

The Shoddy Time of Year

By HARRIET SCHLEITER

THIS is the shoddiest time of the year for the whole world. Even prim and precise Dame Nature isn't quite up to standard. Her gown of snow-white is growing sadly out of season. She knows it is still a bit too early to don her grass-green frocks, and flower trimmed creations, so she goes about garbed in the grimy gray that was once her snow-white gown. The rest of us feel the same way about our winter clothes, but we are such copy cats that we are afraid to wear our spring dresses until Nature takes the lead by putting on her's. We wear our coats over our shoddiness and plan lovely bouffant taffetas to wear a little later.

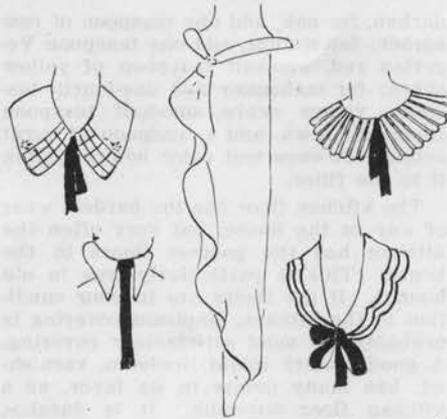
If you'll forgive me for putting it so crudely I'll say that there is no time like the present for dolling up. I don't mean to go shivering about in gingham when the wild winds are still blowing, but a little touch of gingham or some other summery fabric is a great help. Try it out in a new little collar for your wool dress and you will surely want to leave your coat open at the neck to show it off.

I want to tell you about a few that I have seen that caught my attention. One was made of pink organdy with latticed bands on the ends, and a little touch of embroidery just above the lattice work. A small droopy black velvet bow was worn with it. It looked very springy indeed. Another was of white net, three collars in fact, as may be seen in the sketch, with shallow scallops. The inevitable bow is of the same material.

Of a very different type is the semi-business like stand-up collar of dark blue or black organdy, and a bright silk tie around, of orange or red, with tassels on the ends.

One of the most uniuie is of plaited orange organdy over black satin. It is round in shape.

And lastly, is a very transforming collar of handkerchief linen, made by



Try a summery collar with your old wool dress, and don't admit your shoddiness.

cutting a large triangle, topped by a narrow folded band, which is fastened around the neck and finished in the front by a little buckle.

And now may I beg of you all, please don't spoil the new collars you are going to make by wearing with them a knit four-in-hand. They have their place with a starched shirt waist and some kinds or sweaters and suits. But they are worn about ten times to one in their rightful place. And they are the ruination of many an otherwise well planned costume. "Go easy on 'em!" please.

Perhaps you have the kind of a wool dress whose sleeves are fastened on a lining. If so you are a lucky girl, for all you need to do is remove the sleeves and wear a waist instead. You'd never know the old dress in that guise.

As for waists, you can buy cotton so cheaply now that it hardly pays to make one, except for the little touches of individuality one can add to them. A blouse of pongee with peasant embroidery in yarns is enough to make any dress

perk up and hold its head high thru the remaining days of winter and early spring.

If your dress has loose three-quarter length sleeves, just leave them in and wear your blouse under them. I saw a most unassuming wool dress of this type become a "chawming model" by the addition of a bright red crepe de chine blouse and a band of cross stitching in red and tan around the bottom of the skirt and the sleeves.

Of course a whole blouse isn't essential. You can make just enough sleeves to extend below your old sleeves, and it looks just as well, really.

I realize, however, that the leading problem of this day and age is not new sleeves and new collars. The thing that wrinkles the most fair brows is the lengthening problem. You can't just let down the hems, for the very good reason that many of the dresses are hemless. When it is possible they simply shriek of made-overness, which is an unforgivable thing in a dress. But let us raise a chant of thankfulness to wise Dame Fashion that she allows us the boon of an uneven hem line, swooping to the ground in places and curving up inches higher in other places. Have you tried that out on your dress that has a wide straight hem?

And for the hemless ones try a sash, a wide one on each side or narrow ones, or a wide one in the back that tries to pretend it's a train. Any kind of a sash is good and what could be simpler for the lengthening problem.

Panels are another of the easier methods; long panels on the side, and the rest of the skirt quite short. Black velvet panels inserted in a canton crepe are lovely. They may hang from the waist line or the hip line as desired.

If your crepe dress is too tight as well as too short, split it up the sides and wear an under slip of satin, or canton
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Forgive Us This Day Our Idiosyns

By EDA LORD MURPHY, Associate Professor of Home Economic

OUR sins of omission and commission have long been on our minds, but the little annoying personal traits, which for a better word we shall call "idiosyns," have always seemed justifiable. They do not appear important enough to be forgiven, (except daily and hourly by a more or less loving family.)

In the Atlantic Monthly of December, 1920 Frances Lester Warner wrote on this subject, calling her essay "Love's Minor Frictions." To read it is to chuckle. To have read it is to recognize yourself in the spotlight, guilty of causing minor frictions which have almost precipitated major operations.

From the grandfather who sips his tea with the sound of rushing waters and

the grandmother whose ideas of convention do not preclude her tucking her napkin under her chin, down to the youngest child who frankly and freely tells the family affairs, brilliant, examples of our personal and peculiar habits may be enumerated.

In practically every family there is one person who dashes to the door to get the mail directly from the hands of the post man. If it happens to be a small brother it would be harmless enough, except that he holds it firmly in his fist while he makes deliberate distribution to the members of the household. One's annoyance is doubly aggravated by his trenchant comments. Big sister holds her breath until the ordeal is over.

This is a trial of faith that worketh patience. She, who aches to receive her letters inconspicuously and to hide in the corner to enjoy them, becomes the butt of such remarks as, "Well what did he say today?" or, "Who is the nut who writes to you on pink stationery?" or, "Oh, Gee! He's at a swell hotel, ain't he?"

This infinite curiosity about other persons mail is not limited to small boys, since theirs is perhaps not so much curiosity as it is the satisfaction of teasing. To grownups can be attributed unadulterated curiosity. Brave are they who, living in an apartment house, are willing for all the neighbors to shuffle the mail. "I see you had a letter from so-and-so"

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crepe. Then you might lengthen it by a piece of set in pin-tucked or braided satin or canton crepe just above the hem. The same method is used to make a longer waist line. The band for the waist should be narrower than the one around the bottom.

The waist line in a wool dress may also be lengthened by setting in a piece of braided material.

The wool dress of the Russian blouse type looks well with an inset of plaid material beneath the waist, hem, and cuffs, and trimmed with an unknotted wool fringe. It is not necessary to take apart the whole dress. Simply remove the skirt from the waist and insert the plaid strip.

A silk dress may be fixed in the same way with insets of silk shepards plaids with a fringe matching the predominating color in the plaid.

Even one's old suit, short tho it may be, has possibilities. Join the jacket to the skirt with a blouse effect, catch the coat together at the neck and wear a dark camisole underneath. An underskirt of the same silk is worn beneath the skirt, which is split up one or both sides.

or up the front. The skirt may be lengthened by bands of lining material, hidden by flouces of plaited satin.

As for that short, full taffeta you probably have about some place, try inserts of woven ribbon, or satin, taffeta, velvet, or

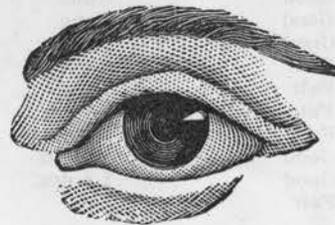
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grosgrain. They may be as wide as is necessary. The skirt is cut, without being detached from the blouse, into four panels, back front and two sides. The cut pieces are re-attached with the woven inserts and the panels are stitched together again. The inserts in the back and front are nearer the waist line than those on the side, at such a height that the corners of the side and front pieces meet. Sleeves of latticed ribbon are also very attractive.

If it is soft enough and light enough dress, I would suggest a finish of wide transparent lace around the bottom and over this an over-skirt of chiffon. I saw a lovely gray silk crepe dress lengthened in this way, and an over-skirt of violet chiffon added with a silver cord girdle about the waist.

Another type of evening dress is the tight, short, beaded kind so many people wore last year. They look hopelessly scant but there is a way to make them wearable. Make a straight georgette, crepe de chine, or soft satin under slip, matching in color. Split the beaded slip up one side, or both sides and rip the shoulder seams, round off the top, drop below the old neckline and attach to the underslip. Make a deep bertha collar or chiffon and edge it with black velvet ribbon. Catch the slip up on one side with a loop of this ribbon.

There now—whoever said it was impossible to fix clothes over, this season?

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