

INTERCHANGEABLE FROCKS ARE WHAT EVERY WOMAN IS SEEKING

Flower Will Turn Some Afternoon Costumes Into Apparel Suitable for Dinner Wear—Traveling Dresses Now Made So as to Serve Other Purposes.

INTERCHANGEABLE frocks—something one may wear as formal afternoon attire with a hat or as a "little dinner" without a hat, or even take a chance in at an evening card party or dance; that's the kind of costume every woman is looking for these thrifty days. Especially for visiting wear are such frocks useful. Whether one goes to stay with a friend for a week or just for over Sunday, the fewer frocks in the trunk or suitcase, the more room for other fixings, sport skirts, negligees, a sweater (in case one's friend believes in the stern "not over 68°" temperature for a house, and one's apartment at home registers a comfortable 76 most of the time). It is a wise woman who takes along a tricky slip-on when she goes a-visiting in mid-winter and has it to come down to breakfast in as a supposedly integral part of her morning costume. Asking the loan of a sweater from one's hostess always precipitates either an apology for the furnace or a dissertation on the healthfulness of not too much heat.

So much in demand is the interchangeable sort of frock that every merchant knows this type of costume is the first to be snapped up. And woman has a keen eye for such frocks. You can see her considering, while the sales person displays enticing bargains before her eyes. "That duvety," you know she is thinking, "is perfectly stunning—but could I wear it for a little dinner? Now the georgette would do for an afternoon tea or an evening bridge party; with a low-necked lining I might even make it do for a dance. I'll take the georgette, please."

And the sales person hangs up the duvety on the rack. It is not an interchangeable frock and four or five more plastic models will move out before some woman fancies its real stunnings.

Lace Popular Material.

A good many of these semi-evening frocks combine lace with georgette, sometimes in black, sometimes in brown. There are very effective brown laces which can be matched exactly in brown georgette or chiffon, and such a costume is exceedingly modish this year.

One woman had some handsome white lace which she made up with white chiffon—and then had the whole frock dyed brown. A very distinctive costume was achieved by this thrifty device; for a brown lace and chiffon frock just now is rather an expensive thing to purchase ready-made, so fashionable are these models at the moment. Black lace and black chiffon is a most lovely combination—and with two underbodies, one high-necked and one low, with shoulder straps, the frock may be made to do duty for both afternoon and evening affairs. Strips of lace are set into the frock vertically, not horizontally, and the effect is smartest when the bodice is quite plain, with sleeves and skirt of lace-trimmed. For instance, an attractive little visiting frock which will serve for an afternoon or evening card



9907
Does this hat
point east
or west?



434
Smart but
servicable
is this hat.

bodice and one stopping at the arm-pits, with a shallow strip of flesh

chiffon and chiffon shoulder straps above. This frock has a smart belt of semi-evening frock of brown chiffon.

under a low-cut underbodice with shoulder straps. Bronze slippers with stockings to match make this a very charming costume. If it is worn for a dinner-dance a feather fan in deep coral shade will add the final touch of perfect color.

Black frocks with gold lace are especially smart, and are a practical selection for going a-visiting. One such frock has panels of gold lace down the plain, round-necked bodice at front and back, with kimono sleeves quite short, and showing the elbow. At either side of the skirt are gathered panels of gold lace that fall to the hip, and from these gold lace panels pleatings of gold net descend below the hem of the frock. A giraffe of fuchsia pink adds a stunning touch of color.

Hard to tell the way of the wind by this (1907) new chapeau which seems to point in two directions with equal enthusiasm—with a subtle endeavor of the brim to point backward in a third direction. Very smart is the softly shaped hat, and made of black panne velvet being shown and the long "ear" which projects at the right side, balancing the peak of the brim on the left. The roll of the brim off the face has a coquettish slant, too.

Though the lines have been used on banquet tables from time immemorial, silver is a comparatively recent luxury. Caesar's banquet tables may have been spread with hand-woven linen, but his guests fed themselves with what would now be considered the crudest sort of implements.

It is a bit shocking to learn that table forks were not introduced into polite society until 1667—and then a worthy clergyman preached from his pulpit about the wickedness of using these new contrivances; flat, three-tined forks which the divine protested were an insult to Providence that had provided people with fingers and teeth; knives and spoons, however, had been included in table equipment sometime before that—spoons to dip up broth and porridge, and knives to tear meat asunder. That much, provided, who on earth had further use for a funny extra implement like a fork?

But it has been discovered, by excavating explorers, that the Aztecs used table forks 77. In Mexico and Peru crude spoons and forks of silver have been dug up. So the white races may not claim all the original devices of civilization! The ancient Egyptians had spoons of wood and ivory and among the ruins of Pompeii have been found shells attached to long handles—undoubtedly spoons.

Future ages may bring implements that will make present-day forks and knives seem quaint and curious articles of a bygone time, but one is sure that fair white linen, satiny of surface and smooth of texture will remain as it has remained through the ages, the covering for tables upon which food is served.

Answers to Correspondents
by Lilian Tingle

FOLLOWING is a recipe for "but-terless fudge" recently asked for by Mrs. C. N. I am unable to answer her other question in this column and would suggest that she consult a good physician.

Fudge without butter: Two cups of sugar, one-half cup milk, two ounces unsweetened chocolate (two squares), one tablespoon vegetable shortening, one-half teaspoon salt, one teaspoon vanilla, one-half cup nuts (optional). Boil to a firm ball. Let cool enough to handle, then beat and knead until creamy, adding nuts if desired. Press into a pan to finish cooling. Cut in squares. Wrap in paraffin paper if not for immediate use.

For the following I have to thank several correspondents who very kindly sent me the doughnut recipe recently requested:

Salvation Army doughnuts—The official recipe for the Salvation Army doughnut is as follows: Five cups of flour, two cups of sugar, five teaspoons of baking powder, one salt-pon of salt, two eggs, one table-spoon of lard and 1½ cups of milk. This makes four dozen doughnuts. Having the recipe for family use, it would read: Two and one-half cups of flour, one cup of sugar, one egg, two teaspoons of lard, pinch of salt, 2½ teaspoons of baking powder and three-fourths of a cup of milk. This yields two dozen doughnuts, and butter may be used instead of lard if desired. A dash of nutmeg is also a pleasant addition.

Some cooks say it is in the making, others that it is in the frying, which makes for success in doughnut cook-ery, but it is really a 50-50 proposition. The dough must be thoroughly kneaded, rolled smooth and the rings cut the exact thickness, quarter of an inch, and the rings gently slipped into the hot fat, which must be hot enough to smoke but not burn the dough. A long-handled fork is used to turn the doughnuts, two or three times, so they cook evenly, then to lift them, pointing them above the kettle a moment to drip off the extra fat before placing them on a plate and dusting them with powdered sugar.

December 29, 1921.—Dear Miss Tingle: Could you kindly give me the recipe for marzipan, or some of the other readers? Thank you very much. MRS. P. F.

Marzipan—Mix equal weights fine almond meal and sifted confectioner's sugar, or, for a less rich mixture, use two parts, by weight, of sugar to one part almond. Mix thoroughly while dry, then add gradually enough un-beaten egg white to make a firm

dough. The amount of egg needed varies quite a little, but it is easy to get a kneading by adding it grad-ually. If a little too much egg is added inadvertently a little more sugar and almond meal can easily be worked in. Flavor with rose water, almond essence or vanilla as preferred.

Turn out on a board, covered lightly with sifted confectioner's sugar and knead until firm and smooth, but still flexible. Press into moulds (to make the desired decorations), place on paraffin paper and let dry in the warming oven, or color different parts of the mixture with fruit color, paste so that flowers, fruit, vegetable, toys, etc., can be moulded from it in more or less natural colors.

Sometimes when an elaborate mould is used a part of the design will be paneled in colors from "fruit color-ing."

Very thorough mixing and knead-ing and very fine ground almond meal are important in gaining a good texture. For this reason it is much easier to buy the almond meal, espe-cially prepared for this purpose, rather than to grind and pound the almonds at home.

If, however, you choose the latter method, remember (1) to blanch the almonds the day before you need them that they may dry overnight; (2) to pass them several times through the food chopper, beginning with the coarser and ending with the fine cutter; (3) to put a little sugar through the chopper with the almonds to try to avoid undue "oiling" by absorbing the oil at once; (4) to set a small bowl below the chopper to catch any oil that may drip in spite of the fact that the almonds do not make much good marzipan as the smoothly ground almonds pounded with a little sugar.

Marzipan can also be made up into small candies of different form, or dipped in chocolate, or used as a "filling" for double cookies or for parts of the icing of several kinds of fancy cakes and tarts.

KELESO, Wash., Nov. 15.—My dear Miss Tingle: Will you kindly publish for me a table of minutes I should boil berries (raspberries and blackberries), peaches, apricots and pears when as by cook-ing in the jars? Also please tell me how to make the syrup I put over them. I do not know how much water to allow for the sugar per quart of fruit.

Also will you please give recipe for making a prepared mustard? Thanking you for this service, I am sincerely,

MRS. U. F.

felt I ought to let the more seasonal questions have right of way.

Time-table for cold-pack canning (in water bath): Berries, 16 minutes; cherries and apricots, 26 to 25 minutes; peaches, 16 to 25 minutes for freestone and 30 to 30 minutes for clingstone peaches; pears, 25 to 30 minutes. In each case the time is counted from when boiling actually begins. Quart jars are meant. Judgment must be used as well as the table, since the size and hardness of the fruits are likely to vary. Allow more time if half-gallon cans are used.

Syrups of different degrees of density or richness may be used with any fruit, or the fruit may be canned without sugar and without spoiling for pies, etc. The general tendency in domestic canning is to use "thin syrups" (12 to 20 per cent) for the fruits such as cherries, peaches, apples, pears or fruits not too delicate in texture and "medium syrups" (20 to 40 per cent) for delicate colored fruits such as red raspberries, apricots, strawberries or sour fruits such as gooseberries, green plums or sour apples.

"Thin" syrup may be used for the first group as well.

The syrup should be prepared in advance. Following is a table showing the proportion of sugar and water to be boiled up together to give syrups of different percentages:

Note that for 5 per cent syrup you use equal measures of sugar and water.

You can obtain some good bulletins on canning from the Washington Agricultural college or by sending 5 cents (in coin) for a Farmers' Bulletin on Canning to the superintendent of documents, Washington, D. C.

From the following suggestions you may be able to make a mustard that you like, though of course it will not be "just like what you buy." You will find it most economical to buy the very best grade of dry mustard for mixing.

The better grades of prepared mustard contain a good many ingredients besides mustard and some of them are not easily obtainable by the ordinary housekeeper. Tarragon vinegar should be used if possible. Some people like to rub a clove of garlic over the outside of the cup or bowl in which the mustard is mixed. Stir together one-fourth cup flour, one-fourth cup powdered sugar, four level table-spoons Imported English mustard, one-half level tablespoonful tumeric, one-fourth teaspoon salt. Mix to a smooth paste with about two-thirds cup cold vinegar. Then add one cup

hot vinegar and cook over hot water until thick and smooth. Then store in small glass jars and keep closely covered. A combination of tarragon vinegar, cucumber vinegar and horseradish vinegar gives rather a pleas-ing flavor, the proportions being a matter of personal taste.

Some people like to beat in one or more tablespoons of oil in a mixture such as the above; this tends to give a milder flavor and makes the must-ard a little less liable to dry out.

PORTLAND, Or., Dec. 2.—Please give again a recipe for making candied cherries into candied cherries. Also for a cake for a "Twelfth Night" party. Thanking you, MARION.

For the Twelfth Night cake use any good fruit cake (a number of recipes have been given in this column since your letter was received) and have, either baked in it or in-serted in the frosting, two dry beans (according to the old custom), a large and a small one, by which are chosen the king and queen of the Twelfth Night revels. Cover the cake first with "march paste" (almond icing) then with any preferred white icing, and decorate with holly or mistletoe wreaths, cut from green citron or green fruit paste with bits of cherry or red or white small round candies for berries. Each guest cuts his own slice. The finders of the beans are acclaimed king and queen, and given royal honors and literal obedience for the evening. They may sit in state and command all sorts of "stunts" if desired.

I hope the following is the recipe you want:

Candied Cherries—Drain the juice from a can of stoned cherries. For one quart cherries add one cup sugar and let stand until juicy, then boil up and let stand over night. Repeat the boiling up and letting stand until the cherries are plump and trans-lucent, having absorbed the sugar. A little coloring may be added if liked. Drain the cherries on a sieve and let dry a little in a warm place (such as a plate warmer or radiator). Then roll in granulated sugar and use in place of candy or to decorate cakes, fruit salads and desserts.

FOREST GROVE, Or., Dec. 19.—Dear Miss Tingle: In Sunday's Oregonian you spoke of "dipping chocolate." Can you tell me when I can purchase it? I have tried in the store here and can't get it. Enclosed find a stamped envelope for your reply. I find your column very helpful.

Yours truly,

MRS. C. J. S.

I am sorry your reply has been it is never possible for me to answer by mail or to name special business houses in this column. Probably you could obtain dipping chocolate from any of the larger Portland groceries or department stores or from one of the wholesale houses.

Problems of Dressmaking
by Madam Richet

Queries concerning dressmaking will be answered by Madam Richet. Your problems will be carefully considered and promptly replied to. Address letters to Madam Richet, dressmaking editor, The Oregonian. All correspondence should be written upon one side of the paper only. Replies will be made only through these columns, answers appearing in The Oregonian both daily and Sunday.

FOSSIL, Or., Dec. 26.—Dear Madam Richet: As so many are being helped by your splendid advice, I, too, am coming for help. Have got to make a dress like enclosed sample very soon, but wish to make it so the dress will be in style for this coming summer. I cannot get summer styles or fashions as yet.

Am 5'2" tall, 38 years old, 5 feet 11 inches, and slender. Will appreciate very much the help you can give me. Thanking you in advance, MRS. W. R. J.

MRS. W. R. J., Fossil, Or.—Your sample lends itself well to the simple and ever dainty type of the round neck slightly gathered and very short sleeves edged with an inch ruffle of the French organdy and have it peccot that it may be as dainty as possible. The neck can also be trimmed with one round of ruffling. A straight and rather full skirt having a trim of the ruffles is very effective. They can be placed in panel style or in an apron outline, or again they can finish the edge of graduated tucks hemstitched in your skirt. For the giraffe I would suggest an inch wide blue and pink ribbons ending at the side in long loop and length. Such a dress is always in good style and meets almost every occasion of the summer season.

MEMPHISVILLE, Or., Jan. 2.—Madam Richet: I have a jacket and skirt of navy blue serge, and I am looking for a simple material for making over. I wish to make a one-piece dress of this and have a high collar and a long skirt. I am 35 years old, weigh 140 pounds, have grey eyes and brown hair. Want it made in a way to give slender effect, as waist and hips are not small and I do not want closely. Also kindly advise me what to wear to a fashionable home wedding in the evening as guest. Have suitable clothes for any occasion, so kindly advise me as to dress, gloves and hat, and whether or not to remove gloves and hat. Thanking you in advance, M. T.

M. T., McMinnville, Or.—Join your skirt and jacket at such a line as to produce the long type, now so popular, and have the rest of the paprika satin embroidered in circular motifs and using for their outline and elab-oration a combination of blue celestine silk and gold thread. Let your sleeves seek the wide line and wear at a be-coming length, likewise the line of the neck, which can be found or square, and bordered with the blue and gold, the blue of course a match or a trifle lighter. If you have suf-ficient material have two side panels, having a deep stencil boarder, the blue to be cut as a stencil (hemstitch first, then cut with care) and as the

black velvet ribbon—no mesh ends, but a long oval buckle of cut steel at the front.

For Lovely With Dinner Frocks.

Sable or kolinsky in narrow bands makes a graceful trimming for the simple, round-necked bodice of brown

chiffon and chiffon shoulder straps above. This frock has a smart belt of

semi-evening frock of brown chiffon.

The skirt is gathered full and has an uneven hem line. Two bands of sable are set at the hip, the bands about four inches apart and sloping down-ward from front to back. The elbow sleeve is edged with sable and the simple, round-necked bodice is worn

under relief have the strip of paprika satin. A giraffe of the blue and ends finished with wooden beads would be very fetching and new.

If the wedding is to be of the formal type, eliminate all thought of a hat and wear an evening gown or your "best" dinner frock. Gloves are not necessary after reaching the house where the wedding is to be held; if at a church wear them.

Dear Madam Richet: What a fund of suggestions and combinations you must have in your head. And you always seem to have the right answer, no matter how hard the question may be. I always read your answers even though they are to others. I find them enjoyable, as I pre-sume every other woman does.

Now I come for advice, and hope I can make myself clear without too many words. I have a suit of the enclosed material, made almost like the enclosed sketch, except that mine is not. Mine is a box. I believe they are later than the belt and I like them much better. I should like the same design in heading around the bottom of jacket as on cuff and would like something rather elaborate, in several colors and about three inches wide. Would be glad to appropriate on this material and what colors would I mean in head. I have also a fondness for silver and gold, so if possible, tell me which I may use. I am 24, have brown hair and eyes and medium weight, light and bust. Now that I have all this off my chest, I hope I have not been too much trouble. Sincerely,

Phyllis.—Judging from your letter I would say that you have some very splendid ideas of your own and I can but echo that which you have al-ready voiced. Do not use the fur; its quality is not bad, but the suit you have in mind will soon appear too "winterish" and I feel that a far bet-ter use can be made of same by mak-ing it into a stunning little neck-piece on the choker order, ending with a satin loop and end of a brownish henna ribbon three or four inches in width. Remove your belt and shorten your coat to desired length; make your cuffs, and then with real pa-tience embroider them and your coat bottom round in an elaborate design,

one which covers well, using a com-bination of black, henna and copper-stand color soutache and the gold thread which has the almost invisible black winding as well. You will find this a very effective treatment of contrasts and far more elegant than the now rather common beaded suit. You speak of having a band of three or four inches wide. Yes, indeed, and add three or four inches to that, for the well-embroidered garment is a joy forever.

MAYVIEW, Wash., Dec. 30, 1921.—Dear Madam Richet: I expect to make a dress sample and illustration of pattern en-closed, for 12-year-old girl, brown eyes and hair, and large for age. I wish to re-ceive the suggestions of color by em-broidery on blouse in a combination of colors. (2) What is the most suitable material for this embroidery? (3) What combination of colors would you suggest for embroidery? (4) Would you advise scalloping lower edge of blouse and sleeve or not? (5) Suggest some suitable design for the embroidery. Please answer at your earliest convenience in Sunday or daily Oregonian. We very much appreciate your many helpful suggestions on "Prob-lems of Dressmaking." MRS. C. W. C.

Mrs. C. W. C., May View, Wash.—What a pretty dress for your daugh-ter and how nice that you can make it yourself, for I think that most chil-dren love the things which "mother" makes, whether it be an apple tart or an opera wrap.

You can use either the ruffled em-broidery silk, worsted, soutache and black serge that I thought this could be made into, or a good combina-tion of the two. I have always been putting these hands around sleeve edges and trimming the jersey bodice with same. What do you think? I have? Any suggestions you can give me will be very acceptable. The black satin is worn some, so I could not use the sleeve. I always liked this dress, as it was very becoming, but I have had it several years and am now larger through the hips, al-though my bust is about the same (38). I enjoy your column very much and get many helpful suggestions. I have always been so slender until recently that it is hard for me to tell what looks well on me and what does not. I am, I am. Thanking you, I am, MRS. G. W. M.

Mrs. G. W. M., Chehalis, Wash.—There are few combinations more at-tractive than the one of which you write, and I would suggest that you have a waist in the long line or the blouse type made of the taupe, the upper half of the kimono sleeve of the taupe and the lower half of the serge, the joining line being followed with three rows of taupe and black chenille, also the round neck and the entire waist, front and back, to have a circular motif done in the black chenille. The straight line skirt can be modernized by having a front panel of the taupe jersey and treated in the same manner of trimming as the waist; this will produce more width as well. Where the serge overlaps the panel edges run the chenille row as on the sleeve. A narrow giraffe of serge with long chenille tassels will complete an exceedingly smart frock and one from which you will derive much pleasurable wearing.

Should I need to get more material? What would you advise to combine with it? Also please suggest a way to alter it. My material is as good as new. Thanking you, Yours very truly, MRS. L. H. S.

Mrs. L. H. S., Albany, Or.—What a charmingly pretty gown you can have if you will be "very good" and follow the directions.

Rip the ruffles from your skirt, press them well and use them as side

panels, making them the same width but not so long as the skirt. The same length and finish their bottom edges with a three-inch jet fringe. If you can lift your skirt and gain more fullness by so doing, so much the better, and join to the skirt a long waist of satin which you can piece out with your sleeve and let the top blouse be of black lace, which, during the sales now on, you can purchase at a great saving. Have the kimono which really require no un-derlining and have them wide and in elbow or three-quarter length. That the gown and suit will be in har-mony, I would suggest that you have a front and back apron of the lace, and with the side panels you will find a rich and beautiful effect. The neck should be round and finished with a very narrow band of the jet trimming. A narrow giraffe of jet or satin, the join-ing of the ends to be covered with a rose whose petals are of silver and cherry, would finish the picture of an attractive and much-to-be-enjoyed gown.

An ever gratified to read that the column is afforded help and interest. Interest.

CHEHALIS, Wash., Dec. 26.—Dear Madam Richet: Will you kindly advise me as to the best material for a black French serge; the upper black satin. I would like to utilize this if possible. I have a black serge that I thought this could be made into. I have always been putting these hands around sleeve edges and trimming the jersey bodice with same. What do you think? I have? Any suggestions you can give me will be very acceptable. The black satin is worn some, so I could not use the sleeve. I always liked this dress, as it was very becoming, but I have had it several years and am now larger through the hips, al-though my bust is about the same (38). I enjoy your column very much and get many helpful suggestions. I have always been so slender until recently that it is hard for me to tell what looks well on me and what does not. I am, I am. Thanking you, I am, MRS. G. W. M.

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