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My Latchstring Is Out

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COLLEGIATE! Yes, we are collegiate! What's more—so are the rooms we live in. And still more—we make them that way.

Perhaps there is nothing more depressing than walking into your unadorned room when you arrive at college. Four denuded walls greet you with all their bleakness. The large windows glare at you hopelessly. The furniture seems to be waiting for the moving van.

What's to do about it? That's where the fun comes in. The room is yours. You're the doctor, figuratively speaking, and must restore life in what may seem a hopeless case.

You'll find the treatment is not as difficult as it seemed. By prescribing a liberal dose of individuality to be taken with a grain of common sense and with regard for color, harmony, and the pocketbook, you'll notice that your patient will soon assume a cheerful college atmosphere.

A room doesn't have to be gaudy, loud or ramshackle to be collegiate. At Iowa State a collegiate room is one that combines good taste and simplicity with furnishings that express the personality of a youthful co-ed.

If you would like to have your room just a little different, why don't you center your decorations around some selected motif? My roommate and I enjoyed a nautical room in blue and white last year. We made drapes, spreads and dresser scarfs of plain blue percale, trimmed with white rick-rack, and appliqued large anchors on the drapes and a simple ship design on the spreads. At the head of each bed we placed a "porthole picture." This was a wide circular frame of white cardboard pasted over some left-over blue material we had left. Inside it we appliqued a small ship with a few sea gulls on the blue.

Perhaps you would prefer a wild west room. Rough, heavy material trimmed in bright colors make interesting drapes and spreads. Try tying the drapes back loosely with a piece of small rope. Red bandana handkerchiefs sewed together offer novelty in dresser scarfs.

You can have a pioneer room, using bright colored calico prints with appropriate pictures and other furnishings to lend atmosphere. If you really plan your room, you'll undoubtedly think of other interesting motifs. Little touches come to your mind to carry out the scheme. It's like planning a party. You get the main idea and all the finishing details that really put it across come to you as you work.

Your drapes and spreads are your major room furnishings. They should harmonize in texture, color and style. If you are using gingham spreads, don't choose monk's cloth drapes. If your spreads are drab, brighten the room with the curtains. But if your curtains have a frill, why not throw a plain, heavy coverlet over your bed?

Now for some of the little things that can make your room more convenient. However, such ideas can be carried too far. No matter how you arrange your room, avoid extremes in style, color and arrangement. After all, you have to live in this room for nine months and room furnishings aren't like white elephant clothes which you can tuck away in a drawer when you tire of them.

Many girls like gingham, percales, prints or other wash materials for drapes and spreads because they always resume their perky, fresh appearance after an old-fashioned washing. However, they do wrinkle quite easily. But with you, your roommate and every other girl in the corridor lounging on the bed whenever in the room, what wouldn't wrinkle? Some of the heavier crashes, monk's cloth and special bed covering material do offer more resistance and are preferred by some, but they are harder to clean.

---Courtesy General Electric

October, 1937
Where Dress Designing Is Done With Dolls

by Gaynold Carroll

**MISS BERYL SPINNEY**, 28, as head of the Dress Design Department of the Chicago Art Institute, uses mannequin-dolls to demonstrate dress designing. This system is similar to the method used by famous Parisian designers whose work she has observed at first hand.

"My original idea in using the wire-framed dolls covered with sun-tan pique was to teach my students the necessity of designing for materials alone. The best effects are procured when the garment design is fashioned with the material's weight and weave in mind," Miss Spinney explains. She believes that a design planned for the quality and "fall" of taffeta will flutter together and not crepe—and she uses mannequins to show this difference to her students.

Miniature modes are worked out on the doll from original sketches by the students. Other designs are originated on the doll. One-half yard materials of the same general classification are draped and pinned on the mannequins by the students. Miss Spinney works in full yardage on a regular size 14 model to give her conception to the class of what is good design for that particular material. This experiment in the handling of yard goods is only a small part of the general instruction. "It also makes possible the execution of original ideas without great expense or labor," Miss Spinney says.

Miss Beryl Spinney was graduated here from the Applied Art Department. Prominent on the Iowa State campus, she was a charter member of Delta Phi Delta, and a member of Omicron Nu and Pi Epsilon Delta. Warner Brothers' First National Studio in Hollywood, as well as Nelly Don Art Institute. She and her assistant design and produce the costumes for the many versatile plays given in the theatre each year.

Strikingly dressed in a guava (greyed red-violet) alpaca weave dress trimmed with wire flowers taken from her grandmother's hat, the former Hollywood designer said, "A person who wishes to be individual and well dressed will always be seen in off-shades and greyed colors. Usually colors are sold by the dozens, and it takes much more taste and artistic training to get up an ensemble of odd colors. The off-shades are individual," she said.

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Canning Cautions

"I'VE brought some girls in for lunch, mother. We'll have it ready in a jiffy. I'll open some cans!"

To those who use commercially canned goods and those who use their own canned goods, the government has given the following directions:

Tin cans should be flat or curved slightly inward. Neither end should bulge or snap back when it is pressed, and all seams should be tight and clean. The metal cover of a glass jar should be firm and flat, or curved slightly inward. No sign of leakage should appear. The contents of the cans must show no unusual cloudiness.

After the can is opened, an outrush of air or spurting of the liquid indicates spoilage. If the air sucks inward, it shows the vacuum seal isn't broken. The inside of the tin can should be clean, bright, and well lacquered.

Under no circumstances taste home canned asparagus, corn, string beans, or spinach before boiling. Boil them for two minutes even though there is no sign of spoilage.

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