A PAGE FOR ALL THE FAMILY

A MODISH NOTE.

Crinkled crepe printed with floral designs in French colorings are to be used for some strikingly pretty summer frocks. They are inexpensive, also, for these new tub materials may be had as cheap as 25 cents a yard. A very dainty note is struck in the development of this frock. The hems of the ruffles that trim the skirt are of plain white crepe, put on with hemstitching. Excepting the belt and ruffle of lace about the neck and sleeves, there is no contrasting material in the decorative scheme. The skirt is draped at the front and the waist has the sleeves cut in one piece.

Six yards of 36-inch crepe are required to make the dress, with 4 yards of the hemstitched material to finish the ruffles, a yard of 27-inch satin for the belt and 2 yards of lace for neck and sleeves.

Waist No. 5414. Sizes, 32, 34, 36, 38, 40, 42 and 44 bust.

Skirt No. 5529. Sizes, 21, 22, 24, 26, 28, 30 and 32 waist.—Pictorial Review Patterns.

HELPFUL SEWING HINTS.

The small wire paper clips used for holding papers together are very handy to use in holding seams together, in turning hems, measuring a skirt for straightening and many other ways saves lots of basting.

When a garment requires a new band do not remove the old one until the new one is stitched in places on the wrong side—cut away old band and gathers will not have to be rearranged.

In mending a hole in woolen clothes, suits, overcoats, etc., take bits of wool from under part of hem, run thread back and forth to keep the wool in place and the hole will scarcely if at all, be noticed.

The new peg top skirts may be made from the old style ones, by turning the latter upside down and forming fullness into a band.

THE NEW RUSSIAN BLOUSE.

The youthful Russian blouse that has been so effective among the winter wardrobes will be used during the summer in all the gorgeousness of our new and beautiful Oriental colors. They will be worn with plain colored skirts, that make the arrangements convenient and often economical, as a skirt of any subdued tone will always be in harmony with these rich materials, and will serve as a foil to bring out that particular coloring from the combination. Beside a good skirt may be bought ready to wear at the sales for very little, and the making of a Russian blouse is the work of a few hours at home.

Our Fresh Stocks of Furniture

Our store probably never showed such great beauty in its displays of spring home furnishings. You are instantly attracted and pleased.

We know your judgment dictates the buying of just as good qualities as can possibly be afforded—and we help you to have the best.

Our form of credit is the simplest and most helpful that can be devised. Your purchases are changed on the ordinary open account, and this is arranged to make its payment easy.

We offer this kind of credit to all who wish to buy from us.

Peter Grogan & Sons Co.

Our Credit Accommodation Brings Home Comfort.

817 to 823 Seventh Street

Home Dressmaking

Wedding Gown and Going-away Dress of Trousseau That May Be Obtained at a Cost of Less Than One Hundred Dollars.

Women are always interested in a bridal trousseau, whether with real lace and cabochons of costly gems, or to be planned along economical lines. In fact, the average woman, even when it is not a case of necessity, is more interested in the latter, because she looks upon too elaborate an expenditure of money on clothes as a vulgar love of display that is not to be gratified. She believes that she can get much more pleasure and comfort out of any superfluous money she may have by using it for other things. Looking at it from a practical point of view, an overstocked trousseau is not a wise investment. To have a few good looking clothes that are sufficient for all occasions is all that is required, and it is much more satisfactory to get new ones later on than to have old dresses remodeled.

This bridal trousseau, two dresses of which appear today, and the balance of which will be shown in the following four weeks, is carefully planned to cover all the requirements of the average bride. It arranges for suitable clothes for all occasions, and the styles selected are all new designs that will be in fashion for some months to come. The materials suggested are the newest weaves, and the price given is that for which a nice quality of the goods may be had.

The designs are such that they may be carried out at home, even by one who has had very little experience in this kind of work. If assistance is required, the services of an inexpensive dressmaker will be all that is needed. The trousseau consists of the wedding gown, traveling dress, afternoon dress, that may be worn as a dinner gown, an evening dress, a formal tea gown, a negligee, two blouses, an evening coat, and a set of lingerie.

Today, the most important of all the trousseau—the wedding gown and the traveling dress—are given. In the four weeks following the balance of the trousseau will be shown. This spring, taffeta, the most fashionable of all silks, will be selected for the gown of all gowns—the wedding dress. White, of course, will be chosen, but do not make the mistake of getting a blue white in preference to a cream. The latter is by no means of a yellowish tinge, but simply enough off the dead white to make it becoming to the majority. The blue-white shades are very trying to wear and the general effect is not nearly so pleasing as when the cream shades are worn.

This costume is without a train and has the picturesque full hip draping and fashionable flaring collar that are popular this spring. The skirt, to get the best effect, must be draped right on the figure. It is as narrow at the lower edge as it is possible to have it, but is quite full over the hips. The taffeta used is twenty-seven inches wide, and it will require two widths the full length of the skirt. In fact, it will have to be cut six or eight inches longer than the skirt is to be when finished, to allow for pulling the goods up at the front, in order to get the close fit at the bottom. The material may be seamed at the center back, or the seams may be made over each hip, and the width of the material at the front slit up the center the full length and hemmed.

To drape the skirt, find the center of the material and pin it to the center back of the belt at the waist line. It is well to use a piece of gros-grain ribbon as a belt. The ribbon should be about two inches wide and the silk is pinned to it at the top. Three inches on either side of the center make a deep plait in the silk, turning the plait toward the front. At the center front draw the material up, 6 or 8 inches, and pin it to the top of the belt. If this does not draw the material in sufficiently close to the feet to give it the fashionable tight look, it will have to be drawn up still higher. The extra fullness at the waist line is then disposed of by laying the deep plaits in the silk at the front and over the hips, turning these plaits toward the back. The skirt is then practically made, for all that remains to be done is to stitch the goods to the belt, and hem the front closing and the lower edge.

The blouse and hip drapery will take a little more time to complete, although they are both very simple and easy to develop. The blouse receives attention first and is cut from any good kimono waist pattern. The goods may be draped right on the figure, but this mode of procedure may be difficult for a person to follow who is not familiar with this kind of work. The waist will not require fitting—simply adjusting to the style of boluse pictured, which means cutting the material away at the front to show a soft vest of draped tulle, with a collar of the same material.

When making the blouse there is only one thing that the amateur need be cautioned about, and that is to see that there is sufficient fullness of the material at the waistline to make it the fashionable smart blouse. A suitable tulle collar and vest can be bought ready to wear, for about $2.50. This will save considerable time in the making, but if one prefers to do the work at home a fitted skeleton waist of net should be made, and the tulle collar and vest attached to the net. The net is cut from under the tulle at the front. The net waist is finished at the lower edge with a narrow hem, through which an elastic band is run that serves to keep it in place at the waistline. The vest crosses as shown in the picture, and hooks over on the left side of the front.

Tulle Roses Fasten Girdle.

A short, very full plaited skirt of the taffeta, cut so that it is longer at the back than it is over the hips, joins the blouse under a soft girdle of the silk. Bunches of soft tulle roses are placed where the girdle fastens and also on the tulle vest at the front. These roses can be bought ready to put on the dress and are really very inexpensive, but if one prefers to make them at home it can be done by cutting the tulle in bias strips four inches wide and folding it double. The material is then rolled loosely around the finger five or six times and the raw edges wound with a thread of cotton and tied. The folded edge of the goods is then caught to the stem at intervals to form the petals.

The veil is of tulle and is from three to four yards long. It is quite as impossible to tell a girl how to arrange this as it is how to put on her hat. It must be placed becomingly on the head, is all that can be said, and most girls are quite capable with the assistance of some one to do the pinning to place it in a way that is satisfactory. A frill of the tulle is usually arranged so that it goes around the face in cap effect and a wreath of orange blossoms is placed around the head just above the frill. This veil is finished in a pretty and novel way at the botton. The tulle is shirred as shown in the drawing, and along the line of shirring orange blossoms are tacked.

Going-Away Frock in Simple Design

The going-away frock or traveling costume is quite as simple and easy to make as the wedding gown. The mysteries and terrors that surrounded the making of a coat a few seasons back need not be taken into consideration when planning the up-to-date suit. We will tell you a little secret right here, and that is that the fashionable coatees, or, as the French call them, "throws," are really much more effective when made at home than when turned out by a tailor. The reason for this is very evident when one considers the styles and knows that to get the best results everything must have the appearance of hanging from, and fitting, the form. The home sewer is much more likely to get this effect than the tailor, whose training has always been to fit the form. Another thing that should encourage the amateur is the fact that the styles are so simple, and that the most fashionably cut coats are in one piece, without seams at the shoulders.

Dark Blue Serge and White Taffeta.

The costume in question is to be of dark blue serge with white taffeta collar and cuffs. The skirt is cut from a single piece of cloth fifty-four inches wide, and draped and finished in the same way as the skirt of the wedding gown. The short, circular skirt is also cut from a single piece of goods, and finished with a hem of the material to match the skirt. The upper skirt joins the belt to which the underskirt is attached, and is finished at the waist with a straight, wide belt of the goods or with a soft girdle of silk. The coat is also in one piece, with attached collar and cuffs faced with white taffeta.

It will not be difficult to make the skirt without a pattern, and the coat can be made in the same way, but it will save considerable time and labor if a plain, one-piece pattern is procured and the model pictured is worked out from that. The buttons at the front and at the back of the coat can be either dark smoked pearl or moulds covered with dark blue taffeta silk, in a shade that matches the material.

Next Thursday morning, dress and evening gowns will be pictured and described.

MODEL NO. 2—GOING-AWAY DRESS OF DARK BLUE SERGE AND TAFFETA

Total cost, $9.73.

For the average person this dress requires:

Four and one-half yards of dark blue serge, 54 inches wide, at $1.75 a yard.

One yard of dark blue taffeta, at $1.25 a yard.

One and one-half dozen pearl buttons, at 40 cents a dozen.

MODEL NO. 1—WEDDING DRESS OF WHITE TAFFETA

Total cost, $19.38.

For the average person this dress requires:

Seven and one-half yards of taffeta, 27 inches wide, at $1.25 a yard.

Collar and vest for blouse waist, $2.50.

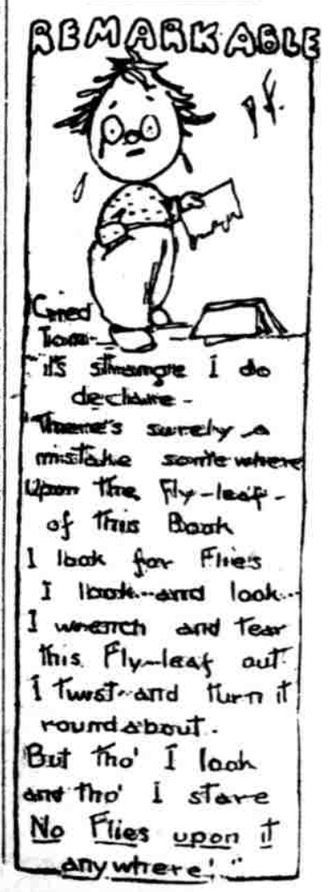
Four yards of tulle, 42 inches wide, for veil, at $1.25 a yard.

Orange blossoms, $2.50.

THE SUSPENDER BLOUSE.

The suspender blouse! It has a rustic sound which is not borne out at all by the facts of the case. The fact of it is that the suspender seems bound to pry into all our garments this year. It appears on coats and capes and it has been used artfully in many smart gowns.

Blouses in which the effect is provided show colored ribbons brought down under the Byron or sailor collar until they meet the wide girdle, which is of the same color of silk or ribbon. One very charming example occurred in a blouse of lavender chiffon with straps and girdle of black taffeta. Sometimes the straps do not go under any collar at all, but are placed about the neck without fitting. In this event the silk is given the far-away, outstanding look of one of the most popular collars of the year.



LAURA JEAN LIBBEY'S DAILY TALKS ON HEART TOPICS

"Tell me where is fancy bred
In the heat, or in the head?
Where'er we turn by fancy charm'd, we find
Some sweet illusion of th' created mind."

A man may think his sweetheart the most attractive being on earth, yet that does not prevent him from seeing beauty and accomplishment in other women and admiring them, too. Unwise is she who attempts to talk him out of this.

A young girl, with tears in her eyes, said recently to me: "I have one of the best of lovers, but now and then his fancy seems to stray from me. He is very fond of music. I neither sing nor play. A friend of mine across the street has a delightful voice and plays the piano brilliantly. When my friend calls of an evening and time commences to hang heavily on our hands, no matter how fond we are of each other's society, he always asks, 'Why couldn't we go across the street and have some music?' I am too proud spirited to let him know I would rather not. She shows great preference for him, singing and playing the latest love songs while he hangs over the piano enraptured. Such times they actually forget my presence."

This girl is not alone in her experience. A girl must be clever and tactful in keeping her lover fascinated, and this is often more necessary than when he was first attracted toward her. It must not be supposed that all lovers are fickle. Far from it. There is no necessity to loan one's lover too often to another girl to help her pass pleasant evenings and charm him away from her.

The girl who is overobliging, taking a back seat, never realizes that she is playing a losing game until a coolness springs up between her lover and herself. He frankly tells her his fancy has strayed from her and asks her to release him from their betrothal.

She has helped to bring all this about when she should have been entertaining him in her own way, independent of any other girl. She may not have the gift of music, but she may have a ringing, merry laugh, sweeter than any music, which goes straight to the heart—a gift, holding him enthralled of her conversation the language of love in her eyes and her smile to hold him a willing captive by her side. It is more often than not a woman's own fault if her lover's fancy strays. She knows it is drifting away, but makes no effort to hold fast to it. The resourceful girl never allows her confidence in herself to wane. If she cannot keep up the attraction while single, she could never hope to do so as a wife. Calling upon other girls to entertain her lover has brought many a romance to grief. Don't do it, girls.

Miss Libbey's Replies to Letters.

Correct names and addresses must be given to insure attention.

LOVE AT CROSS PURPOSES.

Dear Miss Libbey: Like many others, I am writing to you for advice. I am engaged to a young man whom I have kept company with for two years. To me he is everything, but my parents object because he is of different faith. We have often discussed it. He, not belonging to any church in particular, lets me have my way in everything, and promises to always do so. Do you see any reason why I should give him up? Please tell me, also, how to make cream mints.

MISS T.

The question of religion is one we do not care to discuss in the column. It is one for the parents of both, a minister and priest, to advance their theories for or against to influence our decision. To me, it seems a pity that barriers of any kind should be raised between two hearts that love loyally and well.

A TRIFLING PUZZLE.

Dear Miss Libbey I am a girl of eighteen, about to be married. My intended loves angel cake and ice cream. I do not care for either. Should he insist upon having it after marriage should I prepare it very often—just to please him?

PUZZLED.

Yes.

WHEN A GIRL THINKS SHE'S IN LOVE.

Dear Miss Libbey: I love a young man of eighteen dearly. I am fifteen. He is unfortunate in being a cripple, but is bright and very industrious. His folks are not well to do. My parents object to our corresponding. So do his folks. We have been engaged almost a year. Recently he wrote me, saying: "If nothing else will please your parents but for us to stay apart we can—but I love you." This offended me. I answered: "All right; if it suits you, it suits me. He has spoken to me since very friendly when we met. But love is love forever. I will always love him. Please tell me what course to pursue.

A.

I think a girl of fifteen should be reluctantly putting away her dolls instead of thinking of love and marriage. Break off for a year or two, giving the boy an opportunity to be of some pecuniary benefit to hisparents for that length of time. Write me then and I will advise further. "Whom first we love, we seldom wed," 'tis said.

(Copyright, 1914.)

LAURA JEAN LIBBEY.

Laura Jean Libbey

WOMEN TRIUMPH IN JEWELER'S FIELD

A Trade Invaded by English Women with the Most Gratifying Results.

Inasmuch as personal adornment is at once the most primitive and most universal of the various forms in which the aesthetic sense manifests itself, the articles used for the purpose are of unlimited interest and appeal. This is particularly true of jewelry.

The colored glass beads of the savage are a real joy to the unsophisticated heart of the child of nature, and quite as much a delight to his eye as are the recent exquisite examples of modern English jewelry that have been arousing universal admiration in cultured lands. Today, London and Birmingham, in England, and Paris and Vienna on the Continent, still remain the principal sources of the bulk of the jewelry which finds its way to all quarters of the globe.

But an interesting fact, to femininity at least, is that craftswomen designed the greater portion of the work that is now receiving world-wide admiration. Women of English cities are becoming renowned for the designs and workmanship of women jewelers. The names of Kate M. Eadie, Violet Ramsey, Frances Ramsey, Margaret J. Awdry, Mabel E. Bendall, S. Madeleine Martineau, Dora Brooke-Clarke and Edith Stewart stand for all that is beautiful in the jeweler's art.

It would require more space than is available here to give even a meagre idea of the exceptional value and beauty of the jewelry these women have created; but the salient point about it is its originality. Originality, it will be remembered, is the one trait men are loath to admit a feminine characteristic. Even Dr. Emmet Densmore in his work, "Sex Equality," accords women but an apology for this gift; yet the fact is daily becoming more apparent that it is one of woman's innate gifts.

Nothing could be lovelier than the jewelry of these modern craftswomen. A silver cross with gold spirals in feathery fretword is set with cabochon amethysts and fine blister pearls; a gold pendant has opals and sapphires entwined in its exquisite design of beautiful leaves; a necklace of green agate, blister pearls and turquoise furnishing the contrasting colors to its gold and silver—it sounds commonplace enough until you see the articles themselves, and then you enthuse even while you say, "Why have not American women come to the front in this field?"

Filling.

Melt two squares of unsweetened chocolate.
One cup of sugar.
One tablespoon flour.
One cup of sweet milk.
Yolks of two eggs.
Cook all together in double boiler until thick; take from fire and stir in one-half cup cocoanut; when cold put between layers and on top; sprinkle cocoanut on top of cake.

S. Kann Sons & Co.

"THE BUSY CORNER" 8TH ST. AND PENNA. AVE.

15 Shopping Days to Get Ready for Easter—Kann's the Logical Supply Center

The Smooth-fitting Top is the irresistible argument that appeals in

"Klosfit" Silk Petticoats at .. $5

Fashion unrelentingly demands the "slim" silhouette and to secure this all bunchiness of the undergarments must be obliterated; it is obliterated in the "Klosfit" petticoat, and the snugly fitting top generally wins its own case when a woman takes time to understand its advantages.

We have a full line of the new models in both the Silk Jersey-top, the All-Jersey, and the Messaline Petticoat, in all the most desirable spring shades. Our demonstrator can explain why you will have a better fitting gown or suit if you wear a "Klosfit" than you will with the ordinary silk petticoat without the "Klosfit" feature.

Demonstration—Women's Wear Store—Second floor.

Low and High Neck Guimpes

50c and 75c Values at

25c

Also Copies of 98c Models.

Nearly every dress you have, nearly every waist you have, is made to be worn with a guimpe. You need so many to insure freshness and spotlessness in your neck dressing that today's exceptionally low price will be an incentive to buy half a dozen or more.

Made in open-front styles, some with double ruffle or pleating, others with oriental lace trimming in front; majority with Medici collarette at the back. Some of these have been copied from styles we are selling at 98c; also in today's sale are High-neck Guimpes, of shadow lace and plain net, with standing collars boned and with elastic at bottom of guimpe. In white and ecru.

Bargain Table—Street Floor.