

SIMPLE COMMENCEMENT DRESSES PRACTICAL WAR SAVING

Girls to Sacrifice Beloved Tradition to Aid Nation in Its War and Relief Work

By MARTHA GOODE ANDERSON

In a few short weeks that most important young creature, the sweet girl graduate, will be looking at you across the school stage where she sits in her alluring charm of youth enhanced by her white frock and bouquets.

And if you are not her mother you will look and look at the angelic young things up there on that stage and wonder of youth, and to save you you cannot keep back a sigh for the days when you ruled your little world by means of that same charm, youth's own sceptre—lovely in an organdy frock and with an armful of roses.

However, this year the commencement dress will be just as simple as it is possible to make it, and there will be few flowers to be seen. In one school the amount to be spent on it has been limited to \$15. In another, and one of the most fashionable, the sewing class will make the graduating dresses. In still another the graduating class will wear soft little white frocks, belted and sashed with the same material as the frock, and each girl will carry one American Beauty rose with the stem almost as long as she is.

The girls in the next class will also wear white frocks and each will have an American Beauty rose, but with a shortened stem, to distinguish her shorter term at school.

The girls and the teachers in this school are asking parents and all those friends who would send forests of flowers to give that amount of money to the Red Cross or to buy Liberty bonds. This is a real sacrifice, but the girl remembers as long as she lives that one sweet day, second only in importance to her wedding day, when she smiled her prettiest, looked her sweetest, and had her desired quantity of flowers at least once.

Dress May Have Other Uses.

Now it is not wise to make the graduating dress too plain. It can serve the rest of the summer for many occasions when a white dress is absolutely necessary. Neither should it be too frilly and tucked and ruffled or lace trimmed. This is not in good taste or in keeping with the times. Since the Vassar graduates have set an example of dropping frills and having only the simplest graduating exercises, such as the baccalaureate sermon and the receiving of diplomas, schools everywhere will be following suit, and graduating will perhaps be a more solemn occasion than in years gone by.

Already mothers are agitating the question whether to make "it" at home or buy "it" ready made. If one would only look into the shops and see the exceedingly lovely and inexpensive frocks shown for this occasion the question would settle itself at once.

I found a lovely white organdy dress in one shop along the avenue which offers maximum beauty at minimum cost. It is made of white organdy, which by the way seems to be the favored material this year. The skirt of this frock has a hem almost knee deep, thus obviating the necessity for a lining skirt or an extra petticoat, though in that connection I would like to mention those very practical and good petticoats which have an extra panel back and front and fit well and look well too.

In addition to the deep hem on this skirt there are several rows of little tucks at intervals quite to the waist. Narrow Valenciennes lace frilled into place at the bottom of the rows of tucks makes a pretty trimming. The waist has a surprise front frilled along the edges with the lace, and the sleeves are small and bell shaped, with some ornamentation of the tucks and the lace about the cuffs.

The skirt is round and full, gathered on to the waist and finished with a crushed ribbon belt which ties in a bow at the front a little to one side. The neck is round and low, and there is a row of small pearl buttons down the front of the little piece set in like a yoke between the two surprise pieces.

Inexpensive to Make at Home.

If one prefers to make the dress at home it is possible to buy white organdy fifty inches wide at 95 cents a yard. Five yards is enough, unless there will be many tucks or frills, and then six will be. In most shops organdy can be bought by the yard tucked, pleated on the edge or lace trimmed, so that the trimming means just a matter of inserting these additions in the main part of the dress.

There is an organdy frock which very slender figures will find most becoming. It is frilled from hem of skirt to the waist, and under each frill in the center of the skirt front there is a row of small bows of ribbon which serves as a trimming down the skirt. The edges of the frills are pleated, and as this can be done reasonably and out of the home this would offer a solution of the frilled frock if one likes that sort of thing.

The waist is a simple affair with kimono sleeves, elbow length, and small bows added to continue the trimming on the skirt. The bottom of the sleeve is pleated and poinged in a rather long piece. A bow of ribbon finishes it off.

Since we have heard the rumor that many ribbon factories are going to turn their looms over for the making of cartridge belts, perhaps a ribbon trimmed dress will not seem as patriotic as one without these little bows. In so many instances huge sashes of organdy are added to tie in great bows at the back that they would not be missed.

Effective Styles in Organdy.

None of the organdy dresses are prettier than those which have a wide flared, edged the entire length with small frills and crossed in front and tied in the back. A perfect plain white organdy frock with the usual deep hem has as its only trimming this sort of flou with the ends crossed

in the front, looped together in the back and brought round to the side front, where they hang gracefully to form a sort of trimming for the whole dress and relieve the plainness.

Another effective trimming is made by cording the organdy tucks or hems along the edge of small ruffles. These are made with little fulness and are seldom very wide. From a distance they have the effect of tucks, but closer are much prettier. Such a dress has only small puffs above the elbow to serve as sleeves, and wound around the waist is a narrow belt of two tonsil more ribbons falling in loops on one side. This is the only note of color about the whole frock and is girlish and smart.

A simple dress which suggests Paris has a straight foundation skirt over which there is drawn a redingote effect left open in the front in panel fashion. This redingote is ornamented with narrow puffs of footing inserted in straight lines up and down the overskirt part. The same footing puffs trim the simple waist with its bebe sleeves and the neck is the simple round one seen on so many of grandmother's gowns.

The footing gives a very soft look to the organdy and is pleasing, as sometimes this material will look wiry and stiff in spite of all one can do.

I have also found this model in a sweet little frock with a silk petticoat, over which the organdy top skirt is left to hang simply without much fulness and untrimmed except for two little puffed frills at the bottom of the overskirt. This dress was, of course, not a graduation dress, for the silk foundation was of palest blue and the white overdress partook of the same color. This is a lovely idea though and could be carried out in all white for the momentous occasion.

Georgette or Crepe de Chine.

Next in popularity to the organdy frocks, I find, are those of white georgette or crepe de chine, which falls softly and is serviceable, as it will launder where the organdy dresses do not so successfully. One of the prettiest crepe de chine gowns is made of heavy Chinese crepe in old ivory tones. The skirt is pleated in many little pleats not more than an inch wide, and hangs straight and full from the belt, where it is joined



Simple commencement frocks of voile, dimity, organdy, net and dotted swiss.

Athy E. Underwood.

which has been a nightmare for many years by its stern demand for simplicity in trimming and design of the graduating frock, and for father also by its insistence that one is to spend as little money as possible on this white frock this year.

Wearer Counts for Most.

After all, it is the young thing herself who makes the dress what it should be. Made of ten cent muslin and worn in just the right way, it leaves nothing to be desired. The shops are showing alluring summer frocks. I would like to mention in connection with the white organdy frocks some I have seen fashioned of two colors. For instance, lavender and blue. Could anything seem more impossible than this combination? There was never anything prettier. The two colors blend well, and it is possible to add a dash of the two tones which will make a most distinguished gown of a simple one.

Yellow and pale blue also have been successfully combined. A very charming frock of white organdy has an omnipresent deep hem stitched in blocks with a pink silk thread; this serves as trimming. The waist has some of the same stitching on it, and cuffs and collar of a shade of pink to match the thread finish sleeves and waist delightfully.

Again there is shown a lavender frock with piping of deeper purple. In this instance the foundation of the skirt is of the purple, made into a tight straight skirt without fulness. Over this there opens the upper part of palest lavender in a tunic effect.

Pearl buttons ornament the center of the skirt front from waist to hem, and there is a huge butterfly bow in the back. Such dresses as this are for the divinely slender, whose graceful long lines will make them alluring indeed. Gray organdy is immensely popular this summer. One sees it made up into innumerable designs, trimmed with contrasting colors or left untrimmed except for tucks or insets of some contrasting color.

Favorites in the South.

The checked organdies are delightfully cool and summery. It is a strange thing that all men seem to like these simple summery frocks much better than any others that women wear. I have heard more than one say that a white dress, a blue sash and a moonlight night was an irresistible combination.

In the South, where the nights are hot and the moon shines as the old colored person said, "So's you best obliged to be up and gittin' about," there is no question as to the charm of this simple frock.



A pale violet organdy frock and one of flesh organdy.

on to the simplest of waists trimmed only with a design added in white beads.

A narrow sash serves as belt, to be wound twice around the waist and dropped below the waist line in front, hanging free and ornamented with some of the white beads and a silk fringe.

Still another crepe de chine frock is made after the same model except that the skirt is not pleated but is gathered simply into the waist and finished with a belt of the material above which is added a narrower belt of white moire ribbon. The sleeves of both of these dresses are rather long and flowing and the waists might be called "shirtwaists" so plain are they. Now this sort of frock may be more practical than the frilly organdy ones, but by no means so dressy or good looking.

In selecting the graduating frock the net dress has not been overlooked.

It is a delightful material and can be made up into charming things, especially with the addition of lace and ribbons. I notice that all these frocks of thin material shown in the shops have under bodices of lawn or silk sewed into place and threaded with ribbon to draw them up to fit. These serve as a foundation lining and can be improved in some instances by sewing a bit of lace around the top and sleeves to trim them.

The net dress can be made almost as inexpensive as the organdy, but this requires skill, as cording and tucking have to be done to relieve the plainness, and there must be several layers to give the necessary fulness. A very lovely net dress has a deep band of point de Venise (imitation, of course) put on in a pointed effect across the bottom of the overdress which forms the bottom of the skirt. At each side is hung a long loop and ends of palest pink satin ribbon which is velled

underneath the net and shows through the top layer.

Over the foundation waist of net there is an extra lace trimmed piece put on like a panel and free from the arms, as the sleeves are sewed into the under foundation. If monk's collar, which opens at the front and rolls away into soft ravers to extend quite to the waist line in the front, makes the front part of the waist. A crushed ribbon belt with sash ends in front completes this dress.

Point d'esprit, dotted swiss, voile and a very inexpensive lawn are also used

for this year's commencement frocks. In fact, the "dollar dress" arrives again and looks just as well as it did last year when it first appeared. Of course cotton goods have soared in price, but it is possible to buy a white lawn for 10 or 12 cents a yard and fashion it at home into very sweet and dainty frocks.

One of the notions which keeps calling attention to itself is the persistent combination of materials. Taffetas and organdy have been so used in a demure dress which has the bodice of the organdy and a kimono effect over

the shoulders and ending well above the elbow, where the organdy appears again and looks just a deep turned back cuff frilled at the top with the finest ruff possible to make.

The skirt is made of the taffetas and the organdy combination and is extremely smart and good looking and certainly different. Around the neck which is just low enough to be becoming and look well there is a deeper frill of the organdy, knife pleated in folds small enough to lie flat and not stick out awkwardly.

With brothers so far away on the

Famous Kitchenette in the City's Heart

By HARRIET SISON GILLESPIE

At the top of the Metropolitan Opera House, in the heart of Broadway, is a kitchenette that is famous. Hidden beneath the roof of this illustrious institution of song, its presence would never be suspected by the uninitiated, but to those fortunate folk who as guests have partaken of the delicacies prepared under personal supervision of the artist owner it is a name with which to conjure.

One doesn't usually connect art with eating, but the epicurean repasts produced in this diminutive culinary domain are of the sort to lose nothing by comparison. The songsters who have made the name of opera famous know its magic. Many a time and oft it has catered to their needs, and could the walls but speak the reminiscences unfolded would be a tale worth the telling.

The little skyscraper kitchenette is presided over by a woman who for the last twenty-five years has filled the post of opera coach to the song birds of the Metropolitan—Mrs. Jessie Baskerville—who in addition to her musical ability boasts a familiarity with the culinary art that had she centered upon it might have brought her fame. She possesses too that indispensable adjunct of a hostess, a rare charm of manner, the heritage of her Georgia forebears.

Mrs. Baskerville is a woman of cosmopolitan tastes, for she has lived and taught in nearly every great city of Europe. She made a particular study of cooking in the epicurean centres of the Old World, devoting special attention to France, whose methods she considers superior to all others. These delightful secrets of food combination with her native gift for Southern cooking serve to make her a connoisseur in gastronomy.

All Eager to Have a Home.

It seems as if the difficulties that beset the path of the professional woman only increase her desire for a home. Mrs. Baskerville, for example, is a natural home maker, and when she found it necessary to establish a residence in close proximity to her work she set about it in the unpromising environs of Broadway. She took an apartment in the building where her work was located, and it soon radiated the home atmosphere. It, however, lacked the primal requisite, a place to cook. All sorts of expedients known only to New Yorkers who have attempted the impossible were tried, but it was not until the modern kitchenette came into vogue that the need was supplied.

The kitchenette, incidentally, has solved the problem of living for women in a big city, and it would be a revelation to those modern space saving and labor saving devices tucked away up and down the length and breadth of Manhattan could be brought to view. Hidden from even the most curious of eyes, they fill a definite need in the lives of busy women who still retain a love of things domestic in their hearts. By all odds the most novel and least suspected of these clever contrivances to be found would be that in Mrs.

Baskerville's apartment atop the Metropolitan Opera House. This originally consisted of a spacious drawing room, used also as a music room, a dining room with a capacity for serving a dinner of sixteen covers, an entrance hall and a private corridor connecting all the rooms.

The story of the flat-to-day is that of Aladdin's lamp, for by the touch of her fairy wand the confines of the three rooms were extended into a spacious and comfortable abode. The rooms already mentioned, of a charming boudoir, a sun parlor, an adorable roof garden with a view of the distant Hudson, numerous closets for the storage of feminine apparel, and last, but not least, an "invisible" kitchenette.

The Kitchen "Invisible."

"But where is your kitchen?" an importunate guest asked Mrs. Baskerville. To this query the owner laughed mysteriously but vouchsafed no reply. She is sufficiently familiar with human nature to know that a little magic adds to the flavor and gives zest to the meal, so she keeps her own counsel about the ledger-kept of entertaining at dinner with no evident facilities. The opera singers and other favored ones know its location and how to make use of it, for many an after opera supper has been prepared there with their own artistic hands.

A brass knocker on the door of Mrs. Baskerville's apartment suggests a hospitality that admission to it serves to emphasize. From the semi-circle of the vestibule the entry door opens into a flood of amber sunshine. The shafts of topaz light shine through a glass screen in the hall and illumine the corridor with the resplendence of noon. But there is nothing in the phosphorescent glare to indicate the presence of the humble kitchenette. Nevertheless it is there—behind the screen.

To come plump up against the daring genius of a woman who puts her cook stove in the front hall makes you gasp. You don't see it, for there is no sign of any utilitarian purpose concealed in this enchanted castle, but you've been told and are bound to believe that beyond that scintillating partition stands the promiscuous stove

PATRIOTIC MOTHER CANNY.

WHEN, a few months ago, one of our troops was torpedoed there were, of course, many worried mothers. One of them received a cable message telling her of her son's rescue, and was naturally much relieved. But the cable was followed almost immediately by another asking for money by cable.

The mother of this lad was rather puzzled by the message, as she could not tell if it was genuine or not. She did not wish to risk sending a comparatively large amount of money to an impostor, so she hit on the plan of sending a return message asking the sender of the first cable to cable the name of the family's two dogs; names which would only be known to a member of the family.

The answer with the right names came at once, and the son received the money. He has been boasting of his mother's cleverness ever since.

and the other homely utensils needed.

Only a necromancer like Mrs. Baskerville, who is an efficiency expert and architect as well as an accomplished musician, could have visualized such a kitchenette de luxe. When the time came to install it she looked the apartment over with a critical eye. There was only one logical place for it, and that was at the end of the hall, where a window gave light and ventilation and a couple of closets offered storage room.

Odors Easily Carried Away.

She first received permission from the house management to extend the window into a bay, thus appropriating a few feet of area space. This provided ample room for the gas stove, while the hooded window acted as a ventilator to carry off the cooking odors. The broad space on either side of the stove afforded room for shelves for cooking utensils and pot hooks.

To the left of the window was a roomy closet where plumbing was installed for a butler's pantry. An enamelled sink and drain boards were added, with plenty of shelving around two sides for china and food supplies. A china closet off the dining room held the fine tableware. A door leading to a small storeroom on the right was permanently sealed and the space utilized for shelves that reached from floor to ceiling for cooking utensils.

When her equipment was complete the artist had two four-panel screens of amber glass artistically set in mission constructed to hide it. One half of the screen was attached to the wall beyond the butler's pantry; the other to the wall at the right of the shelved doorway. When the two intermediate ends were brought together they formed an ornamental suggestion that had not the slightest suggestion of anything utilitarian.

On the inner side of the right half of the screen a drop table was attached. This can be turned up when needed or let down when not in use. Beside the stove a quaintly carved three-legged chair of Scandinavian design suggests a decorative note and provides a convenient seat for the cook. The ingenuity with which Mrs. Baskerville has arranged her kitchenette is well worthy of emulation, for the screen is as decorative as it is practical, and in her particular case, fits in well with the quaint furnishings she brought from abroad to beautify her city apartment.

Dinners Already Famous.

If the proof of the pudding is in the eating, according to the old saw, then the success of Mrs. Baskerville's experiment is without doubt, for the fame of her kitchenette dinners has passed into a proverb and her pocket edition of a kitchen has served epicurean feasts to many a distinguished guest.

Just now Mrs. Baskerville is utilizing all the equipment of her convenient apartment for the needs of the Allies and the making of surgical dressings, hospital beds and the like is going on under the intensive direction of the owner, who feels the need of the army more than most folk, since she has lived many years in France, Russia, England and Italy and counts hundreds of their people her friends.



A frock of blue organdy and one of pink with white organdy trimmings.

flitting like the maternal tenderness will undoubtedly overflow in endless tucks and ruffles for daughter's commencement frock, and while we may expect the inexpensive dress we can look for its ornamentation to make up what it lacks in cost. This is the way women have of manifesting their affection—tucking and filling yards and yards of organdy is nothing to the average woman who wants her child to look a picture.

It is for these devoted ones I would suggest again the counters where the tucked and pleated lace trimmed or frilled material may be bought by the yard. It is such a saving of labor, money and disposition; nobody can be amiable when miles of snowy ruffles pile up in front of her eyes crying to be hemmed or gathered into place. The war situation will undoubtedly take away from many a mother that

Most girls these days make these dresses themselves, and they have attained a skill and beauty of result always achieved by the very expensive, clever couturiers. In at least one instance a certain New York dressmaker whose home was in the South owns her fortune and reputation as the success with which she designed and put these little simple smart frocks on the market. Of course she thinks nothing of asking \$100 or so for one of them now, and the result justifies the expenditure, if you can not do it yourself at home.

Strange to say it is from Switzerland that so many of the most beautiful organdy materials come. The Swiss seem to excel in the sort of manufactory of cotton materials. Appenzel, Zurich and St. Gall share largely in the monopoly in these countries.