

Glowing Spring enters Fashion's Garden

By Margorie Howe Dixon



With the return of spring, the season of the awakening of flowers, one's thought turns to a new wardrobe—a fresh new set of clothing to symbolize this release from winter's drabness and solemnity—all its heavy apparel and somber colors. As surely as the leaves open, a new mode drifts into our fashions, reviving our interest and offering novelties in materials, in apparel, in the very silhouette itself.

And herald of the new season—pray tell us, what hath this spring to offer? In what manner shall we cloak ourselves? In what fashion shall we dress? As diverse as the occasion is the material, the garment, the mode.

As to the silhouette, we are told by Paris that one must wear a low waist line, a long slim figure, and appear quite uncorseted. There is a general tendency toward slightly fitted garments, but most of them are loose and unboned.

Then there is always the fascinating subject of suits. Our herald of spring whispers that suit coats will be short and gayly embroidered. There will be semi-fitted jackets, there will be bolero effects, there will be box coats. The detachable cape is still with us. Collars are sometimes rolled and very

inconspicuous, sometimes high, and buttoned and embroidered.

How shall we wear sleeves in our new spring suits? Wide at the wrist is the only general rule, for some are short and others long—some are raglan, others are normal, and so it goes. Embroidery is very popular, in which white, colors and black are used.

Suit skirts continue short, plain and slim. An irregular hem is a feature of many of them broken by panels. One may wear a plain skirt with a checked jacket of matching color.

One of the French houses is showing an interesting jacket. It is made in bolero style in front but in back it becomes a blouse which separates under the arms and fastens under the two front lengths as a snug little belt. The front pieces hang loose from a single button at the base of the high collar.

A word as to materials. Wool poplins are favorites—fine wool serges are also in demand, as are gabardines, serge, broad, loosely woven home-spuns and novelties.

To many a woman, her tailored dress is her boon companion. Particularity is true of the business woman. For the cooler days she may enjoy a coat dress of serge or serge and satin—for the warmer weather crepe-cantou or crepe de Chine. She may have her preference in sleeves whether long and snugly fitted, or very short or very loose. Panels on skirts are the most popular—loosely flying or caught in under the skirt. Embroidery around the arm holes and waist line—and all over the skirt except its panels, is the attractive feature of one stunning Paris gown. Another tailored frock is a straight slim affair in black broad cloth embroidered in

white. This high collared, long-sleeved dress has a low waist line in a bloused effect, one side of which is banded with embroidery from shoulder to waist. Not content to stop there it continues its banded way down to the hem itself ending in a point. The general effect is straight to an extreme and very smart.

This season brings us coats, cloaks and coat-wraps. One of the French designers has presented us with a very smart model—a coat—in navy blue poplin. It is cut in Mandarin style and has a very unusual vest. From its embroidered high collar the vest goes to any length in its desire to be noticed, in other words to the hem itself. It is of gray poplin embroidered in Chinese blue and black. Another stunning garment is a coat, also of gray and blue poplin. Its collar is very loose, lined with blue Sarah silk in a cravat effect. The upper half of the coat is gray with two long loose panels fastening under the hem of the straight blue skirt. Its sleeves are similarly cut, the upper half gray, the lower blue, in a loose flowing style with panels of gray, falling over and caught up inside.

A coat wrap is a comfortable garment, long draped lines giving one a loose covering that would not crush a fragile frock beneath. This wrap

is a cape in the back, of gray gabardine, with a wide soft shawl collar of black poplin. This collar fastens at the waist in front, which is fitted slightly into a wide belt of striped poplin. Black forms the straight front below the belt. One black satin coat is embroidered all over the top half in white in a semi-fitted style while another afternoon wrap of the same material boasts a panel of black chintilly in the back tripped with roses of black satin.

And speaking of black lace—that's a subject of utmost importance. One must own an afternoon dress of black lace, says Dame Fashion. Evening dresses, too, delight in this material. Chantilly is the favorite but black point d'esprit comes in for its share of favor. One charming mode has a kerchief bodice with a ruching edge and a full bouffant skirt of the same material yielding knots of flowers on the side beneath.

A remarkably pretty dinner dress of French origin introduces us to a black and silver embroidered corsage with a high standing collar and very short sleeves. Its skirt is black satin with flounces of black chintilly over each hip. Flat made roses of silver ribbon appear twice. One partly conceal itself in the draped lace, the other is most vivid and plants itself on the lower edge of the corsage.

Evening dresses have developed two distinct styles. One may choose the appropriate expressing one's personality. One mode is long and slim, draped in

princess line, featuring panels in the back of trains at the sides. It has this in common with the other, more youthful model, that it practically has no back at all.

The other type shows an 1830 frock with long low fitted bodice, with a full flared skirt. Some of them remind us of Valenciennes with the pointed bodice, and the full flounces at the hips. As afternoon gowns are dark, so evening gowns are generally light, in pastel tints in green, mauve, turquoise blue and yellow.

For the woman who elects a smart spring suit this season, there immediately arises the question of blouses. Whether tailored or for dress, designs are in abundance with many variations of color and materials. One combination is a paneled blouse, the panels made of silk tulle, the full kimono sleeves and sides in matching crepe de chine. In fact silk trims the most popular material, some of the new varieties of which are metal run. Over blouses are in great demand, finishing with an elastic band at the waist or loosely belted with ribbon. Both sleeves and collars are given a wide range of styles this year. Long tight sleeves snugly buttoned seem to vie with short and three-quarter lengths. Collars may be low or high—when high one may wear them buttoned or open just as one likes.

Bright colors they tell us are quite the thing in blouses. Whether tailored or for sport wear, one may appear

in brilliant tints of rose, jade, green, emerald and royal blue, or yellow, perchance. The same is true of the more dressy blouses. Embroideries in all over patterns are the rule with these, on crepe de Chine and all the sheer fabrics.

Of course when one thinks of blouses, her thought will naturally turn to separate skirts. Although it is not the intention to discuss sports clothes here, still one may mention the smartest of the new skirts that spring has to offer. These are built on very simple lines, so that the blouse or sweater may virtually have all the attention. A few attract a good share of notice from the cherry noisiness of their plaids. English tweed in black, cream and cardinal red is one of these while another is in charming Scotch flannel with the same colors. Two very pretty white skirts are offered. One is in white crepe de Chine all box plaited, with the little loops of the material traveling part way down either side. The other is white cotton suede cloth, gathered a little, and for decoration has two very simple set-in pockets with bound edges.

Another skirt intended to be worn with a sweater to match is made entirely of hand knitted silk and wool. It is slit up one side for a few inches and has a wide border of blocked stitches in a checkerboard pattern. Ivory white flannel is another good material for a separate skirt.

All things considered, there really seems to be an abundance of new styles in every type of garment. Whether one is a business woman or a debutante, a matron, or a bride, one will be sure to find in this season's spring offerings the very expression of her need, in material, mode and color. It is recommended that one sift together three-fourths of a portion of good taste, one-eighth portion of consideration and one-eighth of durability and shake thoroughly, with the result that one is clothed fresh, chic, charming, in the glow of Spring.

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