THE MOST ATTRACTIVE OF SPRINGTIME FASHIONS.

BRIDAL GOWN TO BE MADE OF WHITE SILK AND LACE OR OF ORGANDIE, WITH POINT D'ESPRIT RUFFLES.

A GOWN FOR THE BRIDE.

This and Other Late Modes Told of in Detail.

WRITTEN FOR THE SUNDAY REPUBLIC.

All women are interested in trousseaux of course, the bride-to-be is more interested than anyone else, but her friends, too, want to know just what her gowns and hats are like, and revel in the daintiness of the lace-trimmed lingerie.

There are many pretty trousseaux that do not come under the head of very costly. While it is a fact that there is no limit to the elaborations that may be employed in a wedding outfit, it is still also true that with good taste and judgment the most satisfactory of trousseaux can be made up with only a moderate expenditure of money.

A very clever young dressmaker has just completed the gowns that will be worn by an after-Easter bride. First, of course, comes the wedding gown. This is modeled after a very handsome white silk gown that was recently imported for a fashionable bride. The dainty gown that I particularly refer to is of white silk muslin, with wide ruffles of point d'esprit. The edges of the ruffles are run with several rows of white satin ribbon. There is a deep tucked yoke of the muslin and the ruffle runs about the shoulders in fichu effect. The gown is made over white taffeta, but the taffeta foundation is entirely separate and so may be used later on as a foundation for an embroidered muslin or organdie gown. As the bride is girlish in appearance, this style of gown will be very suitable.

White silk, of course, would make a richer gown, and lace ruffles look handsomer than the point d'esprit, but it is by no means necessary to good effect to have such costly materials. A youthful bride would look very well in plain white swiss ruffled and finely tucked.

Sketches on this page show three stylish models in millinery. The gauze draped turbans take the lead in spring millinery modes. The hat with wide, drooping brim, with airily arranged flowers is going to be extremely popular in warm weather. The finest leghorns and chips are made in this shape.

One of the very smartest dress notions for summertime is the embroidered ecru linens done in the cut-out design style. A lovely pattern gown has a tunic of the yellowish linen that shows a finely pleated skirt beneath of Copenhagen-blue batiste. The waist and sleeves are run in tucks and a bolero of the embroidered linen is drawn over the bust and fastened with a knot of black velvet ribbon. The hat to be worn with this is of rough ecru straw, a round affair with brim caught up a trifle at the left side. The trimming of this hat consists of black tulle, black velvet ribbon and pink roses. A rose pink batiste is made up in the same style, the ecru linen embroidered in white and black. There is a black straw hat to go with this trimmed with big rosettes in pink and black gauze.

Linens of all sorts, plain, striped and checked, as well as the braided and cut-out embroidery ones, are being made up by the leading dressmakers, which indicates that they will be among the things modish in the warm weather. Batiste is so soft and silky that it lends itself nicely to the popular style of fine pleating and tucking.

The inlet fan-shaped pleatings are again in favor. This fashion is a welcome one, for it assists in remodeling a skirt to suit the present styles. A lovely gray broadcloth made a season or two ago with narrow front and side gores, now has the seams opened and fans of gray taffeta set in. The back had a bias seam and no fullness. A pleating of silk is put in and begins to show slightly several inches from the waistline. The bodice has an entire blouse front of pleated gray silk with bolero of the cloth outlined with an application of gray silk embroidery. A double row of tiny smoked pearl buttons goes down the lap of the silk front of the bodice. The buttons are also put in groups at each side of the silk fans, which gives a tailored effect to the gown. A design in the heavy silk embroidery is put near the bottom of the front and side widths of cloth.

Some of the summer shirt waists are very gauzy. In white ones these are fronts, cut on the bias, made of the sheerest of laces, put together with narrow strips of Swiss embroidery, or the fronts are made entirely of woven lace materials. In dressy waists the fashion for putting white lace strips together with white satin ribbon, to be worn over silk in a pastel shade, grows in popularity. And recently I was shown a very Frenchy bodice of white lace, put together with very narrow black velvet ribbon. This will be worn over a pink silk lining, and with a skirt of black crepe de Chine. A black velvet stock and narrow girdle are covered with jet scales.

Oyster white is a new tint—a cloudy white, just like that of the inside of an oyster shell—that has a style that is all its own. In silk one finds this tint made up into the very smartest of bodices, and the prettiest color to combine with it is the dull shrimp pink, though turquoise blue goes with it well also, and so does a certain shade of grayish green.

Easter will bring out all manner of beautiful light cloth gowns. The dressiest of costumes continue to be made of the fine, smooth cloths. MARY HANDY.

COLORS OF THE SEASON.

Pastel Shades Prevail in Gowns and Smart Millinery.

Extremely refined fabrics in solid pastel shades give opportunity for much that is dreamy in character, and when handled by skillful modistes and chosen by a right class of wearers, will produce attire that may reach the poetical. But like all great advantages, there are attendant dangers. To youthful wearers of fresh complexion, they may impart a delicacy all their own and breathe a language of repose peculiarly pleasing in a world of rush and excitement. To women no longer fresh, they will be fatal and should be avoided, unless indeed some strong counteracting element be brought into requisition. This is difficult, and one may more safely tread conservative paths.

In millinery, the pastel shades are quite as conspicuous, if not more so, than in dress fabrics. Ribbons, material, straws and even flowers display them to a marked degree, and doubtless it is because of the desire to show forth these dreamy tints that foliage will lead in trimming. Flowers are elaborate and, given a finish of tinted leaves, the Twentieth Century girl will find an open sesame to fashion's inner circle. Softly they lie, these shaded garnitures, in the quietness of the more gentle autumn colorings, showing soft grays that melt into browns, brightness the exception, and employed as a vantage point which may bring forth more distinctly, subdued surroundings. In addition to fall blendings, foliage, moreover, has often the crinkled look imparted by a touch of chilly air.

What may seem agreeable in foliage, however, is quite the reverse in flowers. A blossom, if not fresh, smacks of melancholy, and melancholy, therefore, seems to linger round to see and flat in tones of ashen gray, pale yellow or some hybrid brown. More in keeping with nature are purple clusters of ripe grapes that in natural size give tone to sprays of large leaves in neutral colors, if color it be which is rather the suggestion than a reality. Poppies likewise divested of brilliance, droop languidly and, like roses, attain the mammoth in size.

Flowers in general indeed, are conspicuously large and would be oneroously heavy but for the frequent employment in making of very light material, even chiffon being often seen, but usually there is a proportion in velvet or silk that gives some support. On the contrary, new roses in muslin are of ordinary size and extremely stiff in outline, this being in consequence of material wrapped about the center, rather than the employment of leaves. Certainly they are not attractive and afford evidence of how much more skillful is Nature in construction. But the unnatural blossoms mentioned may label the wearer as having made a new purchase, and so they will be seen frequently. Fruits are sometimes lavishly placed, as when three bunches of grapes in natural size and dark purple in color, show conspicuously on a spray of large tinted leaves. Grapes in truth, from present indications, are destined to become a feature in millinery. Some lovely new bonnets show them clamoring at the edge, and a delightful example in pale yellow open work straw has a bunch of delicate green grapes on one side, and on the other a rich successive clustering to correspond, both having leaves and tendrils in poetic attendance.

Colorings, nevertheless, in millinery trimmings are not tints very bright. A continuance of former positive lines is very noticeable, and therefore great latitude will result, so much so that 200 shades are announced, with the promise of more in the near future. It can be added, too, that extremely good contrastings are brought about by the use of some brilliant tone in connection with pastel shades.

The use of chiffon is very prominent, and, rivaling flowers as a finish, will be enormous rosettes and flowerlike twistings in this favorite material. It is again also placed in successive tucks or layers that are carried to the most exaggerated heights and but for the gossamer nature of the fabric they would be insupportable. As a contrast, velvet will be more largely used than is general during warm weather. Ribbons are in satin finish or gauzy, and sometimes reach the surprising width of at least twelve inches.

LENTEN RECIPES.

How Eggs May Be Prepared in Several Appetizing Ways.

Eggs are an important feature of the daily menu during the Lenten season, but the housekeeper frequently finds it difficult to vary their preparation. The following recipes may prove helpful:

To prepare eggs a la Josephine—Boil six eggs twenty minutes. Remove the shells. Separate the yolks without breaking; cut the whites in thin, narrow slices, and mix them with an equal quantity of fine shredded cooked fish and a tablespoonful of fine parsley. Place the mixture on a platter in a circular or oval ring, and put the yolks in the center. Set the platter in a steamer to heat the mixture. Make a pint of thick white sauce and pour around the edge of the dish.

Curried Eggs—Boil six eggs twenty minutes. Remove the shells carefully and drop them in hot water to keep warm until ready to use. Mold some boiled rice into a form resembling a nest. Place it where it will keep warm. Place a teaspoonful of chopped onion in a saucepan with a tablespoonful of butter and cook until the onion is a light yellow, but not brown. Add a tablespoonful of cornstarch, mixed with a half tablespoonful of curry powder, and dilute with a little cold milk, then stir in slowly one and one-half cupfuls of milk. Let it cook until the corn-starch is clear; add pepper and salt. Wipe the eggs dry, roll them in the sauce to get evenly coated with color, and place them in the nest of rice. Pour in enough sauce to moisten the rice.

Eggs Broulle—Six eggs, half a cupful of cream, two mushrooms, one teaspoonful of salt, a little pepper, three tablespoonfuls of butter. Cut the mushrooms into dice, and fry them for one minute in one tablespoonful of the butter. Beat the eggs, salt, pepper and cream together, and put them in a saucepan. Add the butter and mushrooms to these ingredients. Stir over a moderate heat until the mixture begins to thicken. Take from the fire and beat rapidly until the eggs become quite thick and creamy. Serve on hot toast.

Scalloped Eggs—Boil six eggs twenty minutes. Make one pint of cream sauce. Moisten one cup of fine cracker crumbs in one-fourth of a cup of cream. Chop fine one cupful of cooked fish. Remove the yolks of the eggs and chop the whites fine. Put a layer of the crumbs into a buttered baking dish, then a layer of the chopped whites, white sauce, minced fish, yolks rubbed through a fine strainer, and so on until the material is used, having the crumbs on top. Bake until brown.

Molded Eggs—Butter well some individual timbale molds; chop some parsley very fine and powder the inside of the buttered molds with it. Break into each mold an egg, letting it run in slowly from the side so no air bubbles will be held. Sprinkle the top with salt and butter. Place the molds in a pan of hot water, half covering them, and poach in a moderate oven eight to ten minutes, or until firm enough to stand, but not very hard. Serve them on a hot dish with a spoonful of white or tomato sauce.

Egg Vermicelli—Boil three eggs twenty minutes. Separate the yolks and chop the whites fine. Toast four slices of bread. Make one cupful of thin white sauce with one cup of cream, one teaspoonful of butter, one heaping teaspoonful of flour, half a teaspoonful of salt and half a saltspoonful of pepper. Stir the whites into the sauce and when hot pour it over the slices of toast. Rub the yolks through a fine strainer over the whole. Garnish with parsley.

FEMININE RECREATIONS.

Famous Women Seek Various Diversions for Idle Hours.

Among actresses, first we find that Sarah Bernhardt has a taste for painting, sculpture and exciting, when in summer she delights in fishing, boating, tennis and literature, sometimes also in cliff scaling, says the London Telegraph. Ellen Terry is less ambitious, for she finds sufficient diversion in reading, driving and sketching, while her sister, Marion Terry, like nothing better than an off night to see what her brothers and sisters in art are doing. She also is passionately fond of flowers, loves music and enjoys a game of golf. Mrs. Patrick Campbell is a superb musician and cycles. Handsome and stately Genevieve Ward attracts herself with riding, rowing, swimming, modeling and painting. Beautiful Julia Neilson also loves the water, for she swims and is at home on a yacht; she, too, rides a bicycle. Her cousin, Lily Henbury, swims likewise, cycles and plays tennis. Gertrude Kingston loves every outdoor pursuit, especially cycling and skating. Mme. de Navarro, who was once Mary Anderson, rides a great deal, loves music, cards, singing and reading aloud. Dainty Annie Hughes cycles and swims equally well, and Mrs. Kendal finds sufficient recreation in reading. Lady Monckton takes her greatest delight in travel, never misses visiting a picture gallery or museum near which she finds herself, loves music and plays patience every day of her life, like a very wise woman. Olga Nethersole is devoted to dogs, rides a cycle, plays golf and studies botany for her pleasure. Cissie Loftus, when she is not cycling or swimming, collects autographs and photographs. Miss Emily Soldene is extremely happy when she starts on a good long ocean voyage, and she takes a good stock of plain needlework to enhance the pleasure on the way. Miss Millard only cares for the cycle, which transports her to the golf links. Decima Moore loves riding and driving, kangaroo hunting when she is in Australia; she collects curios, is very fond of watching polo matches and of attending race meetings. Walking and driving suffice Miss Mary Moore, but I have heard of her on a cycle. Miss Anna Murray takes long country walks, reads much and loves to study human nature.

NOVELTIES IN NECKWEAR.

There Is Almost Endless Variety in the New Lot.

There has never been a time when so much attention was paid to dressing the neck becomingly. Neckwear of all kinds is an important accessory of fashion. The shops, quick to discern the tendencies of feminine taste, have gathered together exquisite assortments of collars, fichus and neckties which are simply irresistible to the woman who aims to have these little accessories of the toilet up to the standard of elegant detail and variety which characterizes every other article of dress this season.

The neckwear this spring is of seemingly endless variety. We have neckwear for the street, for the theater, for the dinner, for the links. There are simple, sober effects for the tailor-made girl, and the daintiest confections imaginable of silk, satin, chiffon and lace for her fluffy sister. The collections which are displayed temptingly in the big glass cases in the shops show every conceivable sort of neck fixing from the Quaker-like simplicity of the little turn-over collars of linen to the giddy scarlet cravat, the festive bandanna, the filmy fichu and the jeweled collar of jet or rhinestones.

Lace collars, berthas and fichus trimmed with lace are among the most fashionable neckwear. The fitted crape collars that look like yokes are exceedingly good investments, for they can be worn with evening or day gowns, and they certainly add a great deal to the appearance of a plain waist. One of the novelties for the girl of fifteen is copied after the collar her grandmother wore when she put on her best gown and sat for her daguerreotype.

Some of these flat lace collars are cut sailor fashion, some in square tabs. The newest are made of mousseline de soie and piqued with lace designs, but the lace is so arranged that but little of the mousseline shows. Honiton, Renaissance and duchess are the laces most used for these collars. The fichu owes its popularity to Calve's artistic handling of the crape shawl, which suffices her pretty neck and hard heart as Carmen, says the Philadelphia Times. Some of the newest neck designs of this kind are edged with these silken threads. Strictly speaking, the tie possesses fichus with wide folds of lace or ribbon reflected upon it, and are a pretty addition to even a plain house gown, the modesty of which may be relieved by tying one over the shoulder and leaving the dress slightly open at the throat.

One thing women should understand, that there is much art in dressing the neck. The long throat needs high collars, broad ribbons and many folds, while the short one should be dressed accordingly. A short collar on a long neck takes away every particle of style from the owner's appearance, and a high one will give a touch which transforms her. This adapting of the fashions to one's own points is a fascinating study if you choose to make it so, and one that makes a woman distinctive. It is possible, by attainable ways, with the inexpensive but exquisite collections of beautiful and becoming neckwear to be found in the stores.

The New Deliverer.

Spring is clad in garments sweet,
All her arm is bare,
Golden shoes are on her feet;
Fleecies in her hair,
Comes she hearty walking by,
With cheeks of white and pink.
Half a smile and half a sigh
Is on her lip, I think.

Half a sigh and half a smile—
A tear for April rain
That in a joyful after-while
Will datey o'er the plain.
A laugh for summer song and sun
For lad-hood May and June,
Sad and tear are soon forgotten,
Laughter follows soon.

Spring! Breathe your breath on her,
Now thy snows are spent!
Her heart than all a tenderer,
Her little lips are red!
Winter chilled her lips with frost
While I was lying warm.
Go and tell me, hear thou! that's lost
Nestled in your arm!

—Post Wheeler in the New York Press.

THE UGLY GIRL'S ADVANTAGE.

A Beautiful Actress Places Art Far Above Good Looks.

"To a beginner with an serious ambition, beauty gives her a prominence which her inexperience and incomplete art cannot justify, and which, with years of hard work, her later talents reach their full moral fulfillment, her recognition will be that is likely to be much more evident to her. Image for oth everything that ennobled the entire develop. She is not a beauty, and there is unmistakably a 'bad.' The ugly girl who begins her career at the same time possessing no more ability than the beauty, has the advantage of working out her salvation in comparatively obscurity that will be her salvation. Her impressions effects from to time, until, be assured, it has never every followed her struggling up step by step, in some little part, the beauty, placed quite more in the public eye, has fallen by the wayside. Talent that is worth while comes to the ugly girl when she is properly equipped to take advantage of it, and lo! an artist is recognized, and the credit, due her work is given to it. Fools do not whisper in her ear, 'I loved you in the part, you looked so beautiful.' Emphatically, looking beautiful never made an audience love a player, and she can lay the flattering unction to her soul that something better than that brought forth the compliment, even though the giver did not recognize the fact. Beauty is a gift that will not let an actress go far unless supplemented with the temperament, intelligence and industry required. Dispense with beauty altogether, and the last three qualifications mean success."—Maxine Elliott in Leslie's Weekly.

New Cretonnes.

The new cretonne and cotton stuffs for hangings and upholstery are shown in beautiful effects for the coming season. Many of them, even those that are sold at a low price, come in exquisite tapestry designs, and in a soft pliable weave that adapts them excellently to draping uses. They may be had from 25 to 75 cents a yard in a bewildering assortment and most artistic patterns. The ordinary chintz effect of vines and roses has been far outstripped, and the effects of baronial tapestry and other expensive art stuffs are reproduced with remarkable perfection in these cottons.

Panniers May Return.

Some one says that the next innovation in skirtmaking will be the adoption of the pannier; the natural sequence, this, of the very low skirts that we have been wearing, for the instructive draping of the long skirts over the hips in vain effort to make them walking length must sooner or later have some bearing on their adoption to some extent, and to hear it stated, as it has, in a Paris dispatch to the Washington Star. At present gowns are merely printed over the hips, and there are tales in some fashion so decidedly suggestive of the panniers that the inference that panniers are about to be adopted is a natural one.

Another of the ideas adopted is that of wearing sleeveless dinner gowns. These have the yokes cut high, but are without sleeves. This is a fashion that was popular in 1776, and is affected only by ladies who have fine arms. A black or dark gown lets off the charms of the modeled white arm to best advantage, and the woman with the slender arm will find that the fleeve reduced to wide-ribbed velvets or satins best for blending with her tender points.

Some self-contrasting effects are considered smart. For instance, lavender and artistic tones for blue, such as powder blue and opaque blue, are affected by the fashionable set. The popularity of a fashion seems to be gauged largely by its adaptability.

Ironing Shirt Waists.

When ironing a colored waist, either of silk or cotton fabric, one should not use too hot an iron, and yet it must be hot enough to iron smoothly, without blistering or sticking to the starch. An overheated iron injures bright colors as much as the foul water and poor soap. In ironing a silk waist place a piece of cheesecloth over the garment, and iron as any delicate article. By doing this the natural appearance of the silk is preserved, and this would be impossible if the iron were brought in direct contact with it.

SPRING FASHION NOTES.

Crepe fabrics have undergone many changes of late. The kind most used by fashionable modistes and tailors, although coarse in weave, wears much better than the finer sorts of other seasons. It is lighter, however, in effect, more transparent, and clings to the figure after the manner of all fashionable materials. Crepeline, which is all wool, is much used for handsome demi-dress mourning gowns, as is crepe cloth, which is one of the most useful of all the goods used on mourning attire.

Among the separate skirts shown at the importing-houses are those of silk or satin elaborately worked with jet or metal fringe, sequins or beads. These are further enriched with scroll work in fancy stitching. These skirts are particularly handsome in black and also in gray cloth with the stitching patterns of the color of the overdress and footing of the underskirt.

It looks now as though this would be a year when every woman will be her own milliner. The milliners do not like that. Every woman likes to be her own milliner if she can. All the fluffy things that have been so much in vogue during the past season are now to be found in the street, writes a woman in the New York Times. They are built in with the material and in all shapes and fashions, and they are very pretty. There are fancy straws in all colors—white, black, watermelon pink, violet, and with them is combined chiffon, sometimes alternating rows of chiffon and straw, and sometimes crowns of chiffon with straw edges and straw crowns with chiffon edges, and even the big whipping pieces of chiffon that have been used on those winter hats are used on the brims of summer straws. The general effect of most of these hats is of large brims, fully trimmed, some with a twist of ribbon around the crown or a flower tucked in here and there and they will then be ready for wear. They run in price from [illegible] and the woman has the satisfaction of knowing the effect of the trimmed hat is her own, and then adding any little touch of her own, in the way of color without spending the [illegible] as the home milliner sometimes does.

Among the heavy weights of cotton cheviots are still most popular for plain waists and skirts, and these without silk admixture are always useful in the same way. Plaids are coming in some new patterns, and here colored threads lend themselves to such effects as polka dots or stripes and bars. With Eton coats to the fore plaids shirts and coats will have a busy season. Polka, introduced in distinctive and simple but pleasing patterns last summer by a combination of hands and strands of contrasting colors, is a delightful fabric.

Among the thinner cotton goods is simple Dotted Swiss with a dainty old-fashioned effect. This goods comes in the garden of which are a variety of the charming flowers of yesterday, and both they will be displayed in little rows, over another layer of lilies and so on. Note of these designs suggest hothouse plants. They are too small and too natural for that. Somewhile are they that they melt like snowflakes before the eager seekers after novelty. In a few short weeks all we will have left of them will be stripes and dots as the fashion goes.

Among the [illegible] of the new [illegible] are the dainty [illegible] with [illegible] and [illegible] [illegible] [illegible]