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Vicky Rehearses for Spring

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SIMPLE, smooth and sharp as the sibilant of spring is the tone of Vicky's wardrobe. There is no time for clutter, for it slows up efficiency, no time for doo-dads that take planning hours, for going to college is a business that requires a clear, fast-working mind.

But time to be smart in her everyday appearance is essential in Vicky's life. She knows that she works as well as she looks and feels.

So Vicky wears slim new suits with slick white shirts and meaningful accessories. She wears straight, good skirts with soft, warm shirts of bright colors and tops them with finely-cut, well-brushed coats that belong exclusively to her generation.

She chooses a new, young, haberdasher look for a between-season suit that has wide shoulders and buttons all the way up the jacket front. She wears a skirt, flared a little for ease, and a dark silk stock-kirsch at her neck, fastened with an oversize gold safety pin. She wears trim, one-button gloves and a flat little straw sailor on her head. In the spring she will add a square-shouldered, to-the-elbow cape to wear over a long-sleeved dress of brown checked wool. The dress has front-fullness laid in unpressed pleats at a waist spanned by a broad brown belt. With it she wears a round straw hat and a shiny silk faille bandbox bag.

A suit-dress of bell-clear rose color is made with an extended shoulder and sleeves full to the elbow. It has a high, smooth neckline and a peplum edge on the single-breasted jacket. The skirt has flare at the hem.

With an eye to spring Sundays, Vicky chooses a sleeveless dress that is made of purple silk with a linen weave. The dress has a high, plain neck, and silver buttons stud the front. Stitched pocket flaps add interest to the waist and are fastened in the center with a wide bow of the same material. A turtle-neck shirt of black wool jersey that buttons down the back and has long, long sleeves tops the trousers, and a black leather belt encircles the waist.

A variety of print rayon dresses makes selection difficult, but Vicky chooses a dress of light blue rayon crepe, with tiny navy blue sailors wig-wagging signal flags as the print motif. It has a narrow navy blue ribbon belt, long sleeves and a small round collar. She also chooses a rose and white peppermint stripe shirt-waist dress with cap sleeves and a small pointed collar. The dress buttons up the front and has a gathered skirt. A petal-print dress of blue with navy and black pom-pom flowers is made with a low, wide neck edged with a ruffle of the same material. This dress has a gathered skirt and short sleeves.

A shouting-red coat that has nine lives is Vicky's joyful selection to brighten dreary between-season days. It has a round, collarless neck, wonderfully broad shoulders, two hip pockets, a fitted waist and a flaring three-quarter length skirt. She pictures it with a black dress, over white sharkskin shorts or topping a filmy white formal dress which would be complemented with a lady mantilla. She would like to wear it over a slim black dinner dress, a white dress sashed with the same red, or grey slacks and sweater with a grey turban.

Vicky is partial to the new knickerbockers of corduroy which are extra-slim through the hips, buttoned below the knees and worn with ribbed socks. A turtle-neck shirt of black wool jersey that buttons down the back and has long, long sleeves tops the trousers, and a black leather belt encircles the waist.

A cholo coat or skirt add a gay new note to slim dark slacks. Inspired by the blouses and dresses of the mountain women of Peru, they may be made with a deep yoke and long sleeves either gathered or pleated in at the cuff. The back or front may be pleated in four or five sharp folds, and the hem of the coat has an extra, flared border. Some of them have a high neck with a small sharp pointed collar that is buttoned up the throat with two small buttons.

A midwinter dinner dress, with a singing-warm brown wool jersey jacket and a silk taffeta tartan plaid skirt, is smocked from the waist to the hip line. The jacket has a long row of tiny buttons up the front, and above-wrist-length sleeves.

A dancing dress ready to swirl over the floor is made of crisp taffeta, striped with thin lines of sulphur, white and scarlet. The high neck is square-cut across the throat to emphasize the broad shoulder line which
ends in brief cap sleeves. The stripes run around the bodice and up and down the full skirt. A huge bow of the same material spots the waist line.

A feathery, fleecy coat of white made in the classic three-button, reversible collar style will also highlight Vicky’s evening collection. From a Paris couturier, Vanina de Warr, comes the suggestion for a knitted brown and white striped, turtle-neck sweater and culottes worn under a brown tweed skirt.

Two checked suits, as precise as though designed by a slide rule, are ideal for spring dress rehearsals. Both have slim, four-gored skirts and jackets with squared shoulders. One is slashed to the waist, has a small stand-up turn-back collar and an arrow detail with button in bias-check insets up the front. The other has a soft, notched collar and two-flap pockets, beautifully bound with a selvage braid. With them go soft jersey shirts for now, crisp white for spring.