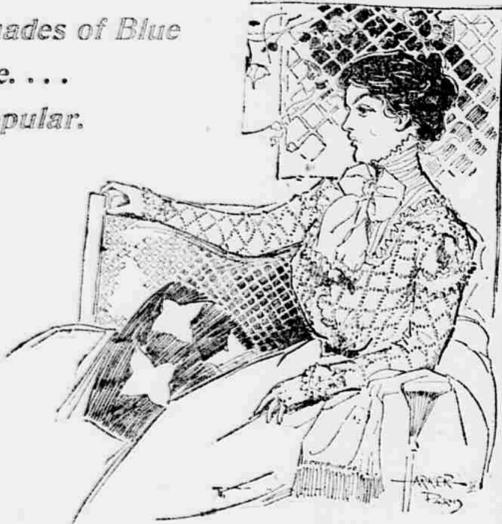


PARIS DRESSMAKERS FAVOR FOULARD SILKS AND FIGURED MUSLINS.

Shades of Blue are... Popular.



ONE OF THE DAINY BODICES.

GINGHAM AND OTHER GOWNS.

WHAT are called "silk gingham" are French gingham fabrics made with little or no dressing in the woven threads...

NEW collars are to be introduced with the summer fashions. The garter, impatient for a change now that the pompadour has lost its exclusiveness...

SIMPLE but smart frocks are made of home-spuns in cream color and the pale shades of pink, blue and mauve...

NIGHTDRESSES are made with high or low arch, square or circular, what you will. Perhaps the greatest number of summer gowns is done with circular or half-low neck...

AN unlined lace jacket that reaches half way down the skirt is a smart little affair, with a narrow plaiting of white silk mull under the scallops of the ecru guipure...

A WOMAN'S IDEA OF THE MANLY MAN.

When Asked to Give It She Usually Does So Without Hesitation.

WRITTEN FOR THE SUNDAY REPUBLICAN. "A woman's idea of the manly man," said The Bachelor, as he thrust his slippered feet out toward the fire...

plaiting inside. The cravat knots in a short sailor knot, with a bow to the bust line only. The sleeves are odd and smart, being in coat shape, with bell wrists and a slash at the elbow...

ANOTHER dainty hat is made entirely of the crin or horsehair net that is tied in bows, and is a most useful material for hard wear. At the left side of the hat is a large bunch of white aigrettes...

THE thin white imported waists are marvels of beauty and elaborateness of handwork. They are masses of fine tucks, and are made in many different ways, with yokes and lapels and collars and everything tucked and set with insertion...

MANY of the new French emeralds are wrought on sheer India muslin and are lined for waists, yokes, jacket-fronts, skirt-trills and edgings, with insertions to match. Another useful and beautiful material is a solid embroidered French organdie about a yard wide...

A rather pretty effect to a woolen gown that is made Princess in effect and fastened at the side is given by a wide black velvet ribbon, which is run in and out through the gown down the side. This frock has a small yoke or vest, and passing over the shoulders around it are two falling collars. Where these collars are finished at the side is a small bow of the ribbon...

their claims. I do not know what else they said about women's inconsistency, nor how near they came to quite agreeing that woman was just a complete paradox. The chatter of The Bachelor's sister and her girl friends, as they sat about a little table the other afternoon in The Bachelor's sister's pretty room, interested me most...

Special Correspondence of The Sunday Republic. Paris, April 13.—Light blue and purple form a most attractive combination this spring, but only the skillful and artistic may attempt this color scheme. The blending of blue and purple is certainly very French. Let me tell you of a blue and purple costume that a Parisian matron wore in the park the other day when out for a brisk walk in the fresh spring air. The sketch shows the fetching outline of this costume. The bolero jacket was of black velvet with wide revers of embroidered purple velvet. A piece of the embroidery went over the shoulders and down the sleeves and was also put on each side of the single-breasted front. All the edges were machine-stitched. The skirt was of light-weight cloth in a delicate shade of slate blue, and as the wind tossed the light skirt about a petticoat of purple silk was revealed. The blouse worn with this suit was of pale blue chiffon with narrow lines of black velvet run between the tucks. The hat was of coarse blue straw with loops of blue taffeta ribbon and stiff black wings. Under the slightly lifted brim there was a cluster of shaded purple violets. The American woman who likes French effects in her costume may follow the plan of this gown. There are so many beautiful afternoon blouses. A simple little bodice, and yet one that is bewitchingly pretty, is of pink taffeta with yoke and sleeves of white chiffon. On either side of the front there is a facing of pink velvet ribbon. The same effect is carried up the sleeve, and the stiff, fitted grille of pink taffeta is laced up with the ribbons. Another novel blouse is of a soft blue silk run in clusters of tucks, three in a bunch, and then tucked across to form squares. The yoke and collar are of cream-tinted mousseline de soie, and a big bow of the silk gauze at the front. Frills of the mousseline outline the yoke and finish the wrists. Foulard silks are being made up into the most fetching gowns of the season. Soft white yokes and vests are put into them and wide lace collars sometimes fall over the shoulders. And it is in the foulards that the full skirt style appears to best advantage. Deep yokes to the skirts are formed by rows of shirring or a lattice of ribbon. The skirts are made very long and the sweeping lines are most graceful. Of course, all the full skirts are made separate from the foundations. Silk muslins, both plain and figured are popular with the most fashionable dressmakers. Foulard with silk muslin trimmings you may find in the latest of gowns for the present time and for the warmer season. A blue foulard figured with white may be trimmed with pleated frills of plain blue muslin and have a tucked yoke and vest of white silk muslin. Figured muslins are charmingly used with plain-colored materials. For example, a gray large gown may have a full vest, yoke and collar of white muslin figured with blue cornflowers or pink buds.

And, by the by, the bodice cut down rounded a little at the front to show a chemise or glimpse at the front as one of the modes of the hour. The most attractive of little plain flannel or cloth blouses are cut after a shirt pattern, seamless at the back, and button over just slightly to one side. The front is cut down rounded and shows a smart little chemise and collar of tucked or corded white silk or starched linen. The white silk chemises are the most in vogue. There are two little blouses cut in this style, one on a peachy pink French flannel and the other of light blue. Both these are outlined around the top and down the lapped-over front with white silk braid, with a tiny, narrow row of braid at each side of the wider piece. Six little crystal buttons close the blouse. The chemises of both are of cream white silk, with a scarf of white silk tied in a four-fold hand knot. The sleeves of the blouses are cut like dress sleeves, the flaring wrists trimmed with braid, or rows of machine stitching may be used as a finish in place of the braid. These blouses fit easily and comfortably and blouse just the finest possible bit all around. If any American girl possesses a crepe or China silk shawl she may consider herself fortunate—that is, if she wishes to follow the lead of the Parisian dames. The silk shawl is not worn so much as a wrap as an adjunct to the toilet. It is thrown about the shoulders in very graceful folds over a light and fluffy gown. The silk shawls are now brought so soft and fine that they might almost be drawn, like the proverbially fine silk shawl of old, "through a wedding ring." A lace shawl may be made to cover a silk foundation for a cape or form one of the unlined lace jackets that are now in high favor. The new wraps show a freshness and crispness, just what wraps for the brighter seasons should show. There are little white taffeta capes ruffled all over with pleated frills of white silk muslin. Black ones are made in the same way. Light colored broadcloth stitched hems forms perhaps, the most stylish. Mastic colored silk and mauve shades are also liked. Long black cloth cloaks continue in style. They are worn for driving and such outdoor occasions as the races. Parisian shoe dealers now recommend the American made shoe to their patrons for practical wear, but whenever there is a French woman willing to be practical in the matter of footwear And the American woman in Paris soon learns from her French sisters the notion of covering her feet with the daintiest of slippers or boots as well as the loveliest and finest stockings. Heels are higher than they have been, even in Paris, for some years. Flexible little glazed tan kid shoes for afternoon wear have heels almost as high as those on evening slippers. These are designed to fill the place between heavy calfskin morning shoes and the black patent leathers. The toes of shoes and slippers are round and medium, which is much more becoming to any foot than either the extremely pointed or the extremely blunt. Low shoes or ties are shorter at the back and sides, with high Louis Quinze heels. The pointed tip of either patent leather or kid is no longer the style. If a tip is put on at all it is straight across. Everything made in Paris is by no means elaborate and fanciful. For example, there are very simple little wrappers made of fine French wash materials in plain colors striped with white. These are cut in plain princess style, with rich effect at the front. Little embroidered dainties have wide collars and cuffs falling in handkerchief points. These wrappers come in all light colors and in white. The French cotton blouses are charming because of their simplicity. Fine little rows of beading serve as a finish and dainty strips of embroidery are let in. French underclothes are made of fine mull, and all the work is done by hand. A French seamstress does not make any



VERY FETCHING GOWN WITH BOLERO JACKET.

through it when he paid one's car fare, taking out just the proper change in nickels. "That man," said the tailor-made girl, "would give his wife 25 cents on Monday over and above the amount for household bills, and then ask her Saturday night, 'Where is the change I gave you Monday?'" The dainty girl with blond hair as soft and fluffy as a child's, said she had no patience with the man who perpetually wore a buttonhole boutonnet. The practical girl who always wears heavy boots on rainy days declared that she "mostyly believed" that she could not fall in love with the man who wore rubber overshoes. "Or," chimed in the brunette girl, "the man who wears baby-blue neckties and does on ice cream for dessert." Very lightly from the serious to the gay drifted the chatter, and a merry burst of laughter greeted the charming bright-eyed matron who just at that moment peeped into the door and asked if she might be admitted. A welcome in chorus greeted her. The prettiest chair in the room was dragged forward for her and she was made the guest of honor. The girls grouped themselves about her. "Now, tell us," said the Bachelor's sister, "what is your idea of the manly man?" The Matron balanced her spoon on the

edge of the dainty cup of fragrant tea that had been poured for her, and looked thoughtful. Then with a demure little smile she said: "Why, the man I married, of course, is my idea of a manly man." But the girls protested and said that this was a mean subterfuge, as they had not had even half a chance to study dear Jack's ways as the Matron had charmed him so completely the first season he was in W. and carried him away. "Well," said the Matron, "then I will tell you that my idea of the manly man is the one who will scrub the kitchen for his wife." "Yes," continued the Matron quietly, "my idea of the manly man is the one who will scrub the kitchen for his wife—provided there is no one else to do it. My manly man would look at his gentle little wife who is not over-obedient, takes off his coat, roll up his sleeves and say: 'My dear, I am lots stronger than you are and better able to scrub the floor.' Of course, it is not a man's work to scrub floors, but my ideal manly man is so great that he can stop to do things, when necessary, that other men would feel themselves too 'dainty' to do. Now, this is my idea of the manly man." The girls, being bright and

full meaning of The Matron's declaration. And every one of them declared that she had "just hit the nail on the head," that each one of them was quite prepared to vote him a genuinely manly man who would scrub the kitchen for his wife, if it was necessary for him to perform that feat to spare his wife the effort, provided she was unequal to it. I am quite certain The Bachelor and his old-time college chum are mistaken in believing that the average woman's idea of a manly man is a hurly-burly fellow. Maybe, in the long ago, when women were looked upon as meek little creatures, and men won their way by the might of the sword and the strength of their right arms, the rough and rugged appealed most to the timid and shrinking maids. But, do you know, Mister Bachelor Man, that the modern woman's idea of a manly man, taken all in all, is not an easy thing to live up to? The modern woman's manly man must love the truth and stick to it. He must do right for right's sake, and if he does a few things amiss he must not offer the excuse that "all the other fellows do the same." He must be independent in all his actions, whether good or bad, and must not play at "following the leader." Woman's idea of the manly man has undergone a reform, if there ever was a time

when her idea was as the bachelor believes it to be. She still dislikes, as much as she ever did, those little effeminate traits, which are just as much to be despised in a man as are the affectation of the masculine in a woman. The modern woman's manly man must be careful in dress, but never, never dandy. The everlasting buttonhole boutonnet touches upon dandyism, therefore it is condemned. The modern woman's manly man must be generous, and she takes it as a sign that he is not when he keeps such strict account of the nickies in his little pocket-book. But this, my dear girls, you really might be charitable enough to overlook, for you might mistake a prudent man for a stingy one, though I grant you there is a claim about the man who reaches down into his pocket for the change, and pretends a supreme indifference to money, whether he feels it or not. The modern woman's manly man must be rugged, as to health. And this is why the man with the rubber overshoes is set down by her as "snicky." And, bless me, unless you are a woman you cannot understand how very competitive is that word "snicky" when uttered by a woman. If you are a man, and care to win the admiration of the women that you know, be careful that you never set into the "snicky" list. Well, yes, come to think of it, it is well worth while trying to live up to the modern woman's idea of the manly man. Do you

think that the modern woman is asking too much when she suggests this? Let each man think himself an act of God. His mind is his own, his life a breath of God's. Every woman would like to say of the man she loves, whether he be son or husband, brother or sweetheart: His life was gentle, and the elements So mixed in him that Nature might stand up And say to all the world, 'This was a man!' The careless, heedless, fun-loving boy who is taught at home to stand up for the weak and defenseless, even though the object that needs his protection be nothing more than a little beaten dog, is started in the right direction toward manliness by his wise and far-seeing mother. It rests so much in the hands of women after all to make men manly. The mother first encourages this in her boy, the girl sweetheart a few years later by her trustfulness and belief in all that is right and good inspires him to love the right and to live up to the best that is in him, and then the wife plays her part for years, and, maybe, for all the balance of his life. She encourages him to be strong—that is, if she is a womanly woman. So much has been said about the womanly woman, so much of praise has been poured out concerning her by all of us, and especially by the manly man, I think that the manly man is the one who appreciates, more fully than any one else, the real worth of the womanly woman and the beauty of her character. MARGARET HANSEN.



BODICE LACED WITH VELVET.

capotes are finished with rows of machine stitching and tie with wide strings of Brussels net. The French woman pays a good deal of attention to her wraps. She never thinks that "anything will do to throw about the shoulders." She knows that much of the style of her costume depends upon the style of her wraps. Little loose coats of silk are made to wear over summer dresses. These are shirred into yokes in "Mother Hubbard" fashion, and have wide sleeves puckerd in at the wrist. These are among the "smart" things in summer wraps, and very suitable are they for young women. A girl in her teens may wear a saque of this pattern. Black taffeta with

undergarment with a yoke, but does the fitting over the hips with darts. The newest silk petticoats are made with circular flounces and the bottoms of these are edged with several narrow frills. This makes the skirt amply wide about the bottom and holds it well away from the ankles, greatly to the comfort of the walker. Ruffles of point d'esprit trim many of the very prettiest of the mull and fine lawn garments. Surplice effects are certainly to occur in many of the thinner gowns, and even in the woollens there are vest fronts folded over, and very attractive is this style of drapery in a bodice. G. A. H.