

Home Economics Girls Deserve High Praise For Fine Workmanship On Sewing Projects

By Maggie Blakeney

A small group of people congregated around the door of the Science Building watching four girls silhouette themselves against the white door.

Vogue models? No, just four Salem girls dressed in costumes that they had created. They wore suits which would have inhaled even the pages of *Vogue* or *Charm*. These were four Salem home economics girls whose carefully detailed work produced professional looking suits in a matter of a few weeks.

Carolyn Chooses Charcoal

Carolyn Spaugh posed by the black wrought iron hand rail and smiled. She was dressed in a pencil slim sheath of charcoal gray flannel—the latest thing for the smartly dressed woman.

Over the sheath she wore a short dolman sleeve jacket with three covered buttons. The jacket was made of black wool.

The back of Carolyn's sheath was accented by a kick pleat. The top is fashioned with a scooped-out, rounded neck line and two thin straps across the shoulder.

The jacket has wide cuffs and a rolled collar and is very good to wear with other shirts or even over an evening dress. Both pieces of Carolyn's costume were Vogue designs.

Beside her, Jean Currin stood looking every inch a Power's model in her cherry red suit which was topped by a mink collar. The suit is a Vogue design and made of imported wool which looks almost like the finest of felt.

The short box jacket is fashioned with three covered buttons. The sleeves of the jacket were accented by cuff buttons like a man's shirt and further accented by three-quarter length white gloves.

Under the jacket was a slim-skirted dress with an empire waistline, an "importation" from Paris. The waist is fitted to the bodice by two extra long darts. It is worn without a belt. The neck is fashioned without a collar and only a slight suggestion of a "V". The sleeves are three-quarter length.

Jean Edwards leaned against the white door in a green wool flannel dress accented by a plaid wool topper. The rolled collar of Jean's dress ends in a point in the back. The three-quarter dolman sleeves are joined in front by what appears to be small inverted pleats. The skirt is the straight silhouette type with three inverted darts on each hip.

Jean's box jacket was made of a rough wool of green and rust plaid on a beige background. Jean used Butterick patterns for both her dress and jacket. The jacket has ragland three-quarter length sleeves with cuffs of the same material. Jean chose to leave her coat without buttons. The rolled collar also accents the rolled collar of the dress. A dual purpose costume, both dress and suit.

Peggy Trims Jacket

Peggy Roberts turned her back on the crowd and smiled coyly over her shoulder. She was showing off her box jacket piped in the same material with a covered button in the center back. This piping extends completely around the bottom of the jacket and up around the neck. The three-quarter sleeves of the jacket are edged in the same way.

Under the beige box jacket Peggy wore another of the slim lined sheath dresses of the same material. The skirt is accented by a kick pleat in the back. The bodice of the dress is square necked with cap sleeves. The idea of the cov-

covered button fastened to the center front edging of the neck. Peggy's costume too is a Vogue design.

The crowd began to move in a body down the walk of the Science Building. The crowd of red buttoned jackets is accented by a small

material.

Added fullness was given to the skirt by gores which grow wider at the bottom.

Francine's suit is a Vogue Couturier design and she accented it with light brown kid gloves and a scarf at the neck.

Barbara Berry looked ready for the Christmas tea in her baby blue McCall's design faille suit. Barbara's suit had a pencil slim skirt and

simplicity is beauty.

Elaine Williams Avera dressed in a brown flannel pencil slim skirt and golden brown tweed box jacket was the last of the models. The skirt has added walking room with a kick pleat in the back.

The ragland sleeves of the box jacket are three-quarter length. The jacket was fashioned by three covered buttons and had a rolled collar. Elaine's costume was fashioned



Home Economics' seamstresses pose in their creations. They are, left to right, Carolyn Spaugh, Jean Currin, Jean Edwards and Peggy Roberts.

Building to the stone steps which lead to the May Dell.

Using the bare fall trees as a background five more models posed. A Josellie suit advertisement this time? No, just more home economics girls displaying their handiwork.

Francine Pitts looked very cosmopolitan in a brown wool tweed suit. The double breasted jacket also has a double-lapel collar. The jacket fitted snugly at the waist and rounded out to hug the hips. The full length sleeves of the coat were accented by cuffs of the same

tightly fitting jacket which buttons high at the neck.

A peter pan collar appliqued with pearls and rhinestones topped off the neat jacket. The sleeves of the jacket fitted tightly just below the elbow and had a small cuff of the same blue material.

Ann Wears Flannel

Ann Lang in her heavy green flannel sheath, topped with a box jacket of the same material, looked ready for a party at the Kinston Officer's Club.

Her sheath dress had a scooped neckline in both back and front with a binding of the same material completely around the neck. The dress straps are wider than those which Carolyn Spaugh used.

Ann's jacket, a simple box jacket, was of the same material as her dress. It had ragland sleeves. Ann carried a mink scarf to add extra sparkle to her costume. She plans to use a flower on the dress when worn without her jacket.

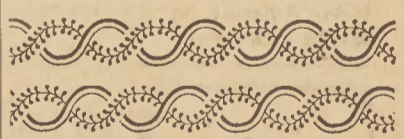
Jane Uses Mink Trim

Jane Brown's simple coffee-colored dress was becoming to her—especially becoming to her coloring when accented by a dark mink neck piece. The dress was fashioned with a simple collarless round neck, buttoning to the waist. The sleeves were short with small cuffs. A wide matching belt accented the straight skirt. A kick pleat in the back gives Jane added walking freedom.

The color of Jane's dress lends itself well to many different colors of accessories. Both brown and black would compliment this dress. It is a simple basic dress, but

from Butterick patterns. She used the same jacket pattern as Jean Edwards and Ann Lang, but she added buttons.

If you have ever attempted to tailor a garment you will give high praise to these girls who still have the hum of electric sewing machines in their ears. They have all done a remarkable job on their projects, for not one has that home-made look. Often the test of a true artisan is his style—just observe these new suits as they are modeled on campus and you will agree that they also possess the quality of the style as well as the quality of fine workmanship.



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Appearing for the first time in their newly made costumes are, left to right, Francine Pitts, Barbara Berry, Ann Lang, Jane Brown and Elaine Williams Avera.