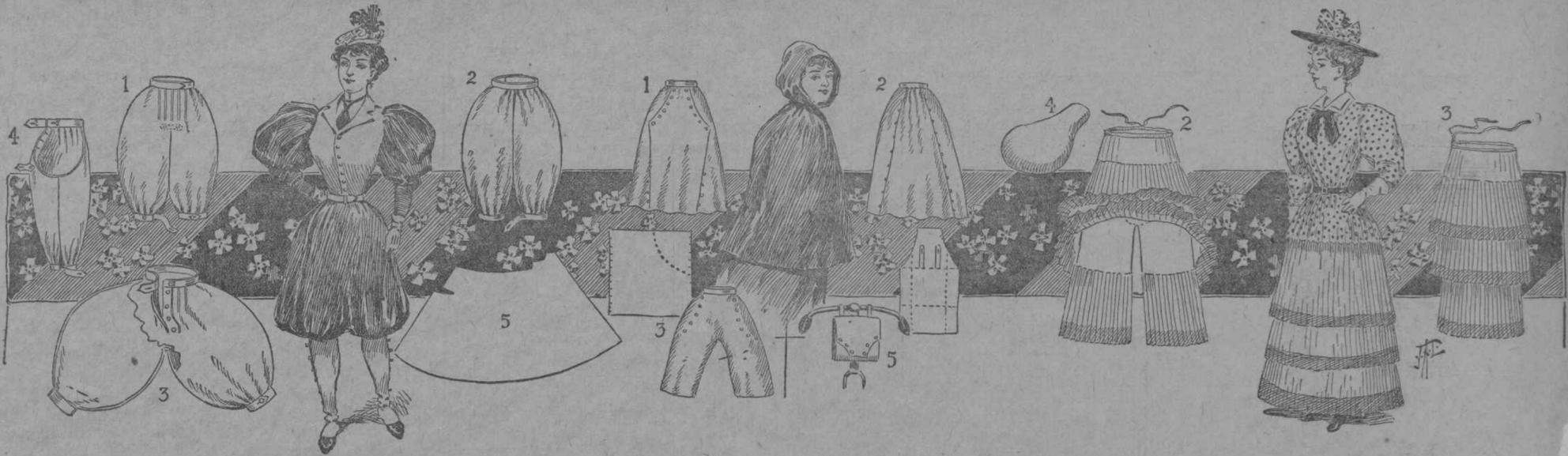


BLOOMERS ARE NOW PATENTED.



Here are the Drawings of Bifurcated Garments Which an Enterprising Yankee Has Filed in the Patent Office at Washington for the Purpose of Restricting the Advancement of the New Woman.

Protection for Bloomers.

The New Woman at Last Recognized by Uncle Sam.

Possibility That the Patentee May Have the Sole Right to Use the Word "Bloomer."

QUEER CLOTHING THAT IS ON VIEW.

An Expert Regarding Strange Feminine Costumes Who Has Had a Remarkable Official Experience—The Part That Tears Play.

Bloomers have at last been patented. The march of improvement has reached woman's trousers, and the Government has at last officially recognized the existence of the most-talked-of bifurcated garment ever invented. Under ordinary conditions which govern patents this would mean that any one who made bloomers without the permission of the patentee would be liable to damages. But these bloomers are only patented on certain differences that exist between them and all other garments so styled that the new woman has been figuring in.

Thomas H. Royce, of Brooklyn, is the man who has made these inventions which he claims are improvements on all other bloomers. He has assigned his interest to the head of a big New York firm.

Mr. Edwin L. Chapman says Mr. Royce's bloomers are not like any other bifurcated garments offered for patent. And Mr. Chapman knows. He is the Government expert on improvements in woman's trousers and all other articles of feminine apparel. He has been in that section for seven years, and what he doesn't know about the cut of health and reform garments, trousers, bloomers, knickerbockers, improved riding habits, riding trousers and all sorts of complicated combinations of trousers and skirts has yet to be discovered.

Mr. Chapman is a bachelor, and sits behind a desk in Room 24 of the Patent Office in Washington. A heap of cloth of different colors fill the window seat at one end. Another man assisted in deciding whether the buttons and gores and strange devices on the bifurcated combinations brought in constitute improvements that the United States ought to protect for the use of advanced women, or whether they happen to infringe on some other patent, or what shall be done with them.

The multi-colored pile resolved itself into the cutest doll clothes in combination skirts and trousers invented both by women and men. Some were the daintiest bits of garments, just fit for doll clothes. Others were life size, and all of them showed some new idea and device whereby the division in a skirt was accomplished and at the same time the appearance of a skirt secured when needed.

This is one of the busiest sections now in the great office. Everybody wants to patent bicycle and rainy-day clothes for women. Mr. Chapman's life is one long dream of modern women in bifurcated garments. They appear before him at all sorts of hours, and centered in the desks by exhibitions of how by pulling various cords and pulleys, unhooking flaps and ties and whole breadths, buttoning or unbuttoning, they can convert two-legged garments into skirts and vice-versa.

Most of the inventors appear in person wearing their productions. Oftentimes these contain nothing patentable. Many are not worth protecting by the right of patent, and then Mr. Chapman has his hands full. Fortunately Mr. Chapman is not proof against tears, and when a woman comes in arrayed in her latest improvements in the line of water-proof bloomers inside of skirts that are convertible into outside trousers, if the woman insists on shedding copious tears she is pretty apt to be given information that sets her straight and secures her patent. Many women weep.

What can a man do against a woman in trousers and tears?

Among the latest visitors was a young Englishwoman who on the day before her visit had hunted from England simply to patent inventions on bifurcated garments designed both to form skirts and two-legged garments. She arrived one day, gave an exhibition of the working of the dress apparatus to the office and announced her intention of sailing for England on the following day—all characteristic of the new woman.

The expert says that the latest inventions show marked improvements and contain many very sensible ideas that are worth the consideration of women. Among the models of garments he has now under consideration are two which are extremely

clever and worth watching for. They are absolutely unique, but no suggestion of their style is permitted until patents are granted. Mr. Royce's patented bloomers are bloomers. There is no attempt to mask their two-leggedness under an outer skirt. But the important part of the issuing of the patent on bloomers is that it does not cover every kind of bloomer. Mr. Royce has not grasped everything in sight, though there has been an attempt to secure the use of the word "bloomer" as a trade mark. If this should go through it would create consternation. Mr. Royce's bloomers fasten in front. At least, that is the way they look. Mr. Royce prides himself on the neat little waist his bloomers give a woman. He says: "The object of this invention is to provide bloomers which will appear as nearly like a skirt as possible."

Under ordinary conditions bloomers appear very simple. But in the Patent Office they appear in architectural language, with a front elevation, partial section and perspective. No woman will know where she is when she gets into them.

"The first figure illustrates a front elevation," so Mr. Royce says, "of improved bloomers, showing them dropped as far as their length will permit. Fig. 2 is a rear view of the bloomers in the same extended direction. Fig. 3 is a partial section and perspective showing the bloomers spread as far as possible and in illustration of specific features of construction." If any of the Boulevardier bloomer wearers ever imagined their garments contained such possibilities as these do they have never revealed the joke.

"Fig. 4 is a section taken vertically through the bloomers and showing the inner side of one-half thereof. Fig. 5 is a diagrammatic view of the cut of pattern, and Fig. 6 is a view showing the invention applied to a person."

Mr. Royce claims as new and secures by letters patent, "a new article of manufacture, bloomers, the same being formed of two duplicate patterns or cuts, each comprising a curved edge contiguous to the inwardly converging sides, the sides being in turn contiguous to an edge which comprises a gore, a serpentine portion and an intermediate curved part, the said pattern or cuts being joined to each other to produce the bloomers."

Most of the bifurcated garments designed for bicycling purposes appeal to the sense of humor. It was a Boston woman who perpetrated a triple turret arrangement of accordion-pleated stuff one above the other. The lowest one was on the edge of the legs of the garment. This woman also wanted to patent a pad to match the dress. Another woman had a plain pair of trousers. On the front buttons a shield-shaped piece of goods to cover the open space between the legs. Behind is a full piece of goods arranged to cover opening. One corner of the back breadth can be gathered by loops and strings when it rains and forms a hood and cape. The front breadth makes a bag, and the whole can be strapped on the bicycle handle.

A GIRL WHO LIVES ON OATS AND WEARS TROUSERS.

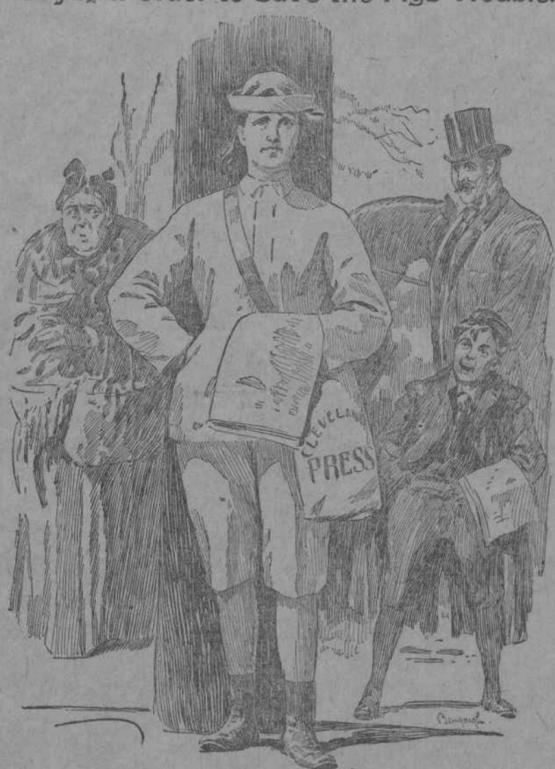
Ana Perkin Is the Leader of Dress Reform in Cleveland and Sells Poems and Papers for a Living—She Eats Grain, She Says, in Order to Save the Pigs Trouble.

Cleveland, O., Feb. 8.—Ana Perkin is an eccentric girl of Cleveland, who wears trousers and lives on oats.

A decade ago this strange and erratic person came to Cleveland from a Western city, and surprised the folks by appearing on the streets in a strikingly original man's costume. She was at once recognized as the pioneer in the movement of dress reform which was then in its infancy.

She started her career in Cleveland by the sale on the streets of her own poems, and, finding little profit in this, changed her sphere of usefulness by selling daily papers. For ten years she has stood in Monumental Park, Winter and Summer, in all kinds of weather, where the fierce winds of Lake Erie swept by her, and, as a result of her exposure she is at last obliged to seek safety from the elements in the shelter of her humble room.

Her peculiar mode of dress is doubtless responsible for her present condition of health. She looks like a peculiarly dressed boy. In Sumner she wears a suit of white unbleached muslin, consisting of short, full trousers reaching scarcely to the knee, and a jacket buttoned snugly up the front, with sleeves that just cover her elbows and hang loosely from the shoulders. She wears brown cotton stockings and coarse boys' shoes. A soft hat crown partly covers the short, wispy gray hair that hangs about her neck. In Winter



Cleveland's New Woman Sells Papers on the Street in This Strange Costume.

(Drawn by a Journal staff artist from a photograph.)

she wears over this costume a boy's overcoat that reaches to the tops of her shoes and nearly conceals the heavy white hose that bears unmistakable signs of this striking attire. They amused them, but now it is passed unnoticed, because Ana Perkin has hundreds of disciples in this city. Her followers are found among the great army of bicycle girls, who will not admit that their example is found in this woman who has been laughed at and pitted by every one who has seen her.

When she first took her stand beside the mail box, backed up against the post, the newsies did not know just what to make of her. She looked to them to be a queer sort of a boy, but they soon discovered that she was a woman whose hair was turning gray and whose face showed lines of care and trial.

Recently she has been nixed from her post by the few men who were her regular customers. Little attention was paid to her absence until she had been gone several weeks. Then a woman who had tried to befuddle her several times discovered where she lived and went to see her at her top-floor room in the Bradley Block, St. Clair and Ontario streets.

Ana is a vegetarian, and the woman was surprised to find that she was subsisting on corn and oats. This has been her only diet during her illness. She is not asked about it she said: "I know I need never starve as long as there are oats and corn in the market."

In her tenement-house room, in the middle of the wholesale district, is one grimy window with sooty curtains which admits enough light to show evidences of want and privation. The door to this apartment opens in response to a rap, and Ana Perkin admits her caller with the sangfroid of a woman of fortune as she ushers her guest into the room with a hospitality equal to that of a grand dame in her drawing-room. She sets the only chair for the visitor and sits upon a box.

She does not believe in medicine, but gives herself the "water cure," saying: "I must live by that crock of water. It is all I need to cure me of anything. When I am well I shall write a book on the cure of throat troubles."

She has already written several books of poems, in varying metre, and a book of essays besides papers on hygiene and dress reform. When asked why she ate only uncooked food, Ana Perkin said: "While we were little children at home my mother had hard work to get food enough for the pigs that we might have pork to eat. We were not healthy children, and I determined to eat the grain and vegetables at first hand. My feelings turned against animal food because I realized how much those pigs deprived us of when I was little. Then I began to read of the system adopted at the water cure at Danville and I grew to think that uncooked food was most natural and wholesome. So I never eat cooked food, and as long as there are corn and oats in the country I need never starve."

She does eat cabbage at times, and would eat fruit if she could afford it. "There is so much more nutrition in beans than in the same amount of potatoes or like food that I never eat them," she said; "I had some apples last week that a lady sent me, and they tasted so refreshing, especially when there was much fever in my throat."

She sometimes boils the oats into a porridge and sometimes weets some of it with water and bakes into quite looking rolls, but she never uses salt or other condiments, and almost always uses her grain diet uncooked.

An Indiana Hero. [Terre Haute Express.] People are so built that they must criticize their neighbors and condemn things that don't look right to them whether they know all the circumstances or not. Thus they often make bad mistakes but they keep right on just the same. Some days ago the people around Indianapolis were condemning Arthur Matthews for skipping out on the eve of his wedding to Gertrude Reed. It is now disclosed that on the night preceding the day fixed for the wedding he called on Miss Reed, and she frankly acknowledged her love for another young man in the neighborhood, to whom her parents were greatly opposed, and whom she had given up at their command. She said to Matthews that she loved his rival but that in obedience to the command of her parents she would carry into effect her engagement with him and would endeavor to make him a faithful wife. What passed between them more than this is not known, but Matthews disappeared that night, and it is believed that he made a sacrifice of his own desires in order that Miss Reed's parents might not have an excuse in his presence to insist upon her marrying a man whom she did not love.

Mile. Jane May Criticizes Moral Code.

The Average Feminine Has a Good Heart, but Lacks Common Sense.

Thinks Her Sex Is Judged According to a Stricter Moral Code in France Than Here.

DECLARES AMERICANS HYPOCRITICAL.

Believes Dr. Pullman Would Not Flourish in Her Native Land, Where Actresses Who Behave Themselves Are Respected.

Mile. Jane May has given a startling twist to the normal condition of things. It is almost unarchaic, this twist.

Instead of submitting calmly to criticism from the pulpitists, Mile. May has seen fit to bring a libel suit for \$25,000 for defamation of character. Not that it requires a libel suit or any other extraneous action to make Mademoiselle interesting. As one of the cleverest pantomimists in the world, she has quite established her name as an interesting personality. Her performance as shown at Daly's last Fall, and now her songs and imitations at the Olympia, have served fully to give her fame. And that is not taking into account the huge black and red posters that adorn the city, setting forth her attractions.

But to sue a clergyman for defamation of character and to put that clergyman under \$25,000 bonds and keep him there pending the issue of the suit is certainly out of the ordinary.

Mile. May talks very interestingly of what she knows about the obligations of clergyman, actresses and ordinary people to the laws of common decency and extraordinary or every-day morality. She also expresses ideas of more than passing interest as to the different standards of morality for women which exist in New York, as compared with those of Paris.

Mile. May is a dignified young matron, even though she slips about the stage of a music hall these days. She looks with undisguised horror upon the popular American conception of the life of the average French actress. It is because of this that she sued the Rev. Dr. Pullman—for that is the name of the Bridgeport (Conn.) clergyman—for \$25,000 damages, because he referred to her by implication as a "low, brilliant, swell Parisian courtesan."

Mile. May has been married for thirteen years. She lives with her husband at Asnières, a suburb of Paris. They have a most delightful home and a pretty seven-year-old daughter. Repeating to a question as to what difference there was between the standards of morality for women in Paris and in New York, Mile. May said: "I believe woman is always the same in all countries. She has the same faults and her faults. Her good qualities are those of the heart. Her faults are the result of a lack of common sense and, sometimes, more. The early life and surroundings of a woman make her what she seems to the world to be. That is to say, they make her hypocritical and decent give you the right to call her, hide more or less her faults or show her wisdom."

"Are American women more moral than their French sisters?" "I fully recognize that the American woman has more independence than the Frenchwoman, and, consequently, I am led to believe that she requires more tact in order not to become conspicuous and to be spoken of in any way unfavorable. But I also believe that when a woman is intelligent, she is independent or otherwise, she can be honest in both cases. "Are you hypocrites in America, do you think?" "If you call hypocrisy not allowing vice to appear on the surface, yes. I should answer that it is my belief you are so. Yet I also think that to hide certain plagues of society can hardly be called hypocrisy."

"There are things in France that would not, I believe, be tolerated here—books, plays and spectacles. But this is the result of the fact—at least I believe so—that we do not give such things the same prominence as you probably would. For us to see is one thing and to do another. Such spectacles and books are for us only a distraction and not in these sort of things that we found our morals. It is more in our actions than that of our neighbor that we place our morals. We even laugh and laughing at the light things we see or read of, without for a moment thinking of crying out, 'Oh, scandalous!'" "If American women are prouder, they have a right to be. They enjoy more liberties than can be seen in all these actions. According to my idea all this is a great credit to the American women. What a blessing for a hypocrite to be allowed to give the right to think, to act and to move a right which is denied to us at home. It is not a great credit to the men of this great nation that freedom of thought and action is allowed women here?" "A well-bred woman in France cannot lose caste without having first lost her reason. Her education and principles forbid her so many things. And if she should, for once, go beyond the lines allowed her by society she would be a lost woman. But I believe that an American woman who would do what in a Frenchwoman would mean social ostracism would still be considered respectable. I may be mistaken, but that is my belief."



PHILADELPHIA GIRLS WEAR DRESS SUITS AND GIVE SWELL DINNERS.

Philadelphia, Pa., Feb. 8.—With the opening of the last year of the century, the new woman is already emphasizing the fact that she realizes that she will not have such another chance to exploit her hobbies until she is eight years older.

One of the most novel and at the same time one of the most advanced, not to say daring, steps taken recently by the young women of this city was what was styled a "twentieth century dinner." Only members of the sex that are clamoring for the rights of suffrage and the other privileges now enjoyed exclusively by the masculine members of their families were permitted to be present, and the affair has been so widely discussed and was such an agreeable function to those permitted to take part that more dinners of a similar character are certain to be held.

The distinct feature of the "twentieth century dinner" was the costume adopted by those who took part. For once the young women discarded their low neck and short sleeves and the many accessories which were heretofore considered by them to be indispensable when attending a social function and appeared in a garb that was within one step of being entirely masculine. All the new women present appeared in the regulation man's full-dress coat and vest, with expansive white shirt bosom, white tie and high stand-up collars. All wore a rose in the lapel of their coats. The only thing feminine about their dress was a scant black skirt.

The affair was conceived by Miss Florence Clothier, and was held at the home of her father, Dr. George Clothier, at No. 1717 North Eleventh street. As this was essentially a test as to how far the new woman could go in carrying out her desires in the matter of dress reform, only a few of Miss Clothier's friends were invited to take part. There were no young men asked to join. The dinner was to some extent modeled after those held by men, and a regular programme of speeches was drawn up. All the topics upon which speeches were made dwelt upon the new woman and her desires. Among the themes assigned to the different speakers were: "The Woman of the Future," "The Twentieth Century Woman," "How Far Woman May Go in Carrying Out Her Ideas of Dress," and "Woman's Sphere."

Miss Clothier acted as toastmaster, and among those who responded to her calls for speeches were Miss Rebecca Reigner, Miss Estelle Brill, Miss Isabella Cooper, Miss Maie Maloney, Miss Gertrude E. Curl, Miss May Clendenning, Miss Mae Kelly, Miss Ray Lank and Miss Alberta Kistler. After the toasts had all been responded to a general discussion took place upon the many phases of the new woman question, and before the dinner broke up a vote was taken upon whether or not the dress adopted for the occasion was considered advisable for similar functions. The vote resulted affirmatively.