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## Mirrors - Antique to Ultra Modern

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# THE IOWA HOMEMAKER

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## Mirrors—Antique to Ultra Modern

By MILDRED BOYT

WHEN in New York one always spends considerable time wandering thru the shops and stores, making small purchases here and there, but principally feasting unaccustomed eyes to the splendor and magnitude of the lines of goods on display. In one of these huge stores is an entire floor given over to pictures. They are all there, the ones you know, and the ones you do not know. After walking on and on until you feel completely "fed up," as the saying goes, you see one more door, go in and presto—you are in fairyland! The walls are completely covered with mirrors, large and small, each reflecting and re-reflecting lights, and mirrors until you seem to be in an endless palace made of myriads of lights.

After the first impression wears off you wander from one to another trying to decide which is the loveliest, and wondering why you wasted time with the pictures. Of course you will never leave without taking at least one along, but to do this intelligently you must know something about mirrors, or I should say looking glasses, for authorities insist that the term mirror applies only to the small oval shaped frame with a convex glass. Altho we commonly apply the term mirror to the ornamental looking glasses and looking glass to those we have for common use.

The first looking glasses that were used were pools of still water in the woods, then polished steel and other such substances came in. In the fifteenth century the art of making looking glasses was discovered in Italy, and small hand glasses and wall mirrors without frames were made. Framed looking glasses were not developed until later in the century.

The French and Italians soon were making beautiful elaborate frames. The art was passed to England in 1670 when the Duke of Buckingham introduced Venetian glass makers and started a factory at Lambeth. These looking glasses were very plain, many of them not beautiful. They were strictly useful and not ornamentative, as the English during the seventeenth and eighteenth centuries did not favor them for decoration.

In 1888 the ancient Roman art of making plate glass was revived, and from that time on the use of looking glasses became more common and less expensive. Before this time they were considered as badges of wealth, luxuries few could afford. The earlier glasses were small, or some were large frames containing a combination of small panes of glass. It was at this time that the ancestors of our modern vanity cases came

into being for the ladies carried small looking glasses in fans, girdles, or in special frames, while the beaux of Queen Elizabeth's court wore mirror brooches, and carried snuff-boxes with mirror covers.

Different types of mirrors were developed as need demanded them. For instance, the horizontal mirror came in with side burns, and went out when turbans came in style. This may be exaggerated, but it is a good illustration of the way mirrors vary with the fashion.

The most characteristic feature of the older English glasses is a shallow hand ground beveling, about one inch wide around the edge. However it is not by the glass but by the frames that we tell the real antiques, for excepting the very first looking glasses have always had frames. Did you know that even tho the frame is an antique if new glass has been substituted the looking glass is not considered as a real antique and you should not pay as much for it?

Early frames were made of brass. In the time of James II silver frames were much in vogue. During the William and Mary period frames were of walnut, and Dutch marquetry. The most common materials for these frames were walnut, various soft woods gilded or silvered, gilded compo and after 1690 lacquered or Japanese trimmed wood. The most distinguishing features of the William and Mary and the Queen Anne periods are narrow frames curved at the top. French and Dutch designs prevailed until the more marked development of the early eighteenth century. These mirrors had narrow slightly rounded walnut frames that followed the contour of the glass. The Queen Anne frames were more beautiful and elaborate, they were flat and broad and were either solid or veneered walnut. They are very similar to a certain type of frames developed during the Georgian period, and are easily confused with these. The edges of the Queen Anne frames were cut into graceful curves with a broken arch at the top. Some had urns in these broken

arches that contained wired flowers. These were called Bilboas probably because it was the term first applied to mirrors brought back from foreign shores.

The ways of joining the small panes of glass together in the larger mirrors give some hint as to their age, for before 1750 the lower piece was beveled so as to overlap the upper one. After that mouldings were used to cover the joined places or the frame was made in two sections. In the earlier mirrors the glass was shaped in curves at the top but the later ones are square although the frame may be round.

From 1750 to 1780 was the Chippendale period. Gilt frames were very popular, and mirrors had from four to five panes of glass. A characteristic combination of details were the French rococo and chines. At first these details were flat, but were soon raised by means of paste, or carved into the wood. Many of the looking glasses were decorated with scrolls, shells, carvings resembling water falls, human figures or those of animals. Many had medallions at the top or bottom.

Beginning with 1786 we made mirrors in our own country and fortunate indeed is the housewife who boasts one of these real honest to goodness heirlooms. The constitution mirror had a flat frame of solid or veneered mahogany cut in curves at the bottom, decorated with gilded paste ornaments hung on wire at the sides, and with an eagle at the top. A little later the eagle was put in bas relief just above the glass, and the frames were plainer. Griandoles had circular convex glass and circular frames decorated by heavy candlesticks at the bottom, the inevitable eagle at the top, and the whole lavishly covered with gilt.

Other mantle glasses or chimney pieces have been popular since the seventeenth century. About 1760 oval and oblong shaped looking glasses were popular, but were later replaced by a large mirror made of three panes of glass divided by mouldings, the middle panes larger than the end panes. Some of these mirrors had frames made of small thin strips of salmon colored marble. In the nineteenth century the Empire style came into general use. These are often wrongly called colonial. They are decorated with pillars and altho rather garish have a certain classic beauty.

Those of us who are fortunate enough to have antiques should use great care in placing them where they look best. French and Italian mirrors are rather hard to adapt to the average home and only look well in French or Italian rooms. However the English mirrors are adapt-



able, and always look well. Period glasses are always decorative and add the last needed touch to a period room. When in doubt as to where a mirror should go, try it in various places until you have just the effect you want. Don't think just because a looking glass has always hung in one certain place that it gives the best effect there. The importance of the mirror in decoration is apt to be under estimated. The most attractive

house may be made still more attractive by plenty of well placed mirrors. They lighten a dark corner, and a spot that is hard to decorate may be made attractive by so placing a mirror that it reflects a charmingly decorated spot. Our grandparents were cleverer in the use of mirrors than are we, for they used them over fireplaces and between windows, always with the purpose of decorating the space they filled.

One way to avoid the high prices of beautiful mirrors is to obtain a slightly damaged wind shield glass from a garage, have it silvered and framed. This not only is advantageous as to price but the plate glass is of the best, and the frame is exactly what you want.

Don't let the dark nook go undecorated for lack of an oil painting or tapestry—but give the same effect with a mirrored reflection of an opposite bit of color.

## As We Buy Meat

By VIOLA M. BELL, Associate Professor of Home Economics

YES, I'll take a beef roast. Oh, three to four pounds will be ample," and with that, the housewife hangs up the receiver. The supply and good nature of her butcher determine whether or not, her family enjoy the said roast. "Is ignorance bliss," concerning meat cuts?

More puzzling than the work of an Elite pattern may be the recognition of various cuts of meat. It is no wonder, that frequently a harassed, hurried mother will leave the choice to the jolly, round, meat cutter.

From the carcasses, often hanging in the shop, a few moments information may be gleaned as the breakfast bacon is being wrapped. The round is one of the most commonly used cuts. It is from the middle of the carcass? Names may or may not be descriptive of the location, the bone, or shape of the cut. The reputation of a certain inn serving always a particular cut of beef, caused it to be called "Porter-house" steak. Sundry names often disguise "boneless" cuts. Identical cuts in the shoulder are known by various names in the different animals. Experienced buyers are sometimes at a loss, when in another section of the country. Locality, tradition and demand cause variation in the "fashion" of meat cutting.



Beef

Veal

- |     |            |
|-----|------------|
|     | Beef       |
| 1.  | Hind Shank |
| 2.  | Round      |
| 3.  | Rump       |
| 4.  | Loin       |
| 5.  | Flank      |
| 6.  | Plate      |
| 7.  | Ribs       |
| 8.  | Chuck      |
| 9.  | Neck       |
| 10. | Foreshank  |
|     | Veal       |
| 1.  | Hind Shank |
| 2.  | "Cutlets"  |
| 3.  | Rump       |
| 4.  | Loin       |
| 5.  | Breast     |
| 6.  | Breast     |
| 7.  | Ribs       |
| 8.  | Shoulder   |
| 9.  | Neck       |
| 10. | Foreshank  |

The above diagrams may explain in part, the relation of the wholesale cuts of beef, veal, lamb, and pork. In the last two, some of the cuts are retail cuts as well. Most carcasses are split in half down the back bone, unless in case of veal or lamb, where either the carcass is small, or fancy cuts are de-

sired. The average weights of one-half beef carcass is 450 lbs.; one-half veal 90 lbs.; one-half lamb carcass 30 lbs., and one-half pork carcass 100 lbs.

The leg of lamb and ham of pork are the hind shank, round and rump of beef and veal. The belly of pork—bacon when cured (the part for which the rest was made), is breast, or flank and plate of the others. The loin of pork is the combination, or flank and plate of the others. The loin of pork is the combination of the ribs and loin of the others. "Steaks" in beef, cut usually from round, loin and chuck, are in veal, lamb, and pork—"chops." Loin chops, the same price as rib chops, have the tenderloin muscle and much less bone.

The tenderloin muscle runs through the loin, underneath the back bone. When removed and sold separately it brings a higher price, but the choice part of a porterhouse steak or loin chop is lost. "Tenderloins" often are from inferior animals, where the whole carcass could not be sold over the block. Home butchers are fast realizing the value of leaving the tenderloin muscle intact.

Rib roast bought with the "rib in" insure ease of carving, and less plate muscle left on. Only the conscience of the butcher prevents him from leaving four to six inches of the plate muscle when a "rolled rib roast" is ordered. Why not sell a half pound or so of tough meat at the price of tender meat? In pork, however this is the coveted bacon.

Careful examination of a cut, to identify the bone, the characteristic muscle and "grain" of the meat is invaluable. The "T" shaped back bone and the tenderloin muscle differentiate a porterhouse steak from a chuck steak; a loin chop from a shoulder chop. The three large muscles of the round cuts contrast with the different shaped muscle and the small round muscle of the shoulder.

A brief table may be worked out for the selection of meat.

Carcass	Lean	Fat	Bone
Beef	Bright red	Creamy color	Hard
Veal	Pink	If any, white	Bloody
Mutton	Dull red	Hard, white	White
Lamb	Dark pink	Hard, white	Bloody
Pork	Pale pink	Soft, white	Bloody

Meat in good condition has little or no odor, and is firm, if gently pressed by the finger. The highest quality of fat is around the kidneys; kidney suet for puddings; kidney fat or "leaf fat" fat for lard.

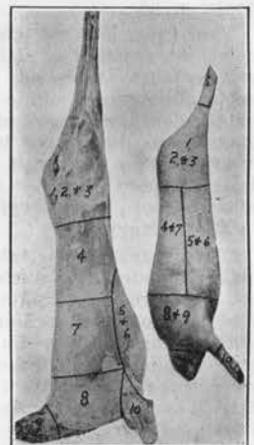
Some general comparisons of lean, fat

and bone, using beef as the example, are interesting. Round and chuck are the leanest cuts of the carcass. Loin and rib cuts are intermediate. The flank is low in lean, having two-thirds fat and no bone, while the foreshank is high in percentage of bone. The rump is made up of about one-half lean and one-third visible fat. Loin and ribs make up only one-fourth of the weight, but represent one-fourth of the retail cost.

To speak of the retail price of the particular cut, it must be remembered that tenderness, grain, color, general appearance and convenience of cooking are important items. The demand for certain cuts may mean, that other cuts of the carcass have a lower price.

Recent experiments have taught us of the vitamin content of the brains, liver and heart. The head, tongue, kidneys, and tail may be made into palatable dishes. A popular European food is made from the lining of the third beef stomach, "honey-comb," tripe. The diaphragm of the beef, a long narrow dark muscle, is well known as "butcher's or "skirt" steak. Where attached to the back bone it is falsely called "hanging tenderloin,"

- |      |          |
|------|----------|
| Lamb |          |
| 1.   | Leg      |
| 2.   | Leg      |
| 3.   | Leg      |
| 4.   | Loin     |
| 5.   | Breast   |
| 6.   | Breast   |
| 7.   | Ribs     |
| 8.   | Shoulder |
| 9.   | Neck     |
| 10.  | Shank    |
| Pork |          |
| 1.   | Ham      |
| 2.   | Ham      |
| 3.   | Ham      |
| 4.   | Loin     |
| 5.   | Breast   |
| 6.   | Breast   |
| 7.   | Loin     |
| 8.   | Shoulder |
| 9.   | Shoulder |
| 10.  | Shoulder |
| 11.  | Head     |



Lamb

Pork

the last word being quite misleading. Throat "sweet breads," glands regulating growth; present in veal, lamb and young pork are great delicacies.

An intelligent buyer of meats, as an intelligent buyer of clothing, receives a great deal of consideration. A butcher is always glad to inform one, and takes pride, that into the market comes some one, who knows.