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Do You Want to Write
By GENEVIEVE CALLAHAN, ’20

"JOURNALISM," says a very wise and journalistic friend of mine, "is the most uncertain profession there is." Those are his professed sentiments, and yet, at the age of somewhere around sixty, he is just as keen for his day's work as he was when a cub reporter on the college daily.

In the mad rush of the season the flowers of the uncertain profession of journalism may be separated like Gaul, into three sections. First, there are those persons who will, and can, write anything that seems necessary, just for the privilege of saying it with printer's ink, and for a slight—frequently very slight—monetary reward. Under this head come the reporters and editors of newspapers, the men and women who are not permitted to air their own personal opinions on paper at all, or to touch their true mode of expression except through their originality in expressing the ideas and doings of other persons.

The second part contains their number, made up of those who have something definite to say, and wish to say it by way of printer's ink to others who are directly interested in their particular pet subject. Men and women from this division are found writing for and occasionally editing trade papers, farm magazines, household magazines and the like.

In the third division, the mere outskirts of the profession, I should put all those who vaguely "want to write," but who have nothing original to say and not enough energy to work hard at expressing clearly the thoughts of others. Persons belonging in this class think that it takes Inspiration to Write. They also feel that they have plenty of inspiration, and much better ideas than one sees in the magazines, but they are hindered by circumstances from carrying out their desires. Perhaps it is as well. The worst of the matter is, they are likely to be discontented, half-hearted workers in whatever line they drift into.

Girls who are ambitious enough to spend four years studying the economics of the home, if they have any bent at all for writing, naturally fall within the second class. Every mother's daughter of them has something worth passing on to others when she finishes her work—if she does not, she is to be pitied. Not every girl has "a recreation" to the journalistic life, but, with a certain up of more and more attractive commercial positions for home economics trained women every year, there is more and more need for training in writing. Ability to wield words wisely whether by typewriter or by tongue is just as necessary for the girl who is going into one of the business phases of home economics as is the ability to wield a mixing spoon wisely.

Last summer at the national meeting of the American Home Economics Association, a number of speakers before the Home Economics in Business section recommended college courses that would be of special interest to girls when they take a business position. Every one of these speakers suggested training in journalism as being of decided help.

I have been running over a partial list of the members of that section of the national association. In practically every case the home economics worker with a manufacturing firm, whether it be of foods or kitchen equipment or house furnishings or appliances, must as a part of her job write articles for publicity purposes. Some of these will be prepared by someone else, newspapers, for the sake of "selling" her particular pet product to the buying public.

One has charge of the home economics service of a cereal products company. Articles from her typewriter are in demand because she knows about cereals, and she can write about them in an unbiased way.

Another has charge of the educational and publicity work of a firm that manufactures appliances. She works with a cheese packing company, one with an association of meat packers. Several in fact are doing such work with meat—working with it in their laboratories, and writing about it for newspapers and magazines in answer to the thousands of inquiries that come into such offices every year.

A number of home economics graduates, some of them from Ames, are doing publicity and educational work with flour companies. Though their work usually consists chiefly of demonstrations, do you suppose that they could get along without some ability to write what they know as well as to say it? I imagine (Continued on page 15)

Hints About Your Spring Wardrobe
By THRIZA HULL

CONSTANTLY changing whims of fashion add interest and fear for mademoiselle when she goes to lead her new spring wardrobe. At present we are in the "in between" season—the time when you want a new frock but are afraid that one selected now will not be good style when the spring fashion show is in full sway. It is hard to choose from among so many styles. The diversity of established and accepted styles as well as the great variety of simple and intricate stylings sponsored by style leaders, makes it possible for every woman to find her true mode of expression.

The silhouette, always the essential factor, is still straight line with a flaring but concealed hemline. We have various ways of expressing this silhouette. The molded silhouette with slender, tight fitting bodice will doubtless be popular with the young and slender woman—it always has its devotees. It is effective with the bouffant skirt and is seen most frequently in evening frocks for theignomineous array of pastel shades of taffeta which, by this time, is being sponsored as a leading fabric by several houses and is particularly adaptable to this silhouette.

The animated silhouette, embodying fullness so that the garment conforms to the movements of the wearer with grace and ease will be the featured silhouette. Width at the hemline has become an important factor. The materials in which it is worked out will make the originality of spring frocks. The bolero, the cape, the circular skirt, the scalloped hemline, tier treatment and the subtly cut flares are only a few of the ingenious ways to attain fullness and grace of movement. The godet is passe and does not appear on any of the new spring models. Pleats are still very correct in sports frocks. Gradually introduced fullness is the pre-eminently unique feature of the new mode.

The universally liked two piece dress continues and will continue to hold favor. Almost all of the dresses shown for Palm Beach wear are of this type—and whether or not we go to Palm Beach we would be ultra smart in a two piece frock. The jumper has a dropped length and the skirt fullness is adroitly achieved giving the two piece dress a new distinction.

Sports clothes are as strictly tailored as ever, using the flare from the shoulder and pleats for fullness so that the silhouette is in the correct line. The newest sports costumes are two piece affairs, combining the finest knit jersey and zephyr sweaters with silk skirts of matching color. A departure from the usual pull over sweater are those showing scalloped bottoms, crew necks and fingertip lengths.

It is withal the detail that dictates the mode. Intricate and elaborate are the means employed to give character to a dress. The close attention to detail marks even the tailored frocks as being essentially feminine. Sleeves must have an unusual cuff or some unusual kind of fastening. Necklines must be unadorned or have a variety of turnover, standing or soft collar. Capes and capelets are very smart and the bolero is still used. The use of scallops is a most important detail. "Plastrons" have prestige over all other details. Plastron is merely a new name for the old ugly term "bosom front." It will be used wherever possible. The plastron is inclined to be skinnier and longer than the bosom front, sometimes reaching to the waistline. It is tucked or plain, of organdie, batiste, lace net or silk collar. Cape and capelets of plain white woven or printed are most often worn with this dress. The colors for spring are a new departure from the usual array of shades. Bright colors are for the moment desert—(Continued on page 15)
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that every one of them who has even just an occasional bit of writing to do is grateful for her journalistic training and practice—for such training is a remarkable time saver and short cut. There are ever so many more of them, with soap, baking powder, gelatine and other manufacturers, and some with advertising agencies that handle food accounts.
The list of possibilities in the field of home economics writing itself is apparently increasing these days—and I say this in spite of the fact that to the girl just finishing college, and with journalistic aspirations, every writing job seems to be permanently filled!
The good free lance writer who has something to say will find checks instead of returned manuscripts in her morning mail, provided that she has used judgment in submitting them appropriately. A manuscript written clearly and conscientiously and with originality in its handling is hailed with enthusiasm in an editorial office, even tho it may for some good reason have to be returned.
Go through the magazines on your library table and see how many of those that were "general" have added a department of home economics. No doubt others will follow their example. And as for magazines that already have home departments, their editors do occasionally get married or move to other jobs, or need assistants if they stay, thus opening the way for those next in line. The way does not always open up so promptly as one might wish, but if one waits watchfully, meanwhile preparing herself to the very best of her ability for the kind of job she would like to have, it is just as likely as not to drop down upon her when she least looks for it.
I hope that does not sound too much like Polly Anna herself. Sometimes one must turn to another line of work for a time, while waiting for a journalistic job. Frequently it turns out that that is the very best thing one can do, for it is necessary to make a beginning somewhere, and every bit of experience of any kind will sometime be found useful. It is my firm belief that experience is never wasted, and experience that brings one in constant contact with people has a positive, cash value in any kind of journalistic writing.

Hints for Your Spring Wardrobes
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ed for grayed, pastel shades. Even deeper colors will have a soft grayish cast making them infinitely more becoming. Grayed colors are always better than pure colors in that they are much more becoming and more artistic. The range for spring includes Jenny rose, bois de rose, fern green (a yellow-green), love bird and parakeet green, Callot nude, chartreuse, porcelain blue, gold, beige, gray, coral pink and Callot rouge.
Fabrics—where designers have wandered into a new maze of bewildering prints—prints being the distinguishing note in silks. These printed silks are simple in effect but intricate in design. There are Futurist Vitraux prints, derived from the stained glass windows of the Maumee Jean Freres—the only Futurist stained glass known. There are Prism prints—

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