

Titanic-era Fashion Inspiration

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15



MISSES' DRESSES. SEE PAGE 2 FOR DETAILS AS TO SIZES.

11202—Stylish Misses' One-Piece Lingerie Dress of soft-finished Batiste, in pure white, a fashionable pink, a becoming light blue or a modish champagne. Rows of beautiful Val lace form the collar and pointed yoke, surrounding which are fine-tucked motifs outlined with lace insertion. The fashionable Bishop sleeves are elaborated with groups of fine tucks and rows of Val lace, and are finished with tucked and lace-trimmed cuffs, which terminate in graceful points. The artistic panel front, composed of fine Plauen lace and rows of Val, is separated at the waist-line by a belt consisting of two rows of Val lace, between which is set a band of fine tucking. The dress closes invisibly in the back, and on each side the trimming consists of two groups of fine tucks, separated by an insert of Val lace. In the skirt portion fine tucks effect a smooth fit over the hips, and the prettily tucked and lace-trimmed flounce is joined to the upper part by a row of Val lace. This model is so unusually dainty and attractive that it will be delightful for Summer wear and may be used for any occasion which calls for a dressy gown. In ordering this dress your Certificate will entitle you to an extra saving of 50 cents. See Page 1 for explanation. **\$6.98**

11207—Fashionable Misses' Semi-Princess Dress of fine Linene, in white, a dainty light blue, a fashionable cadet blue or a modish tan. Here is a dress of serviceable material, made in the latest fashion, trimmed with handsome Art lace in Cluny pattern and elaborately

braided with soutache in Arabesque design. The back is made exactly like the front, with the exception of the panel. The belt is at the waist-line, according to the latest mode, and the full skirt is side-plaited and tucked. The great care taken in the tailor-stitching of the plaits is responsible for the smooth fit over the hips and the perfect hang of the skirt. The dress closes invisibly in the back. This stylish dress excels in beauty of design, careful workmanship and fineness of finish. It is an ideal Summer costume. **\$4.98**

11221—Misses' Dress of finely woven Batiste, in white, a dainty light blue, a delicate pink, or a fashionable champagne. No fabric commends itself so favorably as this to the development of dainty, girlish lingerie dresses. In this chic model insertions of handsome Point de Venise and fine Val are effectively combined. The girdle-belt is exactly at the waist-line in accordance with the latest vogue, while on each side of the back, where the garment fastens invisibly, is a row of insertion set between two clusters of tucks. The circular skirt is tucked across the back to provide sufficient fullness, and has a deep Spanish flounce, which is prettily made with tucks. The delightful style features of this artistic gown make it a most desirable selection. **\$3.98**

For Other Beautiful Misses' Dresses See Pages 149 to 153 of Our Complete Style Book.


Read about our Certificate Plan on Page 1—it means an extra saving of 50 cents to you.

These garments are READY-MADE and can be furnished only as illustrated and described.

From a 1910 dress catalog.

From <http://sensibility.com> - Please share the link!

3860-3894—Equally suitable for dressy afternoon wear or for informal evening parties. A colored Swiss lace and a sash of silk of the same color as the material, fastening at the side, would be attractive. For the evening, twist a bit of ribbon in your hair with a small rosette at each side. Patterns (No. 3860) for this tucked waist, closed in the back, come in five sizes: 32 to 40 inches bust measure. Size 36 requires two yards and five-eighths of 36-inch material without nap. Patterns (No. 3894) for the ten-gored skirt come in five sizes: 22 to 30 inches waist measure. Size 24 requires seven yards and five-eighths of 36-inch material without nap.



At left: 1908 outfits showing the narrow waist and “S”-bend shape popular prior to 1911.



Cost-free. The amount of material required for number of pattern, bust measure for waists, and

Below: A 1912 sock ad, showing both men’s and women’s apparel for the time period.



The Easter Silk and Voile Dress

Designs by Mrs. Warner: With Drawings by Rae Flock Scott



6792



6794



6796



IT IS in the first days of early spring, when under the sun's warm rays we joyfully lay aside our heavy outer garments and furs, that our thoughts turn to a suitable dress for street wear. The material, color and design must be decided upon with a view to the appropriateness for the time of day and purposes for which the gown is required. Taffeta is the newest silk, and is charming for simple undressed gowns and tailored suits, while the more clinging, supple qualities of crêpe and satin charmeuse, and foulard, voile and marquisette are given the preference for more composite designs.

Of charming simplicity of line is the first gown in the upper group, made with a beige satin foundation dress of simple construction, ornamented with old gold lace veiled in blue voile. No patterns can be supplied.

A NEW design which lends itself to skillful remodeling of last season's dresses without too much alteration can never fail to be popular. Such a gown is pictured on the left, with the simple foundation dress in a pretty bronze water-dotted foulard, with a one-piece bodice and gored skirt, buttoned quite simply down the center front. With this foundation is worn a transparent silk voile overdress in a caramel brown, which, if made separate, can be worn with more than one foundation dress. A light and delicate finish is given to the surplice edge of the waist by overcasting, while the sleeves and lower edge of the gathered tunic are bound with an additional fold of the material.

No patterns can be supplied for this dress, but for the transparent overdress you can use a surplice peasant blouse and a gathered tunic opening at the center front.

COLOR in quiet, subdued tones is a more important feature this spring than it has been for several seasons, black having been so much worn. Cool greens are always pretty and never more so than in a shimmering dotted foulard, as shown on the second figure above. A short-waisted effect is given by the bolero lines of the bodice, which will not be unbecoming to either a stout or slender form.

Patterns (No. 6792) for this dress—with guimpelining—come in five sizes: 34 to 42 inches bust measure. Size 36 requires nine yards and a quarter of 30-inch material.

THERE is a pleasing variation of line in the diagonal side closing of the dress on the third figure above. This would be good looking in a pongee or silk serge in natural color, as the brilliant tones of the collar and cuff trimming would give the necessary relief. Japanese embroidery, or cretonne veiled with chiffon, could be utilized.

Patterns (No. 6794) for this overblouse dress come in five sizes: 34 to 42 inches bust measure. Size 36 requires seven yards of 36-inch material.

PIN-STRIPED blue-and-white chiffon taffeta, tussah or messaline is always a safe choice for a one-piece dress. It is especially effective when combined with white embroidery as shown above. Here the plain guimpe is prettily trimmed with a tiny edging of lace, studded with black velvet buttons, and pointed revers are turned back over the dark facing of the surplice bodice.

Patterns (No. 6796) for this side-closing dress come in five sizes: 34 to 42 inches bust measure. Size 36 requires six yards and a quarter of 36-inch material.

PATTERNS (including Guide-Chart) for the numbered designs shown on this page can be supplied at fifteen cents for each number, post-free. The amount of material required for the various sizes is printed on the pattern envelopes. Before ordering any of these patterns it is quite essential to make sure that the measurements are very carefully taken. Order from your nearest dealer in Ladies' Home Journal patterns; or by mail, giving number of pattern and bust measure, and enclosing the price to the Pattern Department, The Ladies' Home Journal, Independence Square, Philadelphia, Pennsylvania.



Full-color article from the April 1912 *Ladies' Home Journal*.

From <http://sensibility.com> - Please share the link!

The Easter Silk and Voile Dress

Designs by Mrs. Warner: With Drawings by Rae Flock Scott



IT IS in the first days of early spring, when under the sun's warm rays we joyfully lay aside our heavy outer garments and furs, that our thoughts turn to a suitable dress for street wear. The material, color and design must be decided upon with a view to the appropriateness for the time of day and purposes for which the gown is required. Tulle is the newest silk, and is charming for simple, undraped gowns and tailored suits, while the more clinging, supple qualities of crepe and satin charmeuse, and foulard, voile and marquisette are given the preference for more composite designs.

Of changing simplicity of line is the first gown in the upper group, made with a beige satin foundation dress of simple construction, ornamented with old gold lace veiled in blue voile. No patterns can be supplied.

A NEW design which lends itself to skillful remodeling of last season's dresses without too much alteration can never fail to be popular. Such a gown is pictured on the left, with the simple foundation dress in a pretty bronze water-dotted foulard, with a one-piece bodice and gored skirt, buttoned quite simply down the center front. With this foundation is worn a transparent silk voile overdress in a caramel brown, which, if made separate, can be worn with more than one foundation dress. A tight and delicate finish is given to the surplus edge of the waist by overcasting, while the sleeves and lower edge of the gathered tunic are bound with an additional fold of the material.

No patterns can be supplied for this dress, but for the transparent overdress you can use a surplus peasant blouse and a gathered tunic opening at the center front.

COLOR in quiet, subdued tones is a more important feature this spring than it has been for several seasons, black having been so much worn. Cool greens are always pretty and never more so than in a shimmering dotted foulard, as shown on the second figure above. A short-waisted effect is given by the bolero lines of the bodice, which will not be unbecoming to either a stout or slender form. Patterns (No. 6792) for this dress—with guimpe lining—come in five sizes: 34 to 42 inches bust measure. Size 36 requires nine yards and a quarter of 30-inch material.

THERE is a pleasing variation of line in the diagonal side closing of the dress on the third figure above. This would be good looking in a pongee or silk serge in natural color, as the brilliant tones of the collar and cuff trimming would give the necessary relief. Japanese embroidery, or cretonne veiled with chiffon, could be utilized.

Patterns (No. 6794) for this overblouse dress come in five sizes: 34 to 42 inches bust measure. Size 36 requires seven yards of 36-inch material.

PIN-STRIPED blue-and-white chiffon tulle, tussah or mesaline is always a safe choice for a one-piece dress. It is especially effective when combined with white embroidery as shown above. Here the plain guimpe is prettily trimmed with a tiny edging of lace, studded with black velvet buttons, and pointed revers are turned back over the dark facing of the surplice bodice.

Patterns (No. 6796) for this side-closing dress come in five sizes: 34 to 42 inches bust measure. Size 36 requires six yards and a quarter of 36-inch material.

PATTERNS (including Collar-Chest) for the numbered designs shown on this page can be supplied at 50¢ per copy for each number, post-free. The amount of material required for the various sizes is printed on the pattern envelopes. Before ordering, any of these patterns it is quite essential to make sure that the measurements are very carefully taken. Order from your nearest dealer in Ladies' Home Journal patterns; or by mail, giving number of pattern and bust measure, and enclosing the price to the Pattern Department, The Ladies' Home Journal, Independence Square, Philadelphia, Pennsylvania.



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Here's the same article in black and white with sharper images. Zoom to read!

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From <http://sensibility.com> - Please share the link!

The Stout Woman in Her Easter Clothes

Designs by Mrs. Ralston: With Drawings by Augusta Reimer



FINE French serge in a soft green color is the material that was selected for the graceful tailored suit shown above. Basket-weave linen and rajah silk would be equally desirable materials to select.

Patterns (No. 6784) for the semi-fitting coat closing at the side front come in six sizes: 34 to 44 inches bust measure. Size 36 requires two yards and a half of 54-inch material. Patterns (No. 6785) for the five-gored skirt come in seven sizes: 22 to 34 inches waist measure. Size 24 requires three yards of 54-inch material.

A LONG coat should be chosen not only with regard to design, color and trimming, but also with regard to the purpose for which it is intended. If you can have only one coat select a simple tailored one like the coat of brown broadcloth with a velvet collar shown above. Such a garment is always in good taste and may be worn for all occasions for several seasons.

No patterns can be supplied for this design, but there are other patterns which may be used with slight changes.

IN THE blue cashmere dress shown above—the third design—is illustrated a charming and practical method of making over a dress or of utilizing two short lengths of material. Gray satin was used for the vest and the skirt panel, and also to trim the sleeves and make the loose panels at the back, which should be finished with fringe.

No patterns can be supplied for this dress, but it ought not to be difficult to cut, as a gored skirt may be used as a guide for the skirt, while the waist may be draped over a fitted lining closing either in the front or back.



TWO-TONED taffeta in a chiffon finish is the material used to make the effective street gown shown above on the right, which is most appropriate for church, for visiting or for afternoon entertainments. This same silk was used for the hat, with shaded feathers matching the dress in color. Silk and wool cashmere, voile or charmeuse may also be used, making the guimpe of transparent Brussels net, with an inset band of shadow lace around the V-shaped yoke and down the upper sleeves. The diagonal cross-lines in both the waist and skirt will give a decidedly "slimming" appearance to a stout figure.

Patterns (No. 6783) for this dress—with a French lining and the skirt in six gores—come in six sizes: 34 to 44 inches bust measure. Size 36 requires five yards and a quarter of 36-inch material, one yard and a quarter of 18-inch net or all-over lace, and one yard and a half of waist lining.

EVERY woman's wardrobe should contain a comfortable negligee that is dressy enough to be worn about the house if she so desires, but it is not always easy to find a design that will make such use possible. Of course something depends too upon the material selected, which, in conjunction with correct lines for one inclined to be over-stout, makes the illustration on the right interesting and helpful; for here a charming combination of striped challis and silk is used advantageously.

Although no patterns can be supplied for this design, one should not have much difficulty in making the dress by using as guides a surplus waist pattern, with a broad plait over the shoulder, and a gored skirt pattern, cutting it slightly diagonal in front, to show the underlining or petticoat, and adding a loose back panel.

PATTERNS (including Guide-Chart) for the numbered designs shown on this page can be supplied at fifteen cents for each number, post-free. The amount of material required for the various sizes is printed on the pattern envelope. Before ordering these patterns it is essential to make sure that the measurements are correctly taken. Order from your nearest Dealer in Ladies' Home Journal patterns; or by mail, giving number of pattern, bust measure for coat and costume, waist and hip measure for the skirt, and enclosing the price to the Pattern Department, The Ladies' Home Journal, Independence Square, Philadelphia, Pennsylvania.

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The Easter Flower Hats

Designs by
Edwin B. Halsey



Designed by
John S. Sutton

White Chip Picture Hat Trimmed With White Lilies

IN THE spring, when all Nature is bright and gay with brilliant flowers and fresh green leaves, the thoughts of every woman turn to new garments. One may add new touches to an old suit or dress and make it smart and wearable with the right kind of a hat. - But if the hat is not in complete harmony the most perfect costume will be spoiled.

There are no hard-and-fast rules as to color. Hats that match the gown in color are seldom worn; they are generally of a darker tone or an entirely different harmonizing shade, or a becoming tinge of deep navy blue or black is used on the under brim to throw soft shadows against the face.



Graceful Hat With Daisies Sprays of White Lilies



Leaves-Covered Hat With Graceful Bow in Front



Youthful Picket Curled With Cowslips and Jonquils



Braided Net Taper Adorned With a Single Rose



Delicate Blue Straw With Crown of Forget-Me-Not's



Delicate Blue Straw With Crown of Forget-Me-Not's



Delicate Blue Straw With Crown of Forget-Me-Not's

WHEN buying a hat do not forget to look at it from every side. A hat which looks well in front may have an ungraceful back or side line, and to be really becoming it should be in perfect line with the contour of the head from all points. Do not buy a hat which fits the head uncomfortably, no matter how attractive it may be; for, after wearing it a while, it will give the face a strained expression. A hat which is well made and adaptable to its wearer's face is the best.

AMERICAN CLOTHES FOR EASTER

The Easter Flower Hats

Designs by
Edwin B. Halsey

IN THE spring, when all Nature is bright and gay with brilliant flowers and fresh green leaves, the thoughts of every woman turn to new raiment. One may add new touches to an old suit or dress and make it smart and wearable with the right kind of a hat. But if the hat is not in complete harmony the most perfect costume will be spoiled.

There are no hard-and-fast rules as to color. Hats that match the gown in color are seldom worn; they are generally of a darker tone or an entirely different harmonizing shade, or a becoming facing of deep navy blue or black is used on the under brim to throw soft shadows against the face.



Designed by
John E. Statton

White Chip Picture Hat Wreathed With Water Lilies



Graceful Hat With Drooping Sprays of White Lilies



Wool-Covered Hat With Graceful Bow in Front



Youthful Poke Bonneted With Cowslips and Jonquils



Braided Net Toque Adorned With a Single Rose



Matron's Hat of Amethyst Pomp Buried Under Violets



Delicate Blue Straw With Crown of Forget-Me-Nots



Tea Roses and Sweet Peas in Graceful Profusion

WHEN buying a hat do not forget to look at it from every side. A hat which looks well in front may have an ungraceful back or side line, and to be really becoming it should be in perfect line with the contour of the head from all points. Do not buy a hat which fits the head uncomfortably, no matter how attractive it may be; for, after wearing it a while, it will give the face a strained expression. A hat which is well made and adaptable to its wearer will fit the head as comfortably as a well-fitting glove fits the hand; and it should seem to be almost a part of the head, not perched upon it or only remaining there because it is held by pins.

If you have been successful with your winter hat do not experiment with another shape; instead, select only such materials as will make the hat in accord with the season for which it is desired.

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Image above courtesy of [Au Fil du Temps](#)



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Can the American Woman Design Her Own Clothes?

By Sarah Bernhardt

DECORATION BY
FRANKLIN BOOTH

WHEN I am asked whether, from my knowledge of the American woman, I believe that she can and should design her own clothes I answer emphatically yes, a thousand times yes!

It has always seemed to me a great pity that the countries of the Old World have failed to preserve their original costumes. Of course America, being a new country, did not have such a National costume to preserve; but by reason of this very newness she had a distinct advantage: her women could have created and maintained an individuality in dress if they had not so wrongly adopted, and obstinately clothed themselves according to, French fashions.

The American woman is recognized at once wherever she goes. Her carriage has something independent about it, and she carries herself well. Her small feet—always in movement—show her vital force. Her head, small and delicate and set so well on a long, straight neck, gives a peculiar charm that is characteristic only of the American woman. She is really a being apart in her compelling spirit.

Now I feel that her personality, so absolutely distinct, loses this charm when she doggedly emulates foreign fashions, be they French, Austrian or of other lands. Why should she not be her own distinct self and dress in the style most becoming to her?

Nothing to me is more delightful than a young American woman in her close-fitting American tailor-made suit with its little white collar, topped off with a smart, engaging, appropriate little hat. She is distinctive, attractive, well dressed, and, above all, becomingly gowned.

Again, nothing is more beautiful than the average American woman as she is in the flowing folds of a simple evening dress: she is like a living statue emerging superbly from the graceful drapery that reveals the lines of her figure.

But I ask: Why should this distinctive American figure be ruined, as ruined it is, by the hideous modern corset that is so absolutely unsuited to it?

I stand for the belief that the vitality of the American woman is not yet weakened by the neurasthenia of our Old World women. Her red blood is as yet uncorrupted by the impurities bequeathed to us by our Old World ancestry. The American woman's blood still courses quickly and healthfully through her veins.

Therefore I say that as she is distinctively unlike the Old World woman in all else let her dress herself in her own particular style, direct and simple, and becoming to herself. Then she will have undisputed sway for charm and real elegance.

If she insists that her clothes be made by foreign tailors let it be, at least, by tailors who understand her, and, above all, after her own particular designs, and not after ours. The two styles are absolutely opposed to each other in every respect.

This is my candid opinion and I give it without reservation. It may not please everybody. But, more important than that, let the American woman be American and remain American—in other words, herself.

Sarah Bernhardt



Sarah Bernhardt

Franklin Booth

The Child's Easter Hat and Dress

Designs by Rowena Rice: With Drawings by Grace Cochran Sanger



ONE of the dainty, bordered challis or printed China silks would be pretty for the dress above, using the border for the yoke, sleeve bandings and sash girdle, and on the opening at the left side of the front. No patterns can be supplied identically like this dress, but Pattern No. 6008 may be adapted by plating the panel before cutting out and adding the set-on box-plais at each side of the panel in front and in the back. It is a design suitable also for cotton materials.

PLAIN-COLORED pink chambray bands trimming a pink figured batiste are pictured in the attractive dress on the little girl above. This design may also be utilized for a dotted Swiss, linen or piqué, by trimming with bands of eyelet embroidery or working a dainty design in hand embroidery where the plain bands are indicated here. Although no patterns can be supplied exactly like this dress Pattern No. 4527 may be adapted by recutting the elbow-length sleeves.

A YOUNGER toddler looks better and requires the warmth of a full-length, separate coat reaching to the hem of the dress. A good design made on simple lines is shown above. Here a smart black-and-white shepherd check is used, and the long shawl collar—extending halfway down the coat and lapping widely over the left side—is brightened by a facing of red taffeta. The hat is a Panama straw trimmed with ribbon and flowers. No patterns can be supplied for this coat.

WHEN over six years old the child who is full-grown looks well in a short-length coat made of the same material as the dress under it, or a serge coat may be worn with a different-colored dress, having the hat match the coat in color. No patterns can be supplied for the coat above, but Pattern No. 6770—shown below—may be adapted by adding the stitched belt buttoned at the side seams, and trimming the collar with stitched bands at the lower edge.



Designs by Selina Yorke

6772

6770

6768

IN THE quaint Empire lines, so becoming to slender children, is the

MADE of navy-blue serge, with a detachable collar of heavy white

JAUNTY is the little semi-fitting, double-breasted coat shown above, with a deep, square sailor collar such

FOR a pin-striped serge suit more attractive design could be than the one above, which shows a pretty arrangement of striped b



7531



7531

THE new hats for the little girl and the little boy are amazingly simple as regards shape and trimming. Each is to be a replica of a quaint bonnet, such as the child's great-grandmother might have worn, and is patterned in the fastidious poke or deep-mushroom shape, with a drooping or a curved brim turned back from the face. They are sensibly large hats and made to fit the head comfortably, so that they cannot be blown away easily by a gust of wind. The Tuscan straw was used in the pretty poke bonnet directly above, trimmed with flowers and bands of velvet ribbon.



7529

FOR the rolled-brim hat above and the sectional hat just below patterns (No. 7529), including both styles, come in sizes 19, 21 and 23 inches, for children of from four to eight years of age. These hats may be made up in straw, or they are charming shapes for washable cretonne, linen, duck or pongee.



7533

JUST above is a soft, rolling-brim hat for a boy, with a flat-top crown trimmed in a boyish manner with a simple band and bow of grosgrain ribbon. It would look well if made of light-weight serge, worsted, pongee, silk, tannin or a wash material for warm-weather wear. If cloth is chosen a light-weight canvas such as tailors use should be used as an underlining, while with wash materials crinoline or duck may be utilized.



7533



7296

A FAVORITE cap with the shades of the eyes, fits snugly and only needs one good tug to put it on in the most secure manner. Then it has the additional attraction of being soft and small enough to slip into a boy's pocket when necessary, all of which endears this peaked cap to the little man of the family. Light-weight cloth is the best material to use, with or without a thin sateen or sillesia lining.

Patterns (No. 7296) for this cap come in size 6 $\frac{3}{4}$, and half a yard of 36-inch material is

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COLGATE'S





**Coats and suits
guaranteed to please you
for two full seasons**



If you have pride in your appearance—
Want to look well-dressed *all* the time—
And if the economy of long service in addition to attractiveness of style means anything to you—
You will *insist* on the Wooltex label in this spring's coat and suit.
This label means that the garment bearing it is so well tailored and of such good materials that you are *guaranteed* two full seasons' satisfactory service.
Despite the high quality and charming style of Wooltex garments—their prices are altogether modest.

Coats \$15 to \$45 Suits \$25 to \$55
Skirts \$6 to \$20

Model 16
By Poiret of Paris
Poiret is said by many to be the greatest living artist in dress. His creative genius and business sense are recognized. His designs are the most artistic and beautiful. This is an exact copy of the model which Poiret has sent to the Wooltex factory—ready to style, in line, in material, and in trimming. The material cost \$125.00. You can buy this beautiful reproduction at \$18.00—a saving of more than 85%.

Model 227
An Original Wooltex Coat
The lines of this original Wooltex model are an evidence of style well beyond our modern, general garments. It is a piece of art, a study in good lines, and a masterpiece of artistic style. It is a study in good lines, and a masterpiece of artistic style. It is a study in good lines, and a masterpiece of artistic style.

The Wooltex Spring Style Book is yours for the asking—just put your name on a postal card and send it to The H. Black Co., Cleveland, Ohio

Don't wait for your Style Book to arrive—See the garments themselves in your own city at

The Store That Sells Wooltex

TWO CHARMING NEW 1912 MODEL DRESSES

Convincing examples of the wonderful values you get when you do your shopping at Bellas Hess & Co.'s.




32178. An exquisite Frock of imported White Cotton Cloth—richly embroidered in a superb new material, resembling Pique—wavy and beautiful in fully. Broad Gibson shawl over shoulders to robe depth in front extending to waist line in back. Front is exquisitely embroidered in spirit design and has a striking 3D effect as picture. Low neck finished with Dutch collar of heavy Venise lace. Material is cut away beneath lace. Elbow sleeves, fancy cuffs, trimmed with hand ornaments. Skirt is made in slashed tunic effect with etched folds, down front and is trimmed with hand ornaments. Dress latters in back. White only. Special Price, mail or express charges paid by us, **\$12.48**

35139. Smart Little Summer Dress of imported White Cotton Cloth—richly embroidered in a superb new material, resembling Pique—wavy and beautiful in fully. Broad Gibson shawl over shoulders to robe depth in front extending to waist line in back. Front is exquisitely embroidered in spirit design and has a striking 3D effect as picture. Low neck finished with Dutch collar of heavy Venise lace. Material is cut away beneath lace. Elbow sleeves, fancy cuffs, trimmed with hand ornaments. Skirt is made in slashed tunic effect with etched folds, down front and is trimmed with hand ornaments. Dress latters in back. White only. Special Price, mail or express charges paid by us, **\$6.98**

SIZES OF DRESSES: Sizes range 32 to 44 bust measure, skirt length 40 inches; also in proportions to Misses and Small Women, 32 to 38 bust measure, skirt length 38 inches. All dresses are made with deep bodied fronts so that length can be adjusted by customer if necessary.



Our New Spring Fashion Catalogue Now Ready

Sent to you **FREE** on request. Write for a copy today.

Our beautiful new Spring and Summer Catalogue which will be sent you absolutely **FREE** on request, is the most authentic and reliable guide to the latest New York styles. It contains thousands of illustrations and descriptions which will tell you factually exactly what is to be worn by fashionable New York women for the Spring and Summer season of 1912. Be sure to write at once for this interesting, handsomely illustrated Book. The Values we offer will amaze you.

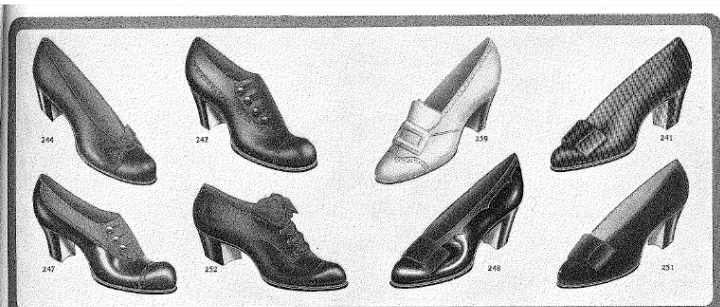


BELLAS HESS & CO.
SPRING & SUMMER
1912
Catalogue
No. 54
Washington, Marlton and Barrow Sts.
NEW YORK CITY, N. Y.

Our Fashion Catalogue is the largest exclusive wearing apparel Guide issued in New York City. It illustrates and describes everything in the way of clothing for ladies, misses, children, men, boys and infants. A postal card brings it to you. We guarantee absolute satisfaction with every article you purchase from us. Your money will be refunded immediately if you are not pleased and satisfied in every respect. We take all the risk of pleasing you. Also remember that we pay all Mail or Express charges to your town no matter where you live, on anything you order from us.

Image above courtesy of [Au Fil du Temps](http://www.aufile.com)

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Correct Shoe Styles for Spring

These illustrations show you what is going to be worn this season. They give you some idea of the many new Red Cross styles which your dealer now has to select from.

The Spring models include Red Cross Colonial pumps; tan boots with the new full rounded toe for early Spring wear; Red Cross pumps, smart oxford in button and lace for street wear; white buck shoes and pumps for Summer wear.

No matter what style of shoe you want—no matter what material, you will find the best models in the Red Cross Shoe. In the Red Cross Shoe you will find advance styles which you can enjoy wearing now, before they are copied and become common. To get this style, you don't have to sacrifice comfort. In the Red Cross Shoe you get both.

The sole of the Red Cross Shoe is tanned by the special Red Cross Tanning Process, which makes it so supple that you can bend it

almost double when new. The Red Cross Shoe moves with your foot just as a glove moves with your hand, allowing you to wear a smaller size with a comfort you wouldn't believe possible.

Write today for our Spring Style Book. We have already mailed thousands of copies to women who depend upon it in the selection of their shoes each season. Go to your dealer's and try on these styles.

If your dealer has not the Red Cross Shoe, write us and we will supply you direct, fit guaranteed. We have fitted over 50,000 women by mail—our cost \$1.75 and \$4. High Shoes \$4, \$4.25 and \$5.

Red Cross Model No. 244—Dull leather pump with button bow. Has the new modified round toe and a low heel.

Red Cross Model No. 245—Button oxford of dull leather with the new full toe.

Red Cross Model No. 249—Dainty Colonial pump of white buck with butterfly tip.

Red Cross Model No. 241—Fashionable, serviceable pump of dull leather with wide leather bow.

Red Cross Model No. 247—Button oxford of patent leather with cloth top—very smart model for Spring wear.

Red Cross Model No. 252—Blucher oxford of soft glass kid, with patent leather tip—ideal shoe for general wear.

Red Cross Model No. 248—Dress pump of patent leather with broad ribbon bow.

Red Cross Model No. 251—Dress pump of black suede with wide ribbon bow.

Red Cross Model No. 243—Pump of dull leather with Colonial ornament.

Red Cross Model No. 250—White canvas pump with canvas bow. White pumps and shoes are extremely fashionable this season.

Red Cross Model No. 246—Dainty, white buck button boot—extremely fashionable.

The Krohn-Fechheimer Co., 301-531 Danziger St., Cincinnati, Ohio.



The latest Red Cross Models now on sale at the stores below.

Red Cross Shoe

"Beds with your feet"

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Every woman's heart is overflowing with Easter dress. Every woman is interested in the new Spring styles, and must see the radical changes that the season has brought forth. She must conform to the dictates of fashion within the limitation of her purse. She must write today for a copy of the De Luxe Edition of the

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An opportunity to secure your new Spring Dress for much less than you expected to pay

French Serge Dress Irish Lace Trimmed \$6.98
Customary \$10 Value

Express Prepaid—Exactly Like Picture

Dress No. 22 J. Of all the handsome models brought forth this season in these dresses this is decidedly the prettiest of the lot, notwithstanding the low price at which we are quoting it as an advertisement. The model is the very last word in style, being direct from Paris and showing all the deft little style touches for which the designers of that great fashion center are famed. The becoming round neck has a wide roll collar, piped effectively with black and white satin, which is also used on the wide soft rever rolled back from the smart side fastening. The long shoulder is brought out through the stylish set-in sleeve, finished with a roll cuff, piped with the novelty satin. The chief charm of this beautiful gown is the beautiful

Baby Irish Lace Collar—Rever—Cuffs

The black and white piping shown on the waist trims the deep fold which conceals the fastening and continues around the skirt in tunic effect, with fancy black braid following the same outline. The back has a graduate panel insuring comfortable width at the bottom. Made of an excellent and durable quality of fine French serge in colors, *black, navy, flaxseed, pearl grey, champagne*. The time is very limited in which you can secure this strikingly beautiful gown at this price, so an early order is advisable. Ladies' sizes 32 to 46, and 14 and 16 year Misses. **Price \$6.98**

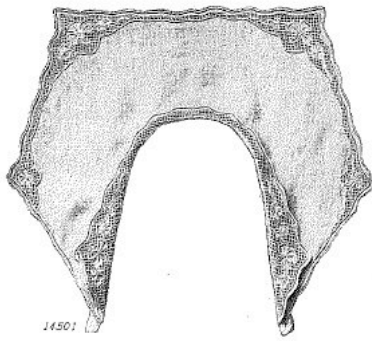
THE Bedell COMPANY 14 W. 14 Street New York City



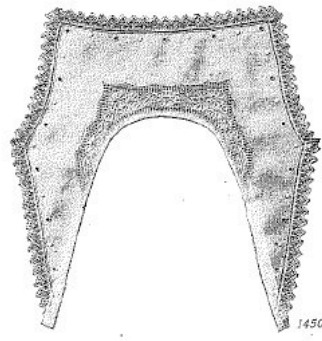
This Dress \$6.98

Image at left courtesy of [Au Fil du Temps](http://AuFilduTemps)





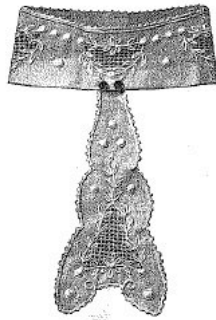
14501



14500

The New Punched Work Neckwear

By Lilian Barton Wilson



14499

Drawing by Hae Flock Scott



IN THIS lovely openwork there are no drawn threads. The lacy background is made by the use of a very large needle which is more like a stiletto than a needle. This needle should carry a rather fine linen thread; cotton is not strong enough to bear the constant pulling which is necessary to open the holes.

This embroidery must be in a rather open-mesh linen. The design is first outlined in coarse working cotton. The background openwork is put in after the outlining of the design is all finished.

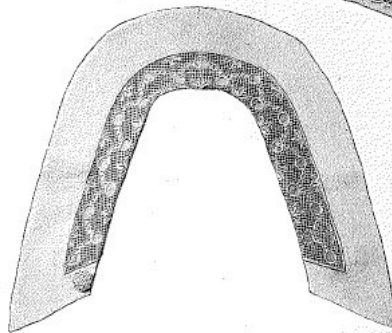
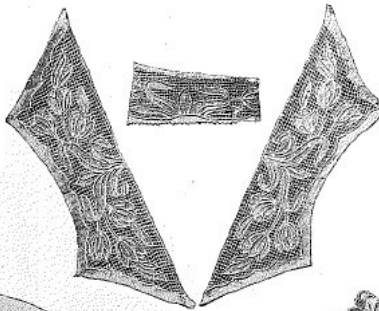
This work is as suitable for clothes as it is for household linen. When it is used in a blouse it is well to run in a few tucks from the neck-line down, and after fitting the blouse perfectly these tucks may be let out. The finished work will take up this small allowance of material without which the yoke would be too tight. One should use a sail needle, which can be had at any shop where ship supplies are sold.

ON ACCOUNT of the fact that the work takes up some of the material it is a good plan to make the punched work sections for panels, or for over-shoulder pieces such as the tulip design below, separately and inset them with an outline stitch.

The effect of the inseting is very pretty. The round coat collar in the lower left-hand corner is inset into piqué. The collar just below is worked on the material. Either effect is pretty, but the inset is especially modish.

Be very careful when cutting the sailor collars and round collars to have the neck-line quite straight across the back—that is, not cut down in the least. This straight line will insure a well-fitting collar and one which will not poke out in the middle of the back. The punched work is done in horizontal lines worked first in one direction and back in the other.

NOTE—Any inquiries about this work will be answered if a stamped, addressed envelope is enclosed for the reply.



TRANSFER patterns for the numbered designs shown above can be supplied upon receipt of the price, fifteen cents each, post-free. Order from your nearest dealer in Ladies' Home Journal patterns; or by mail, giving number of pattern, and enclosing the price to the Pattern Department, The Ladies' Home Journal, Independence Square, Philadelphia, Pennsylvania.



What I See in New York

By *Blanche G. Merritt*

Drawings by *Agnes Paterson*



6831-6832
Two Materials Combined

IN APRIL even a woman who is somewhat indifferent to clothes, but who must do her own sewing, begins to think of what will be suitable to wear through the warm summer season. When the real heat begins there are certain types of fabrics that are most cool and comfortable to wear: transparent cottons and voiles and thin summer silks; and it is well, when about to make such dresses, to select styles which, while suitable for all times, will be especially so for the warm days.

Figured goods are so temptingly arrayed in the department stores that we generally find ourselves in possession of enough materials for one or two dresses—having been tempted to purchase them by their sheer beauty and attractiveness—and then we find ourselves at a loss as to how to make the materials up; for, as figured goods do not stand much trimming, with fashions as they are at present, designs must be selected with a view to making the goods up so they will not look flimsy. A dress that will prove most acceptable may be made in a combination of materials, using Patterns Nos. 6831 and 6832.

A warning should be given here about dresses made of transparent materials: With the slight amount of underwear worn today, and the scantiness of the dresses, a woman who has a nice respect for herself will be sure to wear underneath such dresses a Princess slip of lawn. This replaces the dress lining, and makes in reality an up-to-date corset-cover and lingerie petticoat combined into a new form without the disadvantage of gathers or bulk at the waist-line. With two or three of these slips in different colors you can completely change the aspect of the outside dress. Pattern No. 6147 will make such a slip nicely. It comes in seven sizes: 32 to 44 inches bust measure.

TO DESCRIBE this particular dress—shown in the upper left-hand corner of the page—the upper portion makes in itself an up-to-date shirtwaist pattern with its enlarged armholes into which the sleeves fit smoothly. In the pattern two lengths of sleeves are given and a collar which is one of the new double circular effects. The collar illustrated is not included in the pattern, but I shall be pleased to send you this collar pattern upon request. Notice how attractive the dress is made by the little silk bias bands which form a tie in front, lined with a contrasting color, folded into two loops and caught down by little buttons. The same idea is repeated on cuffs and belt. This waist pattern (No. 6831) comes in six sizes: 32 to 42 inches bust measure.

The skirt is in tunic style with an under-extension part shown here, of plain material to match the plaitings on the waist. It is cut in four gores, has a raised waist-line, and the slash in front may be omitted; but if it is left in it should be faced, of course, not hemmed. This design is also pretty for summer serges, perhaps combining plain material with striped.

Speaking with regard to tunic skirts patterns of them are generally made like this one—a tunic with an extension—but I have noticed in New York that many of the high-class dresses today are cut with the tunic separate from the extension part. The extension is mounted on a drop skirt made of very fine net or some other pliable fabric. This, of course, gives a more decided overskirt effect. It is not really necessary, but it is something which I think you may like to know about, and you may make the skirt either way.

Another dressmaking point: Although most of the skirts today are fitted at the top by darts and seams, if you find your skirt pattern is a little large for you about the waist do not fit it in, but ease it into the belt—especially if it is of rather thin material—as this is another nice point in new clothes. The pattern of this skirt (No. 6832) comes in six sizes: 22 to 32 inches waist measure.

YOU can do a lot with Patterns Nos. 6825 and 6826 combined, for to begin with, this combination may be used to make a simple little one-piece morning dress as well as the elaborate summer afternoon gown illustrated above, combined with all-over embroidery and plain material, and showing the new position effect; although you may not care for the latter, which, as it is a separate piece in the pattern, may be omitted. Long sleeves are also given in the pattern, and

the chemisette and stock are removable. Notice how cleverly the plain band-trimming is introduced on the waist, and the all-over embroidery as a band on the skirt. It is a pretty dress for women of all ages, but especially so for a woman who is rather short and inclined to be stout.

The waist pattern (No. 6825) comes in seven sizes: 32 to 44 inches bust measure, and is a good type for a separate waist.

The skirt is one of the tunics with the extension, about which I have just spoken, although the lower edge of the tunic is turned up so that it looks like a tuck and continues the idea of the stitching at the side of the front panel. Should you wish to make this a perfectly plain skirt—six-gored, with a slightly raised waist-line and paneled back—all you have to do is to place the tunic and extension together in the pattern, baste or paste them into place, and then cut out the skirt as if the pattern were in one piece. The skirt pattern (No. 6826) comes in five sizes: 22 to 30 inches waist measure.



6827
New Jumper Tendency

FOR lincas a pretty coat that is very up-to-date and correctly designed, although out of the ordinary, is No. 6829—the central figure of the group—which comes in six sizes: 34 to 44 inches bust measure. The jacket buttons very much over to one side, and the one-sided effect is carried out even in the revers, although in the pattern another trimming idea is given for those who like more conventional clothes: by omitting the revers and using strips of embroidery along the edges, and on the three-quarter sleeves.

The skirt of this costume, with its raised waist-line, carries out the jacket line very nicely with its swinging panels. These fasten only to the side seams and belt and are not stitched to the dress at the other two sides; but they may also be omitted, for underneath is left a smart three-piece skirt. So you will see that while, as sketched here, this jacket and skirt combination shows originality almost eccentric, the pattern is so arranged that the costume may also be made in a fashion just as smart, although much more simple, which even the most conventional woman would not hesitate to adopt. You may make your serge suit in one style and your linen suit in the other.

The skirt pattern (No. 6830) comes in five sizes: 22 to 30 inches waist measure.

THE third figure in the group shows one of the prettiest little summer models that I have seen, and the pattern is the foundation of all dresses of this type. The tunic and waist are given in the same pattern (No. 6828), and the skirt in another, as several types of skirt may be worn, plain or plaited. The blouse may be used without the tunic, and from this pattern you may also make an outing blouse with a sailor collar and long sleeves. Though the sketch shows that it is made of washable lace—chiffon-lined to keep it from sagging, and over-bounded at the edges—it is just as pretty in flowered material, plain or brocaded silk, or linen or batiste hand-embroidered.

The pattern (No. 6828) comes in six sizes: 32 to 42 inches bust measure, and consists of a waist with drop shoulders, slightly flared into the high-waisted tunic, which is semi-fitting. The skirt pattern (No. 6828) comes in six sizes: 22 to 32 inches bust measure.

term (No. 6638) is one of the popular new three-gored models, and comes in six sizes: 22 to 32 inches bust measure.

IN THE upper right-hand corner of this page is a type of dress (No. 6827) which is simple yet elaborate enough for dress-up occasions. It makes up well in challis, serges, foulards, or this season's changeable tulle, as well as in the light-weight cloths or voiles mounted over a silk foundation. It exhibits the new jumper tendency, the sleeves being sewed to the lining on which the plastron and stock are attached. The jumper goes over this attached only to the waist-line at the front and sides.

The skirt is in five gores, with a slanting edge in front, and the plaits form a panel in the back. A little blouse is arranged in the back by the back piece of the waist being plaited into the side seam and tucked by hand to the top of the inside belt that is now used on all raised waist-line dresses. This pattern (No. 6827) comes in five sizes: 34 to 42 inches bust measure.

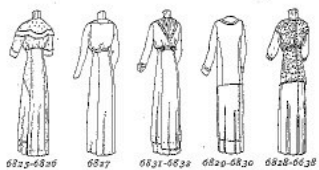
I will gladly answer questions about advanced styles, materials or patterns if a stamped, addressed envelope is sent.



6825-6826
Postilion Skirt Effect

6829-6830
One-Sided Revers

6828-6828
Tunic Overblouse



6825-6826

6827

6831-6828

6829-6830

6828-6828

PATTERNS (including Guide-Chart) for these designs can be supplied at fifteen cents for each number, post-free. The amount of material required for the various sizes is printed on the pattern envelopes. Order from your nearest dealer in Ladies' Home Journal patterns; or by mail, giving number of pattern, bust measures for coats, waists and costumes, and waist and hip measures for skirts, and enclosing the price to the Pattern Department, The Ladies' Home Journal, Independence Square, Philadelphia, Pennsylvania.



March 1912 *La Mode*

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17. Robe habillée pour jeunes femmes et jeunes filles

Jupe droite garnie de biais de satin. Corsage blousé avec un col de dentelle. Manches de mousseline.
 Prix des patrons : jupe, 0 fr. 70 ; corsage, 0 fr. 10, plus 0 fr. 15 pour le poir.

18. Blouse nouvelle en lainage garnie de larges bandes recouvertes sur un dessous de liberty. Gants et bas de manchettes en tulle. Souliers en soie et de soie blanche.
 Prix des patrons : 4 fr. 25 francs.

19. Blouse de satin très élégante

forme kimono, garnie d'un plastron et d'un dessous en cachemire. Col de dentelle et revers de soie.
 Prix des patrons : 0 fr. 25 francs.

20. Corsage haute en satin et crêpe de Chine

Talbot devant et revers festonné sur les bords ainsi que les manches. Gants de tulle blanc.
 Prix des patrons : 0 fr. 25 francs.

21. Blouse simple en crêpe de Chine

Garnie sur la devant d'un biais de satin et de dentelle. Col de dentelle et garniture de tulle.
 Prix des patrons : 0 fr. 15 francs.

22. Robe simple pour jeunes femmes

Robe à revers sur le côté festonné devant dans le bas. Corsage blousé à revers dentelés. Plastron de tulle blanc festonné sur une garniture de tulle.
 Prix des patrons : jupe, 0 fr. 70 ; corsage, 0 fr. 70, plus 0 fr. 15 pour le poir.

March 1912 *La Mode*

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Left: March 1912 *La Mode*

Right: May 1912 *La Mode*





Along the River Front
New Orleans



The "Benjamin" Poole
and Bell Sack Suits

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