Mirrors - Antique to Ultra Modern

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Mirrors—Antique to Ultra Modern

By MILDRED BOYT

Mirrors have always had frames. Did you know that even tho the frame is an antique if now 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 japanned 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 gave 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 chinoiserie. 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 waterfalls, 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 with the bottom, decorated with gilt 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 lower pane of glass. These were plainer. Grecianes 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 moulding; 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 athen rather garish have a certain classic beauty.

The 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-
As We Buy Meat

By VIOLA M. BELL, Associate Professor of Home Economics

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**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

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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 along the backbone, unless in case of veal or lamb, where either the carcass is small, or fancy cuts are desired. 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 160 lbs.

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**Lamb**

- 1. Leg
- 2. Leg
- 3. Leg
- 4. Loin
- 5. Breast
- 6. Breast
- 7. Ribs
- 8. Shoulder
- 9. Neck
- 10. Shank

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As the situation may cause variation in the "fashion" of meat cutting.

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**Pork**

- 1. Ham
- 2. Ham
- 3. Ham
- 4. Loin
- 5. Breast
- 6. Breast
- 7. Loin
- 8. Shoulder
- 9. Shoulder
- 10. Shoulder

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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 consciousness 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.

<table>
<thead>
<tr>
<th>Carcass</th>
<th>Lean</th>
<th>Fat</th>
<th>Bone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beef</td>
<td>Bright red</td>
<td>Creamy color</td>
<td>Hard</td>
</tr>
<tr>
<td>Veal</td>
<td>Pink</td>
<td>Pink</td>
<td>Soft</td>
</tr>
<tr>
<td>Lamb</td>
<td>Dark pink</td>
<td>Hard</td>
<td>White</td>
</tr>
</tbody>
</table>

Meat in good condition has little or no odor, and is firm, if gently pressed by the finger. The higher quality of fat is frequently the kidney; 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 lean, leaners are to obtain a slightly less meat, 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 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 heart, 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,"