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Points on Placing Pictures...

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"SILENCE is golden," but a blank space on a wall is diamonds and emeralds compared to one filled with cheap and gaudy pictures.

There are a few important principles which apply to the whole subject of pictures in the home, and which are always safe to follow.

Never hang too many pictures in any room for the effect is distasteful, and each picture loses its interest in proportion to the number there are to claim attention. Instead of enjoying a few, the eye and mind soon become weary with wandering from one to another in the effort to appreciate them all.

Never hang large pictures in a small room, or many small pictures in a large room. Large pictures crowd the small room, and small ones diminish in attraction and look spotty in a large room. Always consider the size and shape of pictures in relation to the wall spaces on which you hang them, for there should be good proportion between the individual pictures and its wall space, as well as between the pictures and the whole room.

Mediums and backgrounds are important factors which should not be overlooked. Some mediums are in harmony with each other, others are not. Etchings, oil paintings, water colors and photographs differ too widely in medium and technique to be in harmony when hung in the same room.

It is well not to combine pictures of different mediums if they are unusually fine examples, as they detract from each other. Half a dozen fine etchings, or several good oil paintings show to best advantage by themselves. Certain mediums which may be placed together if they have some element in common, are etchings and water colors, both of which represent a similar grade of mechanical production. Japanese prints are happier by themselves. Their decorative design and coloring make them very desirable where they can be properly used.

Regardless of subject or medium, the general tone of a picture should be in harmony with the wall on which it hangs. Paintings, prints, and photographs which are dark in tone do not look well in a delicately tinted room, nor are light and delicate pictures good in a low-toned, richly furnished room. In both cases, there is too abrupt a contrast of tone between the room and the pictures. The color of a picture, also, should play a part in the decorative scheme, and often serves to bring in the needed note of color.

The way pictures are hung, grouped, and balanced often determines the effect produced by the room. All pictures should hang flat against the wall. This may be accomplished by placing the screw-eyes for the wires very near the top of the frame. Large or medium-sized pictures should be supported by a pair of cords, or by a stout wire running through both screw-eyes across the back, leaving the two ends to be attached to the picture hooks. Picture wires or cords should always be parallel to each other. The triangular effect so often noticed causes the eye to travel from the picture to the picture wire. Small pictures are best hung by invisible hooks made for the purpose. All pictures should hang approximately at the eye level; and either the upper or lower edge of large and important pictures should hang on the same line with a slightly different level for the small ones.

It is well not to have too many small pictures, either singly or in groups. "Steps," or set rows of pictures, make the arrangement more important than the pictures themselves.

So far as possible, pictures should balance with each other or with the furniture. A large picture should not be placed over a slender table, but over a davenport, piano, or other substantial piece; and small ones should not hang on large wall spaces or over large furniture. The general shape and size of the picture should be in proportion to the space on which it hangs. An oblong picture is out of proportion with the square wall space often seen above a mantel, and equally bad is a square one in a narrow oblong space. The use of gold, silver, or tinted wire and hooks or colored cords depends upon the picture, the frame, and the wall. The wire should be inconspicuous, and taping with paint or calamine in the wall color is the best means of making it so.

Every picture presents its own problem in framing. Those which are small or medium size and delicate in subject and technique as are etchings, water colors and Japanese prints, require simple, narrow moldings. For those which are large, rich in coloring, or vigorous in treatment, select wider, deeper, more substantial and handsome moldings. The frame should always be subordinate to the picture and so completely in harmony with it in tone, color, and character as to seem an inseparable part of the whole. Most pictures look best framed with no margin. Colored pictures which are decidedly decorative can carry a rather elaborate molding.

A good picture is not always an expensive picture. It is now possible to get many good colored reproductions. This allows the homemaker to express her individuality through the wise selection of pictures.

**Does She Have a Job?**

Forty-five percent of the June 1931 graduates who wish to secure commercial positions have been placed, according to a report of the Home Economics Placement Bureau. There will be 128 women granted degrees in Home Economics in June, and 77 of these are Home Economics Education majors. Four of the women who will be granted degrees in Home Economics Education have secured other positions. The remaining 73 are being placed in high schools by the Appointment Committee.

There are 46 women who wish to secure commercial positions other than teaching, and 21 or 45 per cent have already been accepted. Several more are being considered but have not definitely been decided upon.

According to Mrs. Mary E. Sather, who is in charge of the Placement Bureau, this is a very good record for so early in the year.

**Does It Please?**