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The Chronicle [June 1, 1925]

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SOME ARE WISE BUT
SOME ARE FRIVOLOUSOne Says He Loves Baseball De-
fect; Another Says He Loves
a Lady, So They Reminisc

What is there, belonging to this school year, that you feel you just couldn't have missed? Perhaps many Chronicle readers feel like Russ McKechnie. His response to the reporter's query, "What is there about this year that you just wouldn't want to have missed?" was "Gosh! I wouldn't want to have missed anything!" Below are some of the other opinions as expressed:

Wendell Henning: "The St. Thomas-St. Cloud game."

Rosie: "All good looking girls."

Gladys Swanson: "The Junior-Senior Prom."

Hatch: "The whole thing."

Claire Hovorka: "I wouldn't for the world have missed knowing the Seniors!"

Carl Hendrickson: "Ruth."

LaLonde: "The Senior Class Play."

Mr. Vander Vliet: "I wouldn't want to have missed being pestered by Chronicle Reporters."

Alice Lundstrom: "The thrill of getting my first position."

Dave Nickey: "The opportunity to make so many good friends."

Miss Skewes: "The London Stringed Quartette."

O. Anderson: "Oh Gee!—My three week of campus, I guess."

Lucille McGuire: "Student teaching."

Irene Foster: "Werrenrath Concert."

Carp: "The Winona game—down there."

John Elide: "The annual."

George Heegard: "Sociology class."

Winnie Dunn: "Oh, that thrilling volley ball game with Tech."

Walter Anderson: "Football season."

Billie Brockmeier: "Riverbanking—this spring."

Esther Bade: "All our little frat boys."

Walter Jones: "Eleven o'clock nights."

Butch Peterson: "Annual-staff meetings."

Louie Ward: "The Eau Claire game."

Tiny Blaha: "June 3, 1925."

Mr. Friederich: "I wouldn't want to have missed the splendid attitude the track team showed toward their coach."

WHAT MAKES A GIRL POPULAR

What makes a girl popular? Interviews with some thirty or forty girls left the reporter's head buzzing with some new ideas. With whom do you agree?

One thing is certain, a girl, to be popular must be liked by the other girls as well as by men. It must not be taken for granted that if a girl "steps" a great deal she will be considered popular. Public opinion emphatically casts out "snobbishness," "cliqueness," and the "I'm it" idea. A girl who can not talk to others on their level without an air of condes-

THIS YEARS TALAHÍ
IS UNUSUALLY FINEIT IS DEDICATED TO MISS MINICH.
ART SECTIONS, HUMOR SEC-
TIONS ALL INTERESTING

Talahí Day, Thursday May 28, found all the available stair and lawn space filled with students looking for their own smiling countenances in the 1925 annual. Evidently they were all pleased with their appearances for everyone looked happy. All day long, too, pens were scratching in the backs of the Talahí, as students autographed their friends' books, and wrote admonitions to "forget-me-not."

The 1925 Talahí is a beautiful book, from its most attractive cover with its oak-leaf design, to the appropriate cut which, on the last page, causes the reader to ponder on the future. It was the aim of those who made this year's annual to make it better than the Talahí had ever been before, and that aim has been achieved—all declare.

The book is dedicated to Miss Carrie E. Minich, the work of whose art classes embellishes the book. The theme is ships, and is carried out by means of beautiful art panels introducing the different sections.

One's pleasure in the great success of this year's Talahí is not complete because its editor-in-chief, John Keaveny, is not here to share in it.

FOUR TEACHERS LEAVE

Several of the faculty members will not be here next year. Miss Helen R. Jackson, supervisor at the training school, is to study at the University of Minnesota where she will major in history. Her successor is to be Miss Dora C. Perry who taught last year in the Moorhead State Teachers College.

Miss Gertrude Samuels is to study at the Teachers College at Columbia University in New York. Miss Aikin, too, plans to attend the same college, and to take up advanced studies. Besides these, Miss Henrietta Waters who is a training school supervisor intends to leave at the end of the spring term.

Elmo Hill: "The Hamline Track meet."

Jo Fisher: "All the fun!"

COLLEGE SONG

High above a mighty river,
Towering toward the blue,
Beacon of the Granite City,
Stands our College true.
Girt by oak and nodding birches,
Rise her ivied walls,
Minnesota's sons and daughters
Gather in her halls.

There united in one purpose
Grateful praises sing,
Till the hills and river valley
With the echoes ring.
College days pass all too quickly;
Partings must be said;
But the ties can never sever
Bound by black and red.

Chorus:
St. Cloud, St. Cloud, hail to thee!
Tribute and love we bring.
The red and black aloft we'll bear,
Thy praises ever sing.

Mrs. Blanche Salter
Mrs. Laura Vicley.

COME ON! LET'S SING
THE NEW COLLEGE SONGThe last Assembly of the Year
Is the Time for Everyone
To Raise His Voice

There are more than a thousand students in the Saint Cloud State Teachers College and there is a fine new college song, words by Mrs. Blanche Salter and Mrs. Laura Vicley, music by Miss Alice Schley. Every one of the thousand ought to know it, and sing it in such a way that an outsider will know how much his college means to every student in it.

Have you ever been to a football game at the University of Minnesota stadium when at the first note from the University band those thousands of Minnesota students and alumni stood and sang "Minnesota, Hail to Thee"? If you have heard it you have been thrilled, you have felt either vicariously, or because you were a University student or alumnus, a love for your college that was almost overwhelming.

Why can not the Saint Cloud Teachers College learn its song and sing it in that same fine way? There are many occasions on which one has the inclination to express his loyalty and love for his college, but he does not have the ability to do so. If he learns his college song, and if the college acquires the habit of singing it frequently, every student will have an opportunity to put into words, feelings that are good for him to have, and good for him to express.

THE TEMPESTUOUS TRIO



OF "ENTER MADAME"

CLASS PLAY WINS
ENTHUSIASTIC APPLAUSE"ENTER MADAME" PRESENTED
BY SENIORS TO LARGE
AUDIENCE

Every member of the cast of "Enter Madame" as well as the director, Miss Booth, merits commendation for the enjoyable comedy they presented to the students and friends of the College, at the Sherman theater, Friday evening, May 22. Each actor gave a skillful interpretation of his role which indicated much personal effort on the part of the artist, and assiduous coaching on the part of the director.

Although Ben Conger had a difficult role as husband of Madame, he did some excellent bits of acting. Irene Johnson, as Madame Lisa Della Robbia was a "parcel of pep" from the first to the last act. Inez Hansen as Mrs. Preston did very creditable work. Hyacinth Peterson as Bice, Madame's maid was exceedingly amusing as was Clarence LaLonde as Archimede, the chef. Walter Jones carried well the role of the loving son of the prima donna, and Ethel Bixby as his fiancée, had the part of a quiet, charming girl. Miss Smith, played by Mrs. Freda Callen, and Edmund Linneman, displayed finished acting in the roles of Madame's secretary and physician. Roland Blaha as Tamato, was excellent. Amid a storm of applause, the cast responded to a certain call, and the leading lady was presented with a bouquet of flowers from her society, the Story Tellers.

C. C. STAFF ELECTED

At the Junior class meeting of May 27 it was decided that the council of twenty-five elect all the members of the Chronicle staff for the fall term of 1925, with the exception of Martin Keaveny who had already been chosen to head the staff for the fall term. The council met Thursday and submitted to the authorities, a list of twenty-six names upon which judgment is to be passed. The staff for the fall term is to be comprised solely of Seniors; the staff for the winter term; of Juniors. This is to be an experiment, the outcome of which will be eagerly awaited, for upon it rests the literary honor of the Seniors of next year.

WHAT MAKES A MAN POPULAR

Funk and Wagnalls define popularity as that trait which inspires a great deal of trust and admiration. Some of the college men agree with Messrs. Funk and Wagnalls; others don't.

A number of the men of the college were interviewed to find what they thought was essential to a popular man, and their answers ranged from gentlemanly behavior to personal appearance.

Dave Nickey, the first man to be interviewed, believes that being friendly to everyone, without gushing, is a good start toward popularity,

MARGARET GOETTEN
MAY QUEEN FOR 1925"The Cycle of the Hours" Pre-
sented at the Annual
May Fete

A spectacle of beautiful colors, artistic effects, and graceful and rhythmic motions was "The Cycle of the Hours," the dance drama which the College girls and Riverview students presented to a large gathering last Tuesday, May 26.

Conjectures had been rife as to the choice of the May Queen; especially during the forenoon before the Fete were all the girls curious and anxious.

"Who'll be May Queen? Why—

— of course!"

"They all say ——— I'll be chosen. I'm sure she will."

"Oh, no! ——— will sit on that throne this afternoon. I'm positive of it. Why, she's all ready. She's just waiting to be told!" Such were some of the opinions to be heard a few hours before the long-awaited-for announcement.

But when beautiful Margaret Goetten was crowned Queen of the May, everyone expressed his commendation of the choice. "There isn't any other girl in the College who could have carried the role better," was one of the many remarks heard.

After the Processional and the Coronation Ceremonies, began the interpretation of the drama. Dawn awoke, birds sang, the children frolicked, and Diana and her followers sported on the green. Then Apollo drove his golden steeds across the heavens. Thus the Hours portrayed the day, from dawn to moonrise, when the Wise Old Owls hooted and unburdened their sapient minds. Then followed the Dance of the Hours, the May Pole Dance, and the Recessional.

In the Dance Grotesque, Fanny Goodman danced especially well, as did Susan Mader as Dawn, Mae Metzroth as Diana, Lucille McGuire as Apollo, Constance Skates and Lucille McCauley as the Shepherd Boy and the Shepherdess, Delphine Knutson as The Evening Star, and Reva Merrick as The Crescent Moon.

Miss Gertrude Samuels' director, merits the highest praise for a beautiful idea most artistically executed.

THE COLLEGE CHRONICLE

THE SAINT CLOUD TEACHERS' COLLEGE
Saint Cloud, Minnesota

Published bi-weekly by the faculty and students of the
Saint Cloud Teachers' College.



The College Chronicle, one year \$1.50

Printed by The Fritz-Cross Company.

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OUR LAST WILL AND TESTAMENT

The close of the school year is at hand. This year of 1924-25 has been different from former school years in at least one respect: on September 19, 1924, the *College Chronicle* was born.

We who have enjoyed the opportunity of being in closer touch with the *Chronicle's* purposes and accomplishments than most of the students, have come to feel it a part of the college. To whatever extent this is true for the college in general, it is due to the loyal support given it by the students and faculty.

The staff, though very generally lacking in previous experience, have attempted to work up to a few precedents. Although our accomplishments have not been great, we have tried to achieve one end: to make the *Chronicle* serve the students and faculty of the college; to serve them as a whole, impartially, and to the best advantage of all.

To what extent we have succeeded we cannot tell, but we feel that the *Chronicle* will succeed in belonging to the whole college only when the whole college belongs to the *Chronicle*. We have appreciated the interest of both faculty and students and, with their continued cooperation next year, we pass on to the new staff our best wishes for a bigger and better paper than ever before—but we hope it will still be the *College Chronicle*, an organ for the expression of the college life.

The retiring editor-in-chief wishes to express her great appreciation for the most loyal and active support a staff ever gave a faltering editor; the whole staff wish to express their appreciation for the patience with their faults, encouragement of whatever worthy efforts they have made and inspiration and guidance in every undertaking, of their faculty advisor, Miss Hill.

A MAGIC CLOAK

School is done, and with a feeling of relief we shake ourselves free from cares, as a caterpillar sheds his cloak, and prepare joyously for the months ahead of us. We do not, however, cast this old cloak carelessly aside for it is made of too fine a fabric to be so easily discarded. It is richly embroidered with myriad colors—pulsing, radiant hues, fashioned in moments of joy and pleasure.

Here and there are little designs, each one different from every other, varying from brilliant reds and blues and golds to softer shades of lavender and cream and silver. These are the friends we have made and into each one have we wrought the qualities which have endeared that friend to our hearts.

Scattered about are darker, less beautiful places, woven when we were disheartened or sad, but even now as we look, they become softer and brighter. Their somber tones are melting away into the more dazzling ones which encompass them.

Now and then we find designs as yet unfinished. Somehow we were unable to fit them in harmoniously. Perhaps at some future time in a flash of inspiration, we shall see how they should go, and, placing them, shall find the effect more beautiful than we had dreamed.

For a time we shall carry this cloak about with us, gazing at it, touching up its colors, and even wearing it at times, for it is a magic thing that can carry us swiftly backward to the glad days in which we made it.

But as the years go on, and the affairs of busy active lives claim our whole attention, we shall lay the old cloak tenderly away among the precious things we cherish. Its riot of color will mellow and deepen; its design will grow dim; and its fabric decay. But when our lives are approaching the sunset gate, and we have to sit by while others take up our worldly tasks, we shall search out the old cloak. Once more shall we wrap it about our shoulders, and once more will its colors flash and glow with even greater brilliance and beauty than they did in those far off days when the cloak was in the making, and we the weavers that spun and wove its shining threads.

LOOK AND LISTEN

Are we all looking forward to glorious vacations? What an opportunity we have, that of enjoying a summer vacation in this Mecca for thousands of tourists; this land of ten thousand lakes.

But do we make the most of it? "Eyes have ye and see not" is a truth that has been indelibly impressed upon me this year, for never before have I realized what beauties, that I have passed without a thought, lie directly underfoot. Many are bored on a pleasant summer day because, they say, they have nothing to do, or nowhere to go. Why need we go somewhere to enjoy ourselves? All around us is Nature, inviting us to revel in her summer glory.

Her beauty is all for the asking; and how much more will be added to our pleasure if we take the trouble to find out about our surroundings. We can recognize the birds and their songs; find out what trees and flowers are around us; and despise not the insects.

We can feel with the poet who says: "I think that I shall never see a poem lovely as a tree."

L'ENVOI

The time to say farewell is here and somehow it is hard to say. In order that old ties and friendships should not be broken, let the Seniors who are graduating subscribe for next year's *Chronicle*. They are leaving many friends behind them among the faculty and student body. The best way to keep in touch with them and with the activities of the school is through the college newspaper. Before the Seniors leave, they are urged to fill out a subscription blank for the 1925-26 *Chronicle*.

THE FABLE OF THE HAPPY ENDING

There was once a Fable Writer who felt he was becoming a Cynical, Hard-hearted Pessimist because of his profession. He had left so many of his Heroes and Heroines on the Verge of Despair that he feared his Point of View might become Warped. So, developing a Streak of Sentimentality, he penned the following fable.

Margery (the F. W. always chooses names like that) was in a Dilemma. She was to attend one of the last parties of the year that evening, and, since she hoped to graduate, she wanted the affair to be a Grand Howl. But—and this is the Dilemma—she had used all her Garden Court Toilette Water and was unable to procure more. It was especially unfortunate because the G. C. was what she consistently used. In fact the Boys could always ascertain her identity in the dark by using their Olfactories. Besides that she guessed it might be Dangerous to experiment with new perfumery at a Dance.

The druggist, however, insisted that the Black Narcissus brand was Just as Good; so finally she purchased a dram. That evening she applied the Scent, as she thought, with care. Then with her friends she went forth to the Fight.

As the Cats had Staged to the Rodeo, Margery had to exert all her Charms and wiles to attract the aforementioned Felines. And truly they came to her with a Rush—but they soon retreated. They could not live in the Atmosphere which surrounded her.

Seeing herself being left in the Lurch, she began casting about for a Reason. "Can it be That Insidious Thing?" she wondered.

Her reasoning, however, left her at a loss for the cause of her Unpopularity, and also left her near the Wall. Things were beginning to look Dreadfully Desolate when toward her Strode a Gallant Galahad—or somebody like that—who threw her into the Whirl and Pranced and Strutted with her. She clung to him the remainder of the evening for—he had a Bad Cold!

And the Inane Moral the Fable Writer attached to his Script was: Get Fate to Root for You, and all will come out Slick.



During a sixth grade geography class while discussing the backwardness of South America, mention was made of the poor school system in that country. One offered this suggestion, "If President Brown took a few of these teachers down there, wouldn't that help the schools?"

After a demonstration lesson which had been given to a rural methods class, a Riverview pupil mistook Miss Jensen for one of the student teachers. Miss Jensen explained to the pupil that she was one of the regular teachers.

Pupil: Oh, you are one of these strict teachers!

Fine demonstration lessons have been given by some of the Riverview supervisors and pupils for the benefit of the College methods classes.

During the game period this past week Miss Water's classes have practiced on the interesting folk dance "Ace of Diamonds".

Miss Budge's classes have made some very attractive health posters.



During the year, we have found great pleasure in reading the *State Teachers College Times* published by the students of the Teachers College at San Jose, California. The department entitled Campus Correspondence was of especial interest because of the possibilities such a column opens to the students of the college.

The Dickinson Teacher, Dickinson, North Dakota.

Dear friends at Dickinson, We very much like your department called the Student Forum. All such departments open to student contributions are stimulating to the school spirit. We find yours especially interesting because its contributions are—as you require—impersonal and constructive.

Surely anyone with a good idea is not unduly limited in expression with such an opportunity open to him.

We hope you will continue the department next year. No doubt your students find it very helpful as well as interesting.

The Exponent has gained our admiration of its editorial department. The editorials are usually short, interesting, and to the point and their limited length permits a great variety which always makes a paper more interesting.

We noticed that several issues ago, the *MI S. T. C.*, published by the students of Moorhead Teachers College, printed a fable after the manner of George Ade. Being interested in Mr. Ade's fables ourselves, we wonder that only one appeared. We like them too well to give them up.

CAMPUS CHAT

The Miherva Literary Society entertained their June graduates at a picnic dance at Drago's cottage, Grand Lake, Monday May 25. Neither Miss Hill nor Miss Minich could attend, so Mrs. Donohue and Miss Van Dyke chaperoned the party.

The Story Tellers' annual dinner was held at the Grand Central Hotel, May 23. Corsages were presented to the faculty advisors.

Many parents of the girls who took part in the May Fete, were in town to see it, Tuesday May 26.

Marguerite Smith and Margaret Stoebe are to assist the Junior Class officers in giving out the diplomas at the June exercises.

In the Minneapolis Journal for Wednesday, May 21, were listed the University students of the Phi Beta Kappas who were chosen to the honorary scholastic society. Among those listed was Winnifred Orr of St. Cloud. Miss Orr graduated from St. Cloud Teachers College some time ago.

Class Room Clippings

The primary grammar classes for the past month have been conducting an investigation to determine what grammatical errors are most frequently made by students. The classes were divided into groups, each checking up on a certain number; in this way they were able to check up on approximately five hundred students.

In the list of errors tabulated, practically every speech demon is represented. Incorrect verb forms swell the ranks of the demons overwhelmingly. It is distressing that college students should let their speech be tyrannized over by the little emaciated "don't", but apparently "it don't bother them".

Next in prominence was the confusion of case and number of pronouns. Vying for third place were "double negatives" and "good" instead of "well".

A few of the demons that deserve mention for their persistence are "sure" instead of "surely", "have got", "different than", double nominatives, "ain't", "this here", and "like" for "as".

The puerility of the mistakes recorded has convinced the grammar students that these speech errors should have been eradicated in the grades. Their slogan as future teachers of grammar is, "Take 'em young". For ourselves "Count ten before you speak" might help.

One committee of Miss Van Dyke's second-hour class of the spring term wrote and presented a short original Egyptian play, "Achimee" as a completion of their project on Egypt.

Achimee was a modern Egyptian girl who wished to go to Paris to obtain an education so that she could come back and help her people; but could not go unless the Nile River rose. The priest told her that the god of the Nile was good, but that he did not favor higher education for women. Achimee had a dream wherein she saw Pharaoh and his wife, and she pleaded with them to help her get an education. When she awoke the Nile had risen.

The play was given in the form of a puppet show with dolls dressed to represent the characters.

COLLEGE CLOSE-UPS



It is not necessary to present to any student in the college, our president, Mr. Joseph Clifton Brown.

Born in Piqua, Ohio.
What was your greatest thrill?
By selling papers.

What would you like to be if not president of the S. T. C.?

Dean of a college of education.
How did you earn your first dollar?
By selling papers.

What did you do with it?
Saved it to buy clothes.

Do you believe in vacations?
For other people.

What would you rather do than work?

Fish.
Have you a hero?
Several.

What is your idea of success?
Rendering maximum service.

What is your favorite spot in Minnesota?

The Teachers College campus.

What living American do you most admire?

My wife.

What would you like to have invented?

A means for determining whether entering students should continue their work in the college.

What is your idea of an ideal student?

One who uses his native capacity to the maximum and who takes part in wholesome college activities.

What do you like best about the Teachers College?

Its spirit.

SPORTS

The very successful 1925 track season, under the direction of Coach Friedrich, was fittingly closed at the Junior-Senior track meet at which six school records were set. Individual honors go to Elmo Hill, senior; who during the season set five records besides being a member of the two relay teams.

Gold medals will be awarded the record holders, and track letters will be awarded the following men: William Brockmeier, Colin Campbell, Neal Anderson, Elmo Hill, John Eide, B. G. Westerberg, Carl Anderson, Kilian Zenner, John Martini, Orin Phelps, Alex Boyer, John Then and Floyd Hadrich.

The following are the records established.

50 yard dash—E. Hill, 5 6-10 seconds.

100 yard dash—E. Hill, 11 1-10 seconds.

100 meter dash—E. Hill, 11 1-10 seconds.

220 yard dash—E. Hill, 23 8-10 seconds.

440 yard dash—N. Anderson, 53 1-10 seconds.

880 yard dash—J. Eide, 2 minutes 11 7-10 seconds.

1 mile—B. G. Westerberg, 4 minutes 59 5-10 seconds.

220 yard hurdles—N. Anderson, 29 5-10 seconds.

Half mile relay—W. Brockmeier, C. Campbell, N. Anderson, E. Hill, 1 minute, 37 2-10 seconds.

Medley relay—(220, 220, 440 and 880 yards)—W. Brockmeier, E. Hill, J. Eide, B. G. Westerberg, 3 minutes, 55 6-10 seconds.

High jump—W. Brockmeier, 5 feet 2 3-4 inches.

Broad jump—W. Brockmeier, 19 feet, 4 3-4 inches.

Shot put—(16 lbs.) E. Hill, 35 feet 3 1-4 inches.

Discus—F. Hadrich, 95 feet.

Javelin—C. Campbell, 138 feet 5 1-2 inches.

What Makes a Girl Popular?

(Continued from page 1)

Social activity, optimism, pep, and wit are essential, and a "good line" also helps, according to a few. The necessity of a spirit of cooperation and not giving in to "whims and fancies" raised the question, "Can an Irish girl be popular in spite of her temperamental nature?"

The popular girl is willing to help others, to do little things she does not expect to be repaid for. One hates to ask some people to do things for him because he knows they expect to be repaid.

Someone is bound to say, "What about looks?" Of course looks go a long way—at the start of the journey; but looks without personality will carry only over the first notch. There must be something behind them. When we want good ideas for a program we don't ask the "doll"; when we are looking for a committee chairman, when we need a decoration committee or want an announcement made, we do not go to the "flapper" who is all out for what others think. We invariably look for the girl who has personality, punch, and the ability to take responsibility!

Connie Bernick says, "A girl must be youthful, peppy and a good sport."

Marie Havorka likes a girl to whom one warms at her first smile—the smile of friendship. Marguerite Smith says, "A girl must be a friend clear through—one who sticks through thick and thin."

What Makes a Man Popular?

(Continued from page 1)

congenial. To be popular, a man must be careful of his personal appearance; he must be well groomed at all occasions. He must have an easy grace, a sang froid, so to speak.

Floyd Hadrich, when interviewed seemed rather reticent about making any definite statements, but said that appearances seemed to indicate that popularity goes to the athlete, and is directly proportional to the square of the stature.

Carl Peterson believes that a college man's popularity depends on his looks and his ability to mix. Harry Schmidt says that the chap who has a "How do you do" and a smile for everyone is generally liked and that being a good athlete helps. An athletic record is again mentioned by Neil Hoyt as an aid to popularity. He feels that the amount of interest that a man has in the other students makes for his popularity. Ben Conger says that a fellow who is democratic, honest, and gifted with a sense of humor is bound to be well liked.

THE LINE OF BEAUTY

Design and decoration, to be beautiful, should follow the line of structure of the object decorated.

There is strength in straight lines, grace and beauty in curved lines. Engineers searching for the mechanics of a machine to perform a new process study the greatest mechanical creation of the world, the human body. No mechanical invention can exceed the human structure in ingenuity and efficiency.

The greatest aesthetic creation in the world, the human body, furnishes a standard for judging the quality of graceful lines in a design or finished product. When a carpenter saws out a support for a shelf using a square or compass, the result is mechanical and stiff or the support is dropical, seeming to droop as much as it supports.

If he will think of the neck and chin, the world's best bracket, he will note in figure I the similarity to the chin of a faulty degenerate figure. While in Figure II he will see in some more perfect neck, exactly the form for use and beauty.

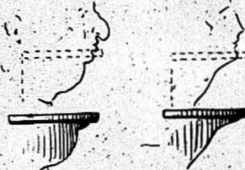


Fig. I

Fig. II

Most women nowadays select hats, the lines of which will fit the curves of the head—instead of appearing to be drawn with a T square. We still have some atrocious hats and one wonders sometimes, what kind of mirrors some women have.



If the hat makers would stop making hats look like hats, and would endeavor to design them to give the aesthetic lines suggested by the head they fit, instead of the mechanical line, the effect would be more beautiful.

Look at these hats worn in the late nineties. There is no more relation between the hat and the wearer—than there is between a nail and a post; not a single graceful line in harmony with the head.



Observe these dresses worn in the eighties and nineties.



In the eighties no attempt was made to follow the lines of the body, but the figure was made to look abnormal by the addition of supports to

FACULTY COLUMN

Material for faculty columns written by Miss Carrie Minich of the Art department.

the clothing in the back. This style had not so much to recommend it as the hoop skirt. In the nineties waist lines were eighteen inches and skirts from five to seven and eight yards in width and were automatic street sweepers in length. Sleeves were made to fit a bit more snugly than the skin of the arms. Sleeves were radically changed in the next ten years, and assumed a size that scarcely permitted their passage through a door. Perhaps we are exaggerating in another way now.



Our clothing now is built for comfort as well as beauty. It follows the lines of the body instead of building a scaffolding about it. Which do you prefer? Are we improving? It Art doing anything to help?

ART IN THE HOME

Prepared for the Twentieth Century Club of St. Cloud, and also read before the Sixth District Federation of Women's Clubs, at Paysonville.

If we are to talk on Art in the home, we must first define Art, and its meaning to us. Art may be called the science of the beautiful. Art is a quality not a thing. The first element of Art is beauty, the appeal through the eye to the aesthetic sense. Art must be educational as well as practical and beautiful. It must develop intelligent appreciation of beauty.

The highest standard of Art that the world has known in sculpture and architecture was reached by the Greeks and we go back to them for our foundation principles. They were a nature loving people and built their Art around the sky over head, the picture before them, and the earth under their feet, on which rested all things of weight and substance.

In recent years there has been an awakening of the American public to a greater interest in Art. A gradual realization that the growth of a nation educationally and commercially, can be accomplished only through a balanced growth of the Arts and Sciences.

It is evident that Art has suffered and has not developed in proportion to the sciences. Art, like many needed but unobtrusive things, enters into our every need. We cannot be without it in any walk of life. If it were possible to control every source of Art and stop its functioning, every civilized benefit would disappear.

There is no building, no machinery, no invention, no book, no clothing or other human development, that does not begin with Art.

The Arts minister to us, we cannot separate their influence from our daily lives. In our homes, our very surrounding, they are our unconscious educators. The walls, however simple their decoration, the forms of our furniture, the china, glass and silver we use on our tables, the vases upon our mantels, the binding of our books, the covers of our magazines, the hangings at our windows, all are being woven into our lives. And in a reflex manner our thoughts and feelings are being revealed through them. More real benefit is conferred upon

mankind by the application of Art to the most common products of the iron founder, the potter, the builder, than by painters or sculptors who do not cooperate with the industries. For the great works of the painter and sculptor are seen by the few, while the forms are always in sight and tend to cultivate the taste of the millions. They give refinement by bringing constantly before the eye objects of beauty, not less effective because they are unconsciously felt and enjoyed.

Such Art can give priceless value to the commonest and least costly material, through the impress of genius, taste and skill; and out of the coarsest objects of ornament and use can afford a constant satisfaction through a sense of beauty and fitness. As for example, the mixing bowls we use in our kitchens, are good in form and practical for use. Some yellow with cream bands, others gray with blue bands, show art in the decoration of one of the commonest objects.

Applied Art then must be the most precious, tested by any true estimate of value and utility. It is the only Art that can be linked with every day American living, and can meet us at every turn.

Our lives are built about our homes and here if anywhere Art should reign supreme. The home is the place to which we return after the day's work for rest, peace, and relaxation.

The home should be carefully planned from the setting to the completion of every detail of the interior.

Many times a location for a home is purchased because it happens to be on a popular street, or the lot can be bought at a bargain, or the neighborhood is desirable, without a thought of the location in relation to the house visualized, whether it will fit into its environment or whether it will stand out as a distinct type, having no reciprocity.

Such disregard of environment is allowable only when one has a ten acre lot to build upon.

A house then, should be built to suit the location, and to fit into its environment; making the most of what nature has done for the location. It is very hard to improve upon nature. A house should have a suitable background and not have the appearance of filling the lot.

Simplicity and dignity of line and form are necessary if we are building for years to come. Such houses will live, while the turreted, highly decorated gables and porches, with lines broken in unexpected places soon lose their charm even for the owner and are likely to be disfiguring elements in the surroundings.

The interior of a home should as nearly as possible reproduce the out of doors. Let the ceiling represent the sky overhead, the wall the pictures we see, the floors—the earth under our feet.

All rooms should be planned carefully in regard to their use. That of course seems a superfluous suggestion. William Morris says, "Have nothing in your home that you do not know to be useful and you believe to be beautiful." The home as a whole is the background of the family, and represents the ideals of the homebuilder. If it fails to form such a background, it is because its furnishings have not been chosen in reference to

those ideals and their relation to each other.

Each room is a picture to be made by the decorator, whether he be amateur or professional, just as a painter makes his canvas. So many people think of a room as a place in which to plant some treasure that appeals to the eye. Many rooms are entirely made up of just so many individual pieces, each beautiful but unrelated to each other, or the room. Only a collector has a right to offend in this way, and he should do it in his trophy room not in the living room of the house. The builder of a home should be a student of as many of the other Arts as possible—literature, music, painting, and sculpture, to say nothing of the study of human nature.

There is an eternal fitness of things so subtle that it may be called the essence of things, and the assemblage of these essences makes the psychology of rooms which we call beautiful, ugly, negative, or delightful.

Entrances—how important they are. Yet, with what unconcern the home stage is set for them many times.

That part of the home welcomes the friend and stranger, and should reflect the atmosphere of the whole house.

The hall which is the first part of the home to be seen by a guest, the first greeting to returning members of the family, is often thrown only a bone of decoration, while the living room is discussed in softened tones. Did you ever enter a chilly hall (I do not mean lack of heat) to find the living room welcomed you? From a decorative standpoint the hall has even a deeper significance, for it gives the key to the decoration of the rest of the house.

Some decorators prefer to have the hall (in color) dominate the color of all rooms leading out of it. In a small house, that will add to the apparent size of the rooms. It is not necessary that all rooms should be the same color, but of a harmonizing tone.

Many times wall paper is used in the hall to good advantage. In some halls that are not well lighted, the delightful old colonial scenic paper serves as a means of producing the pictorial quality which should be to some extent in every hall. But it cannot be denied that it makes the hall apparently smaller.

Where a guest may be required to stop for a few minutes, there should certainly be provided some means of entertainment for his eye.

It seems to me that the necessary articles in a hall are a table, a chair, and a mirror; if no hall closet is available, a rack for hanging wraps. A hall table is often a catchall for intimate articles that disfigure the dignity of it.

If wall space and lighting admits of it, a good picture well hung, will help to make the introduction to the home a pleasing one. It should be remembered, however, that we do not more than give a glimpse of ourselves when we are introduced to another person and the same should be true of our home. When they are first introduced to those who enter them, a hall should afford only a glimpse of the personality of the home it serves to introduce.

A living room must possess a homelike atmosphere. A dining room should be conventional, a bed room, light and airy. Rooms should not be overloaded with furniture.

In decorating homes there are certain principles that must be observed if there is to be harmony, and lack

of harmony ruins the atmosphere of the home.

Line is the first principle to consider. Homes are built on vertical and horizontal lines. There is strength in straight lines, beauty in curved lines but not strength.

The doors, windows, wall spaces and the rooms themselves are all built vertically and horizontally and if we are to have harmony, we must follow these lines in decoration.

Lines running around the room breaking wall spaces such as plate rails and mouldings, should be avoided. Moulding should be at the division of wall and ceiling. If ceiling is so very high that it seems best to appear to lower it, the ceiling color may be brought down and the moulding outline it. But otherwise wall spaces should not be broken horizontally with mouldings. Curtains should hang straight at windows, following the line of structure or draped, not enough to make a distinct curve inside of a rectangle. Rugs should lie on the floor in a line with the walls, not diagonally. I never enter a room where the rugs lie in every direction that I do not want to play hopscotch, jumping from one to another. Covers on tables, cornices instead of in line with the structure of the table form a spot that one cannot fail to see at once. A large piece of furniture placed diagonally across the corner tends to make the room appear smaller and throws the room out of line.

Color is a very important item in the house. All colors are beautiful used in the right way; it is the wrong combinations that hurt.

The walls should be darker in value than the ceiling, and the color of the walls should be according to exposure. A blue dining room on the north side of the house, unless brightened by orange draperies, candle shades, china, etc. is very cheerless on a winter morning, and a yellow living room with south and west exposure, needs a great deal of green in the decorations to make it livable on an August day.

The plainer the paper, the more beautiful the background. Paper that has a broken pattern but gives the effect of a plain wall is much the best. If ceilings are low, an indefinite stripe, neutral in color will do much to heighten the appearance of the ceiling and enlarge the room.

We no longer buy wall paper with figures that are a complete picture in themselves, each one crying for attention, and giving the feeling that the walls are closing in on us.

Rooms appear much larger when decorated in light values than in low values. The floor should be the darkest value in a room, the surface on which we walk and place our furniture which symbolizes the earth under one's feet.

Rugs should be darker in value than walls. Plain rugs give apparent size to a room. Fortunately we no longer have small rugs with baskets or kittens or deer heads; or carpets with vases like cabbages. I never liked to walk on them.

Many small rugs make a room appear smaller by cutting the floor spaces. Small rugs should be placed on a line with the walls never diagonally calling attention to themselves and marring the effect. They should be a part of the whole. Oriental rugs give a glow to a room. Furniture should be carefully chosen; should be of adequate size and shape for comfortable use; should always fit the place in which it is to be used. Group furniture, according to use, large pieces in large spaces and in line with the wall. In design we have a uni-

versal rule—all design and decoration should follow the line of structure of the object decorated. Large pieces of furniture not in line with the structure break the harmony of the room. Distribute the furniture in the rooms so that you will have a proper balance and not feel that the weight is all on one side. Have a reason for putting each piece of furniture in its particular place. It should be first for the convenience of the users and next because it seems best to fit into its environment in that place.

Homekeepers are sometimes seized with a violent desire to change their rooms about, just for variety and the results are not always to be commended. A fire place immediately becomes the center of interest and the room picture must be built around it. A fire-place, a davenport, piano or large reading table must be disposed of before any other furniture can be arranged.

Do not mix periods in furniture. A Jacobean table in company with a Sheraton chair looks like a draft horse hitched with a racer. Choose furniture that is good in line and type and it will remain good.

Tiny jewels of color in lamps, candle shades, books, pillows and hangings add much to the setting of a room.

The wood trim and base become a part of the room and architecturally share with the fire-place the honor of being a most important feature in the background of a room.

The decoration of windows is a serious problem to the most of us. Windows are for the purpose of lighting the home. The first purpose of curtains is privacy, the second to make the windows beautiful but not in a way that will call attention to themselves but will help make the picture of the room. The mechanics of hanging should be as inconspicuous as possible. If windows are small or woodwork ugly, the hangings should nearly cover the trim or casing. A valance should be used only on high windows as a valance tends to lower the top of the windows and correspondingly lower the ceiling. Thin materials should be selected for dark rooms and heavier materials for light rooms. If the walls have figured paper, plain materials are better for window and door hangings. If the walls have plain paper, figured materials are better for hangings.

In choosing colors for decoration one should always remember that yellow produces light; yellow as a window hanging gives the effect of distilled sunshine. Black, red, blue, or violet absorb light. The best effects will be obtained in north rooms by using yellow, orange, poppy red, amber, or golden brown. And in south rooms peacock blue, violet, green or gray. But it should be remembered that none of these may be used in full intensity. Being obliged to live in a house with silver radiators against a tan wall I would like to suggest that radiators (never a thing of beauty) should be painted the color of their background, and they will seem somewhat less obtrusive. If against the wall, color them to match it; if against the wood work, color to match it. Just why silver or gold should ever have been used on such purely utilitarian objects as radiators I cannot imagine. If Louis the XIV had had radiators in his time no doubt he would have had gold ones to match his furniture. But we do not consider gold furniture particularly utilitarian. Pipes climbing walls would not cry for attention if painted the color of their background.

Most people feel that their homes

are not complete without some beautiful pictures. Pictures should be chosen to live with. Pictures that can be of interest only to the family, should be in private rooms. Enlarged portraits of our dear ones cannot mean to others what they mean to us, so let us keep them in our own rooms.

Choose pictures that bring to you peace, quiet, and beautiful thoughts when you are tired and they will surely bring the same to your guests.

Do not have many pictures or many kinds of pictures. A few well chosen will bring you much more joy. They must live together and you must live with them. Many pictures which are of very great artistic value in a gallery or a community building are of no value in a home. I cannot think that when Alexander painted his lovely "Pot of Basil" with its wonderful flowing curls and its exquisite coloring he thought that people would wish to have it on their walls where every time they see it they see poor Isabella driven insane by the murder of her lover and caressing the pot in which she has buried his head. Nor can I think that the artist who painted "Daniel in the Lions' Den" ever thought it would be hung on a living room wall. I have seen it done. When I was a child I could never understand why lions didn't eat Daniel, but after seeing the picture I knew. He had fasted too long and was not tempting. The same type of picture is Schenck's "Lost" and the "Lone Wolf." And may I say that I do not like pictures of Greek ruins or any other ruins on the walls of a home. Beautiful as I think they are and much as we love to study them, they are better suited to other places. Living rooms are neither educational institutions, nor shrines, and there are very few educative or religious subjects by either old or modern masters that are suited to these walls. Few homes are large enough to hold large pieces of statuary, but statuettes wisely chosen as to subject and placing often add greatly to the beauty of a room or hall. Why buy Roger's "Going for the Doctor" to recall hours of suspense and worry? Why buy "The End of the Trail"—a very fine piece of work, where a poor horse and his rider, storm driven, have come to the end of the trail and can go no farther.

Wall spaces must be considered in the hanging of pictures, filling a horizontal rectangular picture in a wall space of the same shape. If the picture is a vertical rectangle in shape, hang it in that type of place. A group of small pictures may form a vertical or horizontal rectangle to fit a vertical or horizontal space if the pictures are of the same general type. Do not hang oil and water colors together in one group or water colors and prints in a group. An oval picture whether vertical or horizontal should be hung in the same type of space. Round pictures are hard to hang for they fit no wall space. If small, you can use two, hanging one above the other in a vertical space. Pictures should hang flat against the wall, not tipped, for it is impossible to get a good light on them if tipped. The mechanics of hanging should be as simple as possible. For small pictures the invisible hanging is to be preferred. Large pictures should be hung on two wires and hooks; wires following vertical lines of frame. Never hang with one wire and one hook as that introduces a triangle out of harmony with all other lines in the room.

Pictures should hang as nearly as possible on the eye level of a person of average height. The average height of men and women is five feet and seven inches and if pictures are hung at that height they will be in the

best place for the most people. An artist in sending pictures to an exhibit has a great ambition to have his pictures hung "on the line" which is the line of advantage for the most people but if his picture is accepted and "skied" great is his disappointment. I'm sure we have all been in homes where the pictures were "skied" and in some, where you wish they were. In hanging pictures avoid having any more irregularity of line about the room than is necessary.

As a child I can remember some homes where the highest form of Art on the walls was a butter bowl hung in a corner, this butter bowl being decorated with a lovely winter scene covered with isin glass and framed in red plush; where a snow shovel also with a winter scene (they were consistent at least) was standing in a corner and even wooden spoons, rolling pins and fire shovels were wall decorations. My mother never liked that type of Art.

I feel that I must not leave the subject of pictures, without saying something about framing and mounting pictures.

Every little while a wave will sweep over the country and it will be considered necessary for every picture to have a mat or mount inside the molding. Then in a little while all pictures must be framed close with no mat. There is no rhyme nor reason in this. It isn't Art, it is a fad. If a picture shows suspended action or appears incomplete, as for instance a picture of a building that is only half shown, or action that is moving out of the picture, it should have a mat and in the case of a large picture should have a broad frame. A mount should be as near the color of the prevailing tone of the picture as possible and should be cut according to the Greek law of proportion, which is that the sides are narrowest and equal, the top wider, the bottom widest, keeping the weight at the bottom. As again in your room picture—the earth is under the feet. When using a mat it is best to purchase a plain moulding and tint to suit the picture and mat and you will feel that the mat and frame are a continuation of the picture and the picture will not appear to be confined and about to burst the frame.

Finally, if we would make of our homes the most beautiful places possible in which to live, we should learn to appreciate nature and all the beauty that surrounds us in the out of doors so that we may reproduce nature in line, structure, and color in our homes. The great oak beckons us to admire his majesty, to sit in the shade of his wide spreading branches and when we visit the great cathedrals we see him and his kindred reproduced in the beautiful majestic form of pillars and arches, of window and nave. We admire a wonderful sunset, we revel in the glorious violet of a winter sky, with the trees like lace work silhouetted against it, we are charmed at the sight of the hoar frost dripping from the trees. When we enter an art gallery and see all these beauties reproduced on the living breathing canvases of great artists we know that some one is leading us to see,

"Tongues in trees
Books in running brooks
Sermons in stones
And good in everything".

And to so appreciate the beauty about us that we may say as Sylvester said to his beloved river,

"The river they say is turbid and dark

The river is grimmer and gray
But I have seen a crown of gold
On its head at the close of day".