrowheads--Transfer Design No. 570

5665-5661

NEW PRESENTATIONS OF TUNICS AND VEST  
DESIGNS WHICH CARRY THAT SUBTLE SOMETHING KNOWN AS STYLE  
For other views and descriptions see page 35



5716  
Butterfly--Transfer Design No. 571

5718

5676

**McCall Patterns**

TUNICS AND FLOUNCES CHARACTERIZE THE SEASON'S EVENING GOWNS  
LACE, FINE NET AND BROCADED CHIFFON PUT TO CHARMING USE  
For other views and descriptions see page 35



*McCall Patterns*

THE COMING SPRING STYLES IN THEIR BEST DEVELOPMENT  
 CHARMING INDIVIDUALITY ACHIEVED IN DRESS BY MEANS OF McCALL PATTERNS

For other views and descriptions see page 35



*McCall Patterns*

IDEAL GOWNS FOR SEMI-FORMAL SOCIAL AFFAIRS

AGARIC, CHANGEABLE TAFFETA AND FLOWERED CRÊPE ATTRACTIVELY APPLIED

For other views and descriptions see page 35



5863-5855

5842

5873-5857

**McCall Patterns**

FROCKS FOR EVENING DANCES AND AFTERNOON TEAS

THE TUNIC IN VARIED LINES IS AN INDISPENSABLE FEATURE OF THE NEW GOWNS

For other views and descriptions see page 33



5934

5842

5708

5908

**McCall Patterns**

THE SUNNY SIDE OF LIFE

TAFFETA AND LACE COMBINE IN CHARMING FROCKS FOR CLASS DAY, COMMENCEMENT DANCES AND COLLEGE PROMS

For other views and descriptions see page 33

*June 1914*



McCall Patterns

THE THREE SMART SILHOUETTES

The Latest Models and Combinations of Fabrics in Favor with the Well-Dressed Woman

For other views and descriptions see opposite page

1914



McCall Patterns

FOR MIDSUMMER HOLIDAYS

Frocks that Charm in Batiste, Taffeta, and Percale and Linen with Three Diverse Effects

For other views and descriptions see page 37

1914



6068

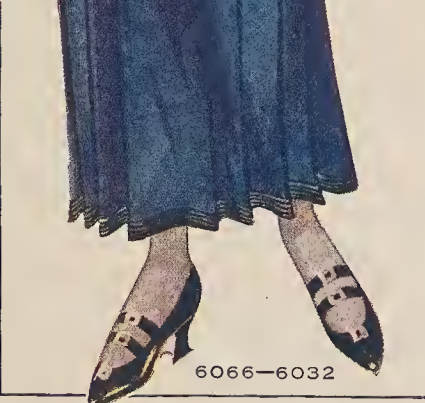
6086

6088

**McCall Patterns**

For other views and descriptions see opposite page

35



6066-6032

ESSENTIAL COSTUMES  
FOR THE COLLEGE GIRL

*Spring 1914*



6127-6117-6057 Hat

6133-6121

6119-6117

**McCall Patterns**

TYPICAL STYLES FOR SMART WOMEN

For other views and descriptions see opposite page

35

*October 1914*



6221-6218

6085-6195-6165

6201-6117

McCall Patterns

COSTUMES OF DISTINCTION

Colors and Combinations Absolutely Correct as to the Season's Mode

For other views and descriptions see page 34

*Winter fashion  
1914*



6247-6239-6121

6249-6264

6233-6268

McCALL PATTERNS

SHORT EVENING FROCKS THE RAGE

Net and Satin, Velvet and Lace, Cloth of Silver and Fur Are Here Cleverly Combined

For other views and descriptions see page 34

*December  
1914*









rather late, would

# The Slippers of Many Nations in Many Centuries

**F**ASHION is a cruel mistress, and is ever putting its votaries to the severest test. We complain of the barbarities of fashion of to-day, but are they half so severe as those of the past? A glance at relics of footwear worn by the ancestors of the different people of the world will convince you that the exaggerations of to-day are mild compared to exaggerations of the past. Of its devotees in the old days Fashion demanded more victims than did the Inquisitions, claimed more martyrs than has religion. The courage and perseverance displayed is astonishing to-day.

Early primitive foot covering took the form of sandals, which gradually became, not merely protective soles lashed to feet and legs by a thong, but highly ornamented foot gear, jeweled, patterned and embroidered. The conservative East still wears the shoes it wore some hundreds of years ago, in a time when the East was the centre of civilization and gave ideas to the more or less barbaric West. The curled toepoint undoubtedly had its origin in the East.

The Delhi shoe of to-day (Fig. 11) is the same in shape as worn many centuries past, and bears close kinship to the gorgeous gold-plated slipper of the Queen of Abyssinia that reposes in a glass case at the Kensington Museum (Fig. 23) in London.

The "Heathen Chinese" has not let fashion fiddle with his toe covering; it remains much as it was in the first period of his adoption of a shoe, and shows likewise a curled toe, with the addition of a clog sole (Fig. 8) which leads one to suspect the

birth of clogs took place also in the continent of Asia.

The Jap clog (Fig. 22) is a very primitive affair, and illustrates equilibrium possibilities that suggest cautious experiment by the uninitiated. The same might be said of the early English clog and the latter date patent. If walking were difficult in these, however, what must it have been in Venice during the sixteenth century? There the fashionable dames raised themselves on clogs, or chioppines, so high that a writer of the period has described the Venetian women as made of three things, "one part wood (referring to their chioppines), another part apparel, and the third woman!" These chioppines were most handsomely fashioned, embroidered and fantastically decorated with pompons (Fig. 6). Their less extravagant pattens were equally elaborate, as will be seen by a glance at Fig. 39 of the illustrations.

The Spanish ladies of the same period, who, in the house, wore morocco shoes that fitted the feet like a skin and were guiltless of heels, out of doors slipped over these the straps of their brocade or velvet clogs, which a learned authority tells us were "set upon plates of gold, which raise them half a foot."

France, ever to the fore with extravagant notions, was not likely to let such fashion escape her, and we find, in Louis XIII.'s reign, the ladies wearing pattens of velvet with abnormally thick cork soles. In the fourteenth and fifteenth centuries the women elongated their headdresses, and the men their foot gear. The famous shoe a poullaine became the rage in France, England and Germany, who borrowed the fash-

ion from Poland, hence the name of poullaine.

To such lengths did the votaries of this fashion go, that the points of their shoes and boots had to be chained up to their knees to allow of their walking (Fig. 10). An old chronicler of Richard II.'s reign speaks of the shoes worn in contemptuous terms. "Their shoes and pattens are snouted and picked more than a finger long, crooking upwards, which they call crackowes, being like devil's claws, and fastened to the knee with chains of silver or gold." In Henry I.'s time the shape was even more absurd, for the points were "like a scorpion's tail, or stuffed with tow and made to curl like a ram's horn." In Flanders the barbarous device was of such wise, that the wearer must positively have walked on the tip of the toes.

The specimen illustrated (Fig. 5) is from a genuine shoe in the Cluny Museum of Paris, and the date affixed, 1782, shows that

the mode lingered there long after it had died out in other countries, though the remains of it are traceable in the large Maltese boot of the seventeenth century (Fig. 1), which is really a work of art, the design upon the leathern surface being carried out in minute strappings of the same hide.

Special patterns were worn with the poullaine shoes; a beautiful, if not comfortable example of which is seen in Fig. 29, while the peaked clog of the reign of Henry VI. (Fig. 13) shows an ingenious covering for the then moderated edition of the poullaine.

Going further back into the history of shoes, one reaches the sandal, with all its variations, as worn by the Greeks and Romans, and the primitive hoot, or buskin— forerunner of the laced boot of to-day— sometimes made like a sandal with a leopiece, and sometimes covering the boot; then the hide shoes with leather ties and fancy fronts (Fig. 25).

Early Britons wore shoes of raw cowhide, with the hairy surface outwards. The Anglo-Saxons showed an advance, for they were black and laced by a leather thong (Fig. 14); then came what might almost be termed the bag-shoe of the Merovingian period (Fig. 28), tied round the ankle, a similar easy sort of covering obtaining in Germany, and so by gradual stages from the mediæval shoes (Fig. 15) to the poullaine shoes, a queer early German specimen of which, by the way, is shown in Fig. 7, the band round the ankle of engraved brass. The Irish shoe of early date is worthy of note (Fig. 31), as for many years the Irish went not only barefooted, but hare-legged, while their hodies were most gorgeously arrayed.

A reaction set in at last against the pou-

llaine, and wide-toed shoes became the mode, carried eventually to such an outrageous pitch that they widened outside the sphere of their first name of duck's bill, and exceeded a foot in width during the reign of Henry VIII., and contemporaneously in Germany also (Fig. 4).

The longing for height again asserted itself, and found expression in the Louis heel, which, during the sixteenth and early seventeenth centuries once more sent the wearers on to their toe point. Yet they were extremely pretty, these shoes, as can be judged from some of the specimens (Figs. 3, 9, 18, 19, and 32 to wit). Fig. 33 is almost as terrible a type of regency foot madness as Fig. 16 is of the Italian lady's shoe of the same period.

Space forbids minute details of the evolution of modern footgear, or even a description of all the sketches, but it is easy to recognize the sandal of the empire and revolution epochs, when la classique was all the rage, also the handsome Stuart shoe is familiar, and who has not seen the elastic side of our grandmothers?

Travelers in the lower Pyrenees will identify the curious peasant sabot and sandal (Figs. 27 and 11); but the other wooden shoes and sabots illustrated are relics of a wealthy bourgeois past in France, when the middle class dames were as keen as their betters in their desire for pretty things, sumptuary laws notwithstanding. The carving in Fig. 2 is extremely fine.

Napoleon's shoe (Fig. 9), preserved in the Cluny Museum, is representative of the flat sole of his time, as also is the curious heel of the yellow silk slipper worn by Mme. de Pompadour (Fig. 17), which demonstrates also a transition period.

