1925

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Recommended Citation

Johnson, Elizabeth (1925) "Something Different for Christmas Greetings," The Iowa Homemaker: Vol. 5 : No. 7 , Article 3.
Available at: http://lib.dr.iastate.edu/homemaker/vol5/iss7/3

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Something Different for Christmas Greetings

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CHRISTMAS will soon be in full swing and once again we are setting down to long evenings of delightful planning for the holidays. Christmas is the friendly season, the time when we renew old friendships and correspondence.

For centuries before our last war an exchange of gifts was the traditional expression of good will, but war time economy forced the substitution of Christmas cards for many of the gifts. These cards, instead of remaining merely substitutes, have fulfilled a most important role, for thru them we are able to reach all of our friends, and tell them of our good wishes for them. The shops are filled with an amazing array of cards of all types—some of them quaint and amusing, and other dignified and appealing. If you search far enough you may be able to find one having just the message you wish to send each one of your friends, each one of them selected for a special person. Perhaps the least satisfying card is the impersonal and formal engraved card without a suggestion of a human warm hearted wish and usually not even bearing a personal signature. The real spirit of the Christmas card is lost and the bearer is merely following a social form. The most sincere and personal card is the one you carefully select or make yourself.

If you have an intelligent appreciation and understanding of design and a little ability in drawing, you should have a great deal of satisfaction in making your own cards. The design may be drawn and the cards are traced individually, or if you are sending out a great number, a cut may be made and from this the cards may be printed at any printing shop.

The design should be drawn carefully in ink on heavy white paper or illustration board. Only inked lines or masses will be reproduced. Do not draw the design in color, as it is not necessary and may interfere with the inked lines. The design will come out more clear cut if it is drawn several sizes larger than you wish the finished drawing to be—possibly two or three times larger. This will be reduced in size at the printer's shop to any dimensions you indicate. This reduction in size must be kept in mind while you are doing detail work. A clear checked pattern when drawn on a design five by seven inches may appear, when it is reduced to half size, as merely a gray mass. Do not draw the detail so fine that it will be just a fuzzy, indistinguishable mass when it is reduced to usable size. For an amateur a very simple straightforward design is to be recommended. Send your drawing to a printer's shop and have a metal cut made from which the cards are printed. The price of this will vary according to the size and will probably cost from three to five dollars. You will send your own paper or cards to the printing shop with the different colors.

For small touches in possibly the less important areas of your card or envelope design, you should use water colors. It is economy to have a hundred cards printed from your cut, as they do not cost much more than fifty and you will always be able to use left over ones the next year for new friends. After the cards are printed they are ready to be painted. Of course, you will want to do this by hand. After you have carefully worked out your color scheme you can plan a system of working so that the painting need not take more than a few hours' time. Put one color on all of them, then another on the whole set. This does away with the necessity of constant washing the brush to put on the different colors.

The result of your finished card will depend mostly on three points—the personality and beauty of the design, the color scheme and the paper or card on which it is printed. For your subject select something that expresses your own personality. If your friends know you as an athlete, you may use a vigorous outdoor scene. A particular hobby, a choice pet or a favorite corner in your room at home may give you a suggestion for your subject. If you are musical, you may use a lovely caroler against a background of a stained glass window. Even a snapshot may be worked over into a simplified drawing.

In working out the color scheme, keep in mind the appropriateness to the subject. The story of the wise man must be told in refined, grayed colors, except for small touches in possibly the head-dress, while a decorative Christmas tree may be one blaze of riotous color. A Christmas card does not need to be colored in red and green to be appropriate. A red-orange and blue-green combination or a red-violet and yellow-green will be much more interesting than the conventional crude red and green.

If, however, you want to use these traditional holiday colors, make them interesting by making them as unusual as possible. A red-orange and blue-green combination or a red-violet and yellow-green will be much more interesting than the conventional crude red and green.

The choice of paper is a very important consideration. There are some very lovely cards with matching envelopes in exquisite colors that may be purchased from paper companies for from three to four dollars a hundred. Cheaper than this and just about as interesting is the possibility of using colored charcoal paper, which comes in large sheets for about twenty cents a sheet. You may make your own envelopes from this or you may use ready-made envelopes in contrasting colors. The texture of this paper is rough and very interesting. There are Japanese writing papers that are very usable for cards. This paper is thin and rather transparent and will probably be best if folded double. In selecting the paper, keep these points in mind—a toned paper is more interesting than pure white, the texture is quite as important in the finished result as the color—for this reason do not use a smooth, shiny, linen correspondence card—and if (Continued on page 3)
The Purchase Price of Beauty

DR. ELIZABETH HOYT
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"W" hat has an economist to do with beauty?" you may ask, in view of the fact that he is not likely to know much about the price of corn and cotton, but surely in the field of beauty they are outside their proper sphere. Questions of beauty are not a subject of his concern. They are not the business of the economist, as Professor Marshall so well puts it, is concerned with man "in the ordinary business of life." He, is concerned, among other things, with seeing that men secure maximum satisfactions from their expenditures of time, energy and money; and the satisfactions which make up the sum total of human consumption obviously include much more than corn, cotton and steel rails.

When I speak of the purchase price of beauty, I am not, however, referring to the purchase price of beautiful things, the prices obtaining at collectors' sales and paid by connoisseurs of sculpture and painting. These prices may or may not be the price of beauty—they are the prices of objects which may or may not carry a sense of beauty to the possessor. One does not buy beauty by purchasing the Venus of Milo or the Sistine Madonna—one buys simply a statue or a painting. The price paid by connoisseurs of sculpture and painting is an economic price. The price of beauty is more subtly carried a sense of beauty to the possessor. The price of beauty is more subtly carrying. The price of beauty is more subtly.

Granter that the training of appreciation is a matter of economic common sense, because by training lives, find them to be accomplished? Is this an economic matter, too? Indeed, it is just that. Appreciation is acquired by the expenditure of time, energy, money; sometimes, effort consciously directed, pain cost often. In the training of appreciation, as in other things, there is no reward without its sacrifice.

Just what form the effort shall take, along just what lines the training shall go, the economist cannot define. In this lie sited humbly at the feet of the creator, the poet, the artist. Tell me what is truly good, he says, and I will forego that which is contrary to it. Tell me the principles of beauty and I will school myself in them until they become a part of me. Show me a lovely thing and I will place it before me until I enter into its spirit. For a long time, indeed, the artists have been telling us and showing us, but we have not realized that we, ourselves, must make the connection; that they, after all, can only show—must strive.

In the ordinary business of life, what does this amount to? It means one cannot afford to purchase anything which does not conform to the canons of good taste, for its influence will be persistent and inescapable. One must forego the thing that pleases and is not quite good, for one buys the quality of one's life with one's money. One must choose those goods, those enjoyments, rather, that represent a taste a little beyond what he has attained. In order that he may place himself in fertile conditions for growth.

Money alone will not do it, however. What sad figures are those men and women who, after years of finding themselves rich, and struggle to surround themselves with lovely things whose loveliness they cannot see. How pathetic are those who pay tremendous sums to art experts to design their public buildings and then betray themselves by ruthlessly destroying their spot of natural and artistic beauty that we can purchase these cities, are not buying beauty, but a crude sort of self-satisfaction. The price of beauty is deeper than they realize. Athens purchases it—Zenith does not.

The purchase price of beauty, though often expressed in money, is not by any means a mere money price. It is measured also, and chiefly, by effort and patience; struggle and reluctant waiting. The economist must affirm this again and again. One's standard of living must make provision for it deliberately, and long before he can fully enter into the joy of it. A man must consciously resolve to direct his energies toward the best, whether or not he sees an immediate return; and having resolved, he must do what is harder, perhaps—he must wait.

The fact that the price of beauty is so great an extent measured by the cost of waiting makes it extremely important that one resolve to purchase it while one is young. At that time one should be made to realize that the satisfactions arising from an appreciation of the beautiful are the keenest and fullest of all purchasable satisfactions; and that the cost of disciplining oneself, considerable though it may be, is slight compared to its value.

But how does one know that, having paid the price, he will get the reward at all? One puts one's money in the bank and its solvency is one's assurance he will get his interest on the investment. What assurance has one in an investment in satisfactions? In this case the assurance is infallible. Banks may close their doors, but the human personality is indelibly formed and shaped by all that ever touches it. Those efforts in which influence on taste and character is involved carry their return within them. It is not a matter of chance or fortune; it is in the nature of the thing itself. "An old man well what you seek in your youth", it was once said with great wisdom, "for that is what, in your age, you will assuredly obtain."

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The card that is to be painted do not use such a soft paper that the paint will run. In painting over a colored card the paints should be made opaque by the addition of white paint so the color of the card does not show through.

One hundred printed cards will cost from six to fifteen dollars, depending on the size of the cut and the quality of the paper and paints used.

After your cards are finished, address them carefully. The first impression is from the outside. Individuality may be achieved by the use of a colored seal or colored ink.

May your Christmas message be a lovely and a happy one.

L. Grace Magee, who is dietitian at the college hospital and teaches nutrition in the Food and Nutrition department, attended the American Dietetics Association meeting, October 12 to 15, at the