



EMBROIDERED SPRING WAISTS.

SPRING GIRL AND HER DRESSY SUITS

By MRS. LINDA ROSS WADE

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THE Spring Girl! Well, according to the calendar she has not really yet arrived, but, nevertheless, we hasten

to welcome her and extend to her our very cordial greeting.

The Winter Girl has held sway for so long, wrapped in her luxurious furs and her heavy wraps that the Spring Girl will be assured of a doubly enthusiastic reception, once on her own account and once for what she brings with her—the breath of the spring.

And the Spring Girl is a very different manifestation from what her winter sister has been, sartorially as well as otherwise. The long coats and the full length wraps, the

dark, somber-colored cloths, which distinguished the winter styles, have

all been laid aside, and the Spring Girl blooms forth in the most fascinating of little Eton jackets, in entirely new shapes in millinery, and new trim-

mings, besides. And as for the dainty, frilly little things she wears around her shoulders on the days when the breezes may be a little bit fresh, well, they simply are the summary and apotheosis of all the fascinating little pieces that have before, and they surpass even these. Upon her first arrival, however, the Spring Girl is likely to wear the darker tints she has selected for her new season's costumes, thus making the change from the dark cloths of the winter a little less abrupt. And the color card for spring



Mrs. Linda Ross Wade.

is truly spring-like in its range and register. The pure, dead white color-

Mrs. Linda Ross Wade, by whom this department is now conducted, is regarded as the most practical fashion authority in America to-day. She has long been identified with this line of work, and her reputation has been earned by her excellent judgment in Americanizing imported fashion ideas. Many fashion writers quote Paris authorities and feature Parisian ideas in Parisian nomenclature, until the reader who desires practical fashion ideas is lost in the maze of theories and exaggerated suggestions. Mrs. Wade is an American, proud of it, and while giving Paris full credit for the many artistic ideas originating there, believes that the typical American woman wants these extreme ideas Americanized before adopting, and will undertake this Americanizing for our readers.

Mrs. Wade is manager of the modern fashion department of the Palais du Costume, (Palace of Costumes) at the World's Fair. The Palais du Costume will show the style cycles from the fourth century up to date.

ings are to take a second place to what are known as the "off-color" whites, and these will include the several ivory shades, old ivory, burnt ivory, and ivoire-champagne—a new French tint, the name of which well describes it. The champagne tints, of which we got just a sufficient hint last season to make us desire more, are here, and are truly artistic in their possibilities, for they make such a charming background for the trimming schemes, which are such a feature of the newer fashions.

All of the blues, especially those which show a hint of the cobalt coloring, have met and are meeting with a most enthusiastic acceptance. There is one new tint in which both blonde and brunette are sure to look well, and that is just about the shade of the wild blue hyacinth, and appropriately enough is known as hyacinthine blue. In the finer weaves of sicilienne this is to be seen both with a plain and a broken surface, and in the self-colored plaids, the plaid pattern being woven on the plain surface with a pebbled stripe. These are truly beautiful.

The browns, too, from the lightest cafe-au-lait down to the rich seal browns are included in the spring catalogue of colors, but as might be expected the earth tones are best liked. And right in line with these come the spring greens. And such greens! Truly they typify the return of life to the earth. There are tender tones of pale green, just the coloring we see in the pussy willow, and next to this on the card is the willow green, just the tint of the opening leaf buds, and the gamut runs on through the pistache shade, the apple green, the slightly deeper lettuce green, through the cop-

per greens and into the deep emerald tint.

And the styles in which these colorings are shown are so totally different from what we have been accustomed to all winter long that they will be hailed by the fashionable dressers with a double joy. One excellent model is shown in a somewhat coarse canvas of a faint champagne tint, this decorated with braids and embroideries which show scarlet, pale blue, brown and gold, the champagne coloring proving a delightfully neutral background for the display of the trimming scheme. The little coat is a blouse, which sags over the fitted belt in the back as well as the front, and the very novel chasuble design, which is appliqued with fancy galon on its edges, is made the medium for the display of handsome hand embroideries, and made buttons, embroidered to match, are posed with simulated buttonholes at intervals. The chasuble is broadened over the shoulders so that it extends well over the curve of the arm, and the full puff sleeve is set in low down, thus giving the extremely long shoulder line which is the sign manual and hall-mark of the new spring styles. The fronts, which are entirely collarless, are arranged with revers, these lined with ivory-white satin and decorated with hand embroideries, showing much use of a gold bullion thread. Although this is an all around blouse, the deep belt is so cleverly fitted that the svelte curves of the waist are clearly defined and there is no hint whatsoever of undue looseness or bagginess in the design.

The skirt of this creation is so cleverly fitted at the hips and the necessary fullness is so adroitly inserted by means of plaits introduced with a