The Art of Framing and Hanging Pictures

Joanna M. Hansen
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Christmas Party

Ham or Chicken Mousse
Scalloped Potatoes
Perfection Salad
Bread and Butter Sandwiches
Ice Cream with Cherry Preserve Sauce
Fruit Cake
Turkish Delight and Turkish Mint Paste
Coffee
Nuts
Small Popcorn Balls as Favors

The formal buffet luncheon is one of the best methods of serving the people who call on New Year's day or it may even be a Christmas or New Year wedding. A large number may be quite easily served, seated about the living room and dining room. Two friends of the hostess sit at either end of the table with the hot dishes and salad before them. Rolls are placed at the back of the table and nuts and candies as the more attractive foods, to the front. Two or more waitresses take care of the plates as the hostess fills them.

In this type a pile of warm plates, the silver, and napkins are placed on the serving table. A waitress carries a plate to the friend who is serving, sets it before her and returns for another plate while the first is being filled. She takes up the filled plate from the left with her left hand and places the empty one with her right. She carries the filled plate to the service table, puts the necessary silver on it, places a napkin under it and carries it to a guest. Meantime the waitress working with her replaces the next filled plate with an empty one, carries it to the service table and so on as before. This method of serving is the only one possible so that the service will not drag.

When each guest has her plate, the rolls are passed. Then two other waitresses come from the kitchen with water and glasses on a tray and supply the guests. When the rolls have been passed twice, the dishes of food may be removed to the kitchen. In rolling out water glasses, the waitress carries a folded napkin in her left hand to catch the drip from the pitcher.

When the guests are finished, the plates are carried to the kitchen two at a time.

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By JOANNA M. HANSEN, Professor of Home Economics

A PICTURE should first of all be worthy of a frame, and a finished, simple frame, that will look well on the desk of a private room. Quality rather than quantity should be considered in selecting pictures. It is far better to have but one fine picture rather than a number of mediocre prints. Since modern color reproduction is such an improvement over color lithography of the past, pictures may be secured in colors very near the originals, as painted by the artist. These, if good reproductions, interpret the artist's idea to a fuller extent than can gray or brown prints, which are better adapted to architectural subjects.

The general public is just beginning to see the possibilities of using a rug or picture as a basis for the color scheme of an entire room. The hangings, upholstery, table scarf, cushions or pieces of pottery may pick up a little of the color of a picture and repeat it so that a harmonious room may be secured. The color should however be used so that it is not at the expense of the quiet and repose of the room. The plain walls and woodwork about neutral in color, and of about the same value, need a color accent. As to the framing of a picture, much may be said. The right frame repeats the middle tone of the picture in value or in dark and light. The frame may be soft in color like the middle tone. One accustomed to the use of oil paints may stain a natural wood frame with a mixture made of oil paint and turpentine. After the stain is rubbed and dry, the frame may be glazed to secure a soft dull finish. Old frames, good in line and comparatively flat, may be sandpapered and refinished. Wide moldings are best for pictures having strong color or rather large objects in them. Narrow moldings are best for pictures with small objects in them. Soft colors in moldings are necessary for pictures that are quiet or restful in subject.
A Japanese print may be framed close in a narrow black moulding, or it may be mounted on a piece of silk which is interesting in texture and of a neutral color harmonious with the print. The silk needs to be first stretched over a point of support at the moulding is color harmonious with the print.

It is pasted on the back of the frame so that the top and side margins are about the same width, while the lower margin is wider. Then frame in a black or gray frame.

A black moulding brings out the color in a print and ties all of the colors together. The gold frame which is dull and soft is almost neutral in color. The polychrome frames of gold and colors are particularly good with some of the Madonnas or religious pictures by the old masters, but the bright gilt frame is very trying to most pictures. Even oil paintings are frequently more beautiful in stained wood frames. A small line of gold or color around the inner edge of a moulding is sometimes good.

In hanging pictures, the center of the picture should be on the average level of the room. The picture wire is put up on the upper edge of the frame every 100 inches from the floor. Either the upper edge of the frames or the lower edges of the pictures should be on the same horizontal line—the same distance from the floor. Nothing is more unesthetic than to see pictures placed in step-ladder style. If a small group of pictures is desired near a desk, they may be grouped so as to form a whole. The distance between pictures of a group, should be less than the width of the frame, so that they will not appear scattered. The shape of the picture should conform to the proportion of the wall space. A vertical picture is best in a long narrow space, and a horizontal picture in a wide, long space.

The screw eyes should be placed high enough on the back of the frame so that the picture will hang flat against the wall. Since the structural lines of the room are horizontal or vertical, the wires or cords supporting the picture should be vertical. The triangle frequently formed by the picture wires and the point of support at the moulding is incorrect. Use two picture hooks instead of one. The wire or cord may be attached to the picture hook, pulled thru the screw eye on one side of the picture, on thru the screw eye at the other side and up to the other hook. The picture can then be readily adjusted. Two separate wires or cords may be used if preferred, but the general effect will be the same.

Pictures in a Group Should not be farther Apart Than the Width of the Frame

A fine oriental rug, a tapestry, a Paisley shawl, a piece of Chinese or Japanese embroidery or a modern textile may take the place of a picture.

For the college student, who has few framed pictures, a well chosen magazine illustration, fine in color, may be well mounted and attached to the wall by means of a small piece of gummed paper or cloth, without danger of marring the wall. A new print may be substituted on the mount from time to time as desired, but the note of color will add much to the appearance of the room, especially if the colors of the room repeat the colors in the picture.

Christams Gifts From My Christmas Paint Shop

By MILDRED ELDER

TEMPTING SHOP window displays, have come to thrill us with the lure of charm of Christmas and before we know it we are wondering what we are going to give our friends this Christmas. It is not always a question of what we would like to give, for sometimes we must decide on something quite inexpensive. It is fortunate that a gift which we might have bought a few months ago will never lose its novelty and thoughtfulness and be just as attractive as a gift which we can buy.

For the last few weeks I have turned my mind to work shop and instead of presenting my friends with some bits of needlecraft, this year I shall surprise them with something from my paint shop.

I am using enameleac paint, an air drying enamel with a heavy body which makes the application of a second coat unnecessary. This paint drys quickly, is quite easily applied and is waterproof. It may be obtained in a variety of colors, but if one has had any experience in mixing paints it is only necessary to buy the primary colors—red, blue and yellow, and of course a large amount of black and white for the background. This paint may be obtained in different sized cans and is quite inexpensive.

The first things I found to paint were some old fashioned cheese boxes that my grandmother had stowed away, and I wish you might see what clever little cookie boxes they are now. I painted four of them. One has an old blue background with tiny little conventional flowers in bright colors, dotted around the sides and top in a promiscuous fashion. Another is of shiny black enamel with tiny little silhouettes of quaint old fashioned figures in ivory paint, which I am sure will please an aunt of mine. The other two boxes are almost alike and have daring black and white stripes up and down their sides and a top of shiny black with a little basket motif in the center.

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I happened to find some very inexpensive trays in a little variety store and have decorated them also. The first one is round and is just the thing to serve luncheon buns in the summer. I painted it with a background of ivory, bordered with a group of black lines in varying widths, and a novel Indian design in the center. The other tray is a dull grey and just blends with mothers tea set so I shall give that to her to serve sandwiches on at teas. The decoration on it is an artistic little group of conventional flowers in bright colors in the center with a tiny ivory band around the edge.

It is not at all difficult to put these little designs on the boxes. The colored enamelles is opaque so it can be put right over the background paint, and will not show thru. If you are able to do free hand sketching, it will be easy for you to sketch the more simple designs with a