

# PICTURES

- *Selecting*
- *Hanging*
- *Framing*

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# PICTURES

## *Selecting - Framing - Hanging*

Myra Zabel

**S**ELECTING, framing, and hanging the pictures you use to complete your home decorating scheme can be fun and a real source of enjoyment. Selecting the right picture for a particular wall area, then framing it, and finally hanging it to best advantage is a real art.

A truly good picture gives the viewer enjoyment each time it is seen. Much of your enjoyment from a picture depends upon the background and experience you carry to it as you view it. A picture may call forth a pleasant experience; thrill you by the composition,

color, or both; remind you of an enjoyable holiday; or satisfy a desire to travel to distant lands.

Good pictures stimulate the imagination, add beauty to a room, and bring culture and inspiration into a person's life.

## Selecting the Right Picture

**P**ICTURES are selected for their beauty and decorative quality, rather than for merely filling up bare wall spaces. A careful and deliberate study of the following should be of help to you in making satisfying choices that yield long lasting enjoyment:

1. Picture **composition**
2. **Ways** pictures are **made** or media
3. **Subject matter** of pictures and how interpreted
4. Pictures for various **rooms**
5. **Color** in pictures
6. Cost of good **prints** and reproductions
7. **Sources** of prints and reproductions
8. **Sizes** suitable for various places

### Composition

Quality in pictures is a direct result of an artist's ability to record or express

an idea, and convey that idea to the viewer. A composition is the planned arrangement of all parts. The plan may stand out prominently, like a framework, or be hidden and not seen at first glance. It may be triangular or circular in shape, horizontal and restful in feeling, or vertical reaching upward.

### Ways Pictures Are Made

**Oil paintings** are done with brush or fingers and oils on canvas or wood. They may be small or very large in size, and from quite smooth to very coarse in texture. They are usually expensive in comparison with other pictures since they require longer time in the making.

**Water colors** are painted on special papers with brush and water paints. They are less expensive than oils and



Fig. 1. A water color covered with glass and used with a wide mat.



Fig. 2. A wood cut having a narrow frame and a wide mat.

have fresh direct brush work very different from the carefully considered work in oil paintings. Good water colorists work rapidly and finish a picture in a comparatively short time.

**Drawings** may be done with pencil, pen and ink, or charcoal on paper. They may be very finely done, or they may be simple lines gracefully done.

**Etchings** are ink impressions taken from plates on which the artist has drawn the lines of his subject. These lines are eaten out through the use of a corrosive liquid. A limited number of prints are taken from a single plate.

**Engravings** are ink impressions taken from plates of copper or zinc.

**Lithographs** are impressions made from a greased pencil drawing that has been transferred to porous stone. They have a crayon-like appearance.

**Wood cuts** are impressions taken from blocks of wood into which the subject or design is cut. As many blocks are needed as there are colors in the picture.

**Silk screens** are made by applying colors through a series of silk screen stencils. Separate stencils are made for each color of the original painting.

## Picture Subjects

It may help you in your selection of a picture to have a listing by subject matter. Pictures appeal to us in various ways. How we react to them is a very personal matter. One person may like the subject of a particular picture while another person may enjoy another kind.

We know by the appeal that a picture has made whether we would like to live with it, but it is very hard to decide if the picture has character and beauty. How can we decide whether a picture is a real work of art? A good artist interprets what he sees or how he feels about a subject in such a way that the person who looks at the picture feels the same way. He might feel,

upon looking at a high building, that it reaches up for miles and miles. In his interpretation of the building he may exaggerate or emphasize this extreme height. In this way the artist expresses his own individuality by his interpretation and uses his painting skill to create it. No attempt is made by the good artist to copy nature exactly. He knows that the photographer with his camera can make the copy more accurately.

**Scenery** may be a landscape, marine picture, or a mountain scene. These are easily understood by everyone and hold a universal appeal.

**Architecture**—Some buildings have architectural beauty, others have historical significance. Travel and far-away lands are suggested by pictures of street scenes.

**Historical incidents** have often been recorded by pictures. Pictured great moments in history hold much appeal for the student of history.

**Maps** of the world, single countries, or states may hold much appeal for those who have traveled, service men and women, and students of geography.

**Still lifes** are a group of inanimate objects such as fruit, or flowers with a vase, pitcher or teapot having a beautiful shape, arranged for their color and design quality.

**Portraits**—Many of the old masters painted portraits of simple country folk, their own family members, and royalty. Fine examples reveal character through the expression of the eyes, lines of the face and hands, and the tilt of the head.

**Religious pictures**—Religious stories were told by pictures before they were read. Many great ones were painted for churches by the old masters.

**Animals and birds** are especially liked by children who have their own pets. Records of bird and animal life hold appeal for many.

**Flower** pictures are chosen for their unusual arrangement and color. Good



Fig. 3. A portrait in an old walnut frame.

ones do not record the depicted flowers with photographic accuracy. They express the way the artist felt about them.

## What Subject for Which Room?

Suitable pictures for any home aid the homemaker in her efforts to provide a beautiful and cheerful home for her family. Subject matter in pictures hung on the wall may help in gaining the cheerful effect or completely destroy it. **Do** use pictures which portray happy incidents, ones that will give enjoyment. **Avoid** using ones which show sorrow, grief, or produce a feeling of depression. Silly and sentimental subjects are not considered good for framing.

Formal rooms are suitable settings for pictures having stately elegance. Large portraits framed in rich and heavy frames are at home among fine furnishings in spacious rooms. Informal rooms require simpler pictures consistent in size and with the other furnishings in the room.

Subjects for any room will depend upon the age, sex, and interests of those who live there. **Living room** pictures need to have general appeal so that all family members as well as friends may enjoy them. They may be landscapes, still lifes, seascapes, flowers, or others, and often they are the basis of conversation.

Picture subjects for **dining rooms** can be gay and colorful. Suitable ones might be still lifes, flowers or flowering trees, fruits, landscapes, or birds.

**Bedroom** pictures are usually the most personal and individual since they directly reflect the likes and dislikes of those who live there. Women and girls usually enjoy subjects having a feminine and light quality. Male members of the family are apt to like bold, vigorous, forceful pictures full of action. Well framed family photographs belong

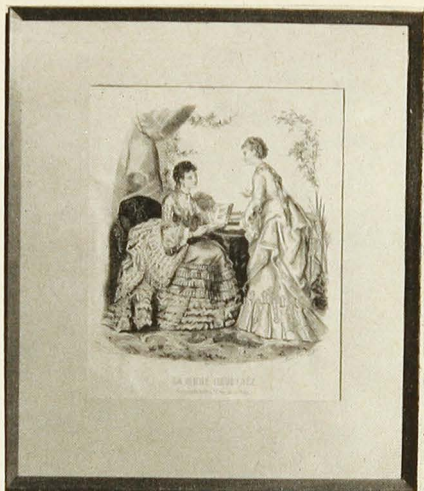


Fig. 4. Costume prints have a feminine quality.

here where they will be enjoyed by the ones to whom they mean the most. Your religious pictures, selected for the inspiring uplift they give, are best used in your bedroom, where quiet and privacy are yours.

Pictures for **children's** rooms need to be colorful and simple and have artistic quality. A child's interests are a guide to pictures he will enjoy. The young child will like pictures of nursery rhymes, animals, and other children. Surround the child with different pictures as he grows, develops, and his interests broaden. Often the pictures that children paint or draw are the most attractive and suitable.

## Color in Pictures

A good picture may often be the source of the color scheme for an entire room. If the picture is selected after the other furnishings are in place, then it is wise to choose a picture which picks up some of the colors already used in the room. The picture then seems to complete and

complement the furnishings near which it is hung.

## What Do Good Pictures Cost?

The range of prices for good reproductions may run from a few cents on up. Average prices range from about \$1.00 to \$15.00. Valuable originals painted by outstanding artists can cost thousands of dollars. However, many young artists do commendable works which they are willing to sell at a reasonable price. An **original** is the actual work of the artist, while a **reproduction** is a copy of the original. Good reproductions of worthwhile pictures are much better than poor originals. Good reproductions in color vary greatly in quality. Faithful reproductions show every brush stroke of the originals, and follow the true colors exactly. Many poor reproductions are so changed in line and color that they only slightly resemble the original work. Be sure that your selections have good clear lines and do not have faded or raw, harsh, and crude colors. A good yet inexpensive print can yield you years of real enjoyment.

## Sources of Good Reproductions

Many of the large department stores carry reasonably priced portfolios of good reproductions in their book sections. Some book and stationery stores have them.

If it is impossible for you to go shopping at a larger city, you may wish to buy from a catalog. The book "Fine Art Reproductions—Old and Modern Masters" is 400 pages of illustrations, many in color, of reproductions with their prices and sizes. This book or catalog is available from the New York Graphic Society, 10 West 33rd Street, New York 1, New York. This would be

a good book to have ordered for your library.

Good reproductions are available at most large art galleries which will supply lists of their available reproductions upon request:

The National Gallery of Art, Washington 25, D. C.

The Metropolitan Museum of Art, New York 28, N. Y.

The Minneapolis Institute of Art, Minneapolis, Minn.

Walker Art Center, 1710 Lyndale Avenue, Minneapolis, Minn.

Chicago Institute of Art, Chicago, Ill.

## About Sizes

In an average-sized room, one good sized picture, and two somewhat smaller ones or a group of two or more harmonious in subject matter are enough. A good sized picture may have dimensions of 14 x 18 inches to 24 x 36 inches. One picture should be more important than the others and is hung in the place of honor, over a fireplace, davenport, or some other focal point in the room. It is not necessary to fill every open wall space with a picture or grouping of pictures. A variety of sizes is usually better than all pictures too much alike in size. However, a very small picture is out of place in a room with a very large picture and becomes completely lost when hung in a large open wall space.

To help determine sizes of all pictures in general, ask two questions, "Can it be seen and enjoyed by persons sitting across the room from it?" If not, then it is too small. "How well does it fill the space where it is to be hung?" A pair, a grouping of three, four, or more may adequately fill the wall space. Be careful not to overcrowd a small space. A smaller picture framed with a wide mat may be made to fit a specific space.

# Framing Your Picture

**Y**OU HAVE CHOSEN your picture, decided where it will be hung, as well as the color and kind of background against which it will be placed. Now you are ready to select a suitable frame, and mat it if necessary. **The keynote of good picture framing is simplicity.** The appearance of any picture can be improved by the right frame.

The very heavy and ornate frame, popular in the Victorian Era, attracted attention away from the picture itself. Some of those old frames having many parts or sections can be separated giving a source of several frames. Some of the more elaborate ones are better used as mirror frames. Many go well with furnishings of that period. You may have frames in your attic or store-room which can be finished or redone for a particular print. Ones that are too large might be cut down.

The joint used for picture frames is the weakest one in wood-working with end grain placed to end grain. A professional looking joint is hard for the beginner to make. If you have tools such as a good miter box, a miter vice, and a fine saw, you could practice on an old frame before cutting into a good one. Strength at the mitered joint comes from the use of nails or screws along with good glue.

**Mouldings** for picture framing are made in a variety of shapes. Figure 5 shows cross sections or profiles of seven different mouldings. Some are deep, some wide, some narrow, and some are

shallow. On the inner edge of the reverse side is found a rabbet—a cut made to form a bed for the cover glass. To make a piece of regular builder's moulding into picture frames you will need to tack an additional strip to the back to form a rabbet. Sometimes the moulding is thick enough to allow for a rabbet cut directly into the stock.

You can sometimes purchase unfinished frames from picture framers or from department or art stores. Used-furniture stores sometimes handle picture frames. A little shopping will help you to find ones which will meet your needs.

Suit your frame to your picture. Original oil paintings are framed without mats or glass, and may have inserts of wood or paper. Water colors, because of their fragile quality, are always covered with glass and usually have wide mats. The frames most often are simple narrow ones.

Etchings and lithographs in black and white are usually matted with white, off-white, or cream-colored mats. With them use narrow mouldings of natural wood or black. Reproductions are framed to resemble their originals.

## Finishes for Frames

The simplest finish is paste wax, applied over clean, new, smooth wood. A more durable finish which leaves the wood a natural color is clear shellac, applied and rubbed down with fine

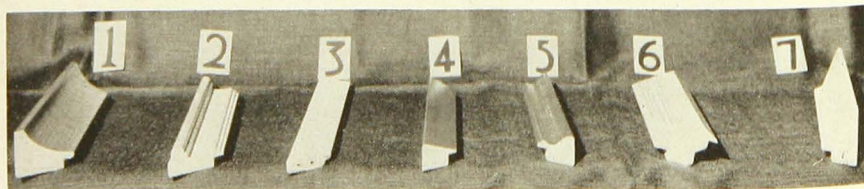


Fig. 5. Profiles of various types of mouldings.





Fig. 6. Oil paintings are framed without glass or mats.

sandpaper or steel wool when dry. If you discover a solid cherry, walnut, or oak wood under many coats of dark finish on old frames, finish them to show the natural grain and color. An oil finish makes a durable rich finish for any wood and is especially good for old walnut, cherry, or mahogany frames. Linseed oil and turpentine are heated over water, applied, and rubbed. Many coats, and long rubbing pay in beautiful results.

Some pictures are very attractive with painted frames. New or good smooth old frames may be given a coat or two of paint as needed. A variety of textures and colors may be applied to either new or old frames. Cold water paints thickly applied may be textured

with the teeth of an old comb or a toothbrush, just before the paint sets.

To give interest and tie the frame to the picture, additional color may be applied after the first coats of paint have dried. Cover a finger with a soft cloth, dip the cloth into the color to be added, blot most of the paint from the cloth, and then touching the high spots lightly leave touches of the additional color at irregular intervals. A dark brown oil color may be used to "antique" a cream colored frame. White or a light color may be used on darker colors. Light touches of gold may be used if desired. Each additional color needs to dry before another is applied. An uninteresting frame can sometimes be made more harmonious for a picture through the

use of the added touches of color similar to those found in the picture. Natural wood may have light touches of a color rubbed into the grain before a finish is applied. If you find that you are getting too much of the color in places, moisten a cloth with turpentine and wash off the area and start over. A little experimenting will give you the courage to try many different, unusual, and individual effects. One word of **warning**—be sure that the frame can be improved by the added color.

If you need more information on re-finishing, your county extension office will be able to supply you with a bulletin on the subject.

## Matting Your Picture

Many small and medium sized pictures take on importance if they are well matted. Before framing, the portrait in figure 7 was only a picture postcard. Now a good frame and an appropriate mat have very much enhanced its value. Mats provide a suitable background and give a break between the wall and the picture itself. Mats may be made of cardboard or other material in which an opening or window is cut. The picture is seen through the window. Mats may be plain, decorated, colored, or covered with fabric. White or off-white mats are fine for most pictures, but you may wish to improve a decorative scheme by using mats made of tinted, or dark toned fabric or wallpaper. You might try a colored burlap, a slub-weave fabric such as shantung or linen. A grass-cloth wallpaper often proves satisfactory if your picture needs a textured mat.

**Inserts** are sometimes placed on the inner edge of the frame. They may be of wood or paper and are used to separate the picture from the frame. Inserts are often used when mats are not needed. All sides of the insert are narrow and equal in width.

The **Law of Margins** governs the width of the side, top, and bottom margins of a mat. Figure 8 shows the relationship of top, bottom, and side margins for mats used three ways—for a vertical, a horizontal, and a square picture. The picture on the left, a **horizontal rectangle**, is best mounted when the bottom margin is widest, the sides next widest and the top the narrowest. The **vertical rectangle** has the bottom margin widest, the top next widest and the sides the narrowest. The **square** picture has top and side margins equal and the bottom margin widest. The bottom margin for all pictures is always the widest to give the whole picture a feeling of balance and stability. The window in the mat should be cut large enough to reveal plate markings and signatures, if these are present.

Mat **cutting** is done with a good mat cutting knife or a single-edge razor blade. Use the cover glass as the pattern for the outer edges of the mat. Make a pattern for the mat from a piece of wrapping paper, then try it before



Fig. 7. A well framed and matted picture postcard.

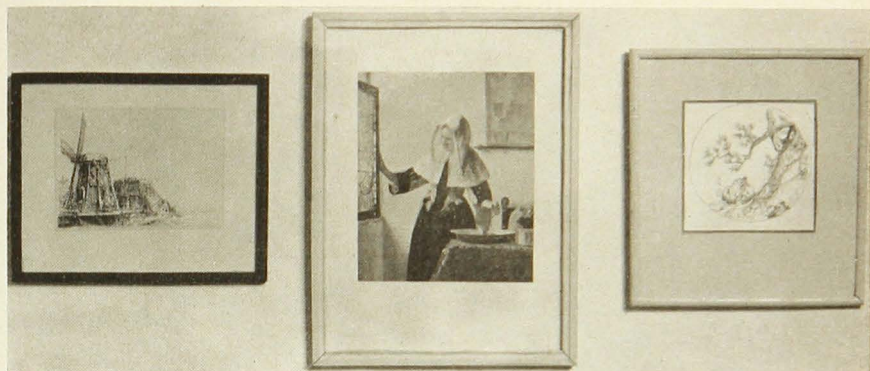


Fig. 8. Margins vary according to the shape of the picture.

starting to cut on expensive mat board. You lose the width of the rabbet on each side once the mat is in the frame. Sometimes slight irregularities in the frame will make margins appear uneven. Figure 9 shows a variety of frames and materials that could be used for mats. Number 1 is a light textured wallpaper. Number 2 is a small patterned wallpaper. Numbers 3 and 4 are plain tinted wallpapers. Number 5 is a dark-lined wallpaper. Number 6 is a textured fabric. Number 7 is a ribbed fabric.

## Assembling the Picture

The final operation includes attaching the picture to the mat if one is used, fitting the picture into the frame, and applying the backing and hanging devices. Scrape the rabbet clean and dust with a brush to have all parts clean. With the frame wrong side up, lay the clean cover glass in place. The picture is attached to the mat with glue or gummed tape at the top only to prevent it from falling down in the frame later. Lay the picture and mat face down on the cover glass. Heavy cardboard or corrugated paper, cut to fit, is laid on top of the mat as a backing to hold the picture firmly.

Brads or very fine nails are used to hold glass, mat, and backing securely in place. Place one in the middle of each side, then turn the picture over to see if all margins are correct. When they are, continue with the brads using enough to keep everything tight. Drive the brads with a pair of pliers. To do this, pad the outer edge of the frame, place one jaw of the pliers against the padding, and cover the head of the brad with the other. Closing the pliers brings the brad into place. This works very well for narrow frames and small brads. Driving the brads with a tack hammer may loosen the joints of the frame. Much care should be taken to prevent any possible damage.

Now you are ready to apply the dust cover and screw eyes. With few exceptions, all pictures need to be backed with a paper to seal against moisture and dust. Brown or gray wrapping paper or regular black backing paper will show handling less than light papers. Best results are obtained by using glue and dampened paper. Apply the glue to the back of the frame with a brush in a strip  $\frac{1}{2}$  inch from the outer edge. Cut the paper about 1 inch larger than the frame on all sides and dampen on one side with a wet cloth. To remove excess moisture, lay the paper

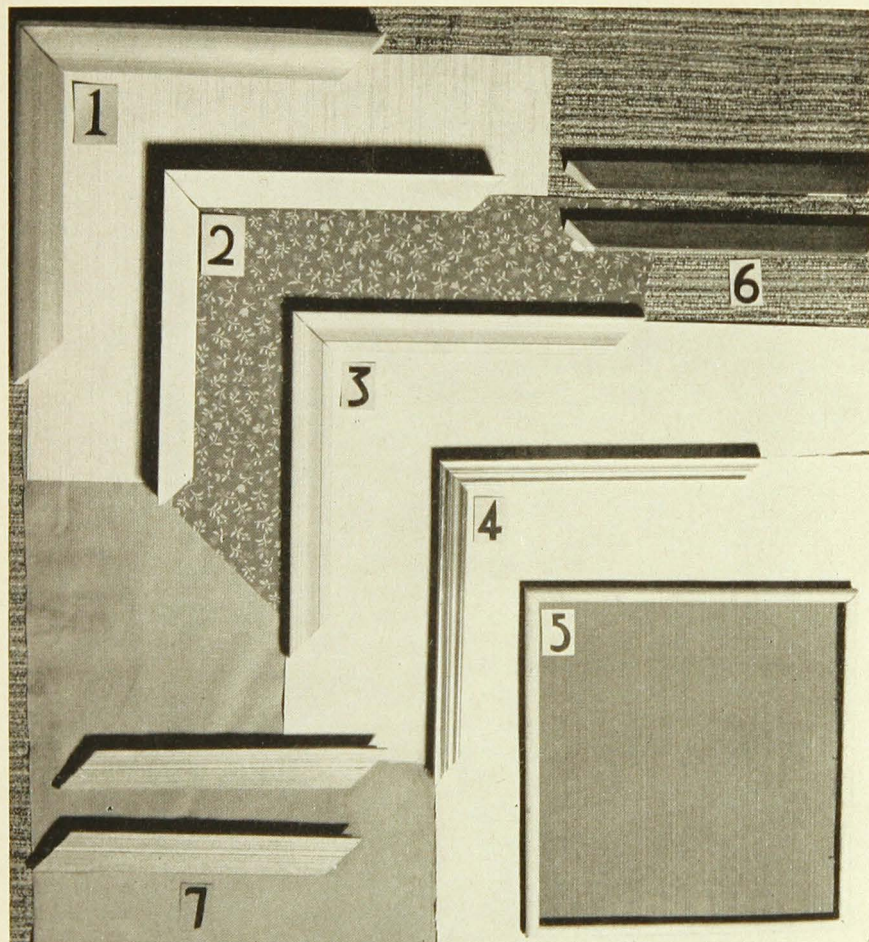


Fig. 9. A variety of frames and materials for mats.

between newspapers for about a minute. Lay the dampened side down on the back of the frame. Smooth from the center out to all sides. Press down the edges with a clean dry cloth. The wet paper dries smooth and taut. When dry, the excess paper may be cut away with a straightedge and razor blade or a piece of sandpaper.

Gummed paper tape cut in strips

mitered at the corners may be used to keep dust out of pictures if the backing board is heavy enough. Masking tape is used only for temporary jobs.

Place the screw eyes within the upper one-fourth of the frame edge so that the picture will hang flat against the wall. Picture wire is looped twice through the screw eyes and the ends wrapped around the cross wire.

## Other Means of Framing Pictures

Conventional methods of framing pictures have been considered on the preceding pages. The following are additional ways of protecting pictures and preparing them for hanging.

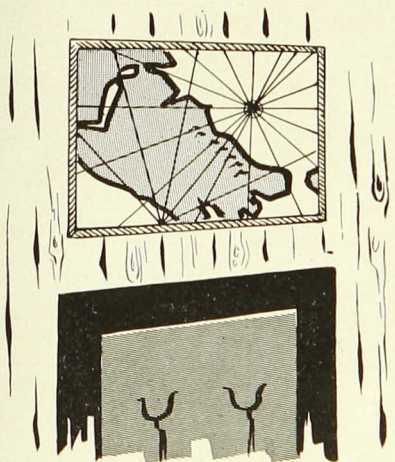


Fig. 10. A mounted map may or may not have a frame.

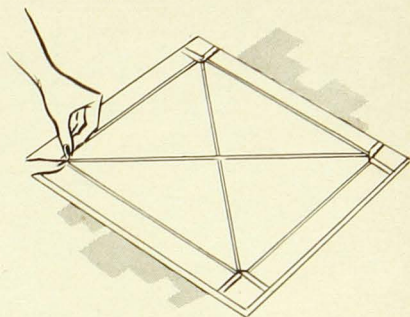


Fig. 11. One kind of invisible framing device.

**Mounting** may be used for maps and charts or other pictures. The mounted picture may be framed or not. A heavy cardboard, thin plywood, or masonite may serve as the mount. The picture is glued to the mount and rolled out smooth before it dries. Pictures used only temporarily are often mounted rather than framed.

**Invisible frames** have a coverglass to protect the picture, a backing, and plastic or metal clips at the corners or sides. A cord or lacing is strung through the clips at the back to hold the parts together securely. Invisible frames are used for pictures which you wish to change often.

## Picture Hanging

**T**HE FOLLOWING are some guides to help you hang your pictures to best advantage:

1. All of the pictures used in a room should have a feeling of belonging together. Fine pen drawings should not be placed near coarse oil paintings.

2. Look at the over-all size and shape of the space where pictures are to be hung. A space wider than it is tall is a horizontal rectangle and is well filled with a single picture of a similar shape, or a group of pictures having that shape.

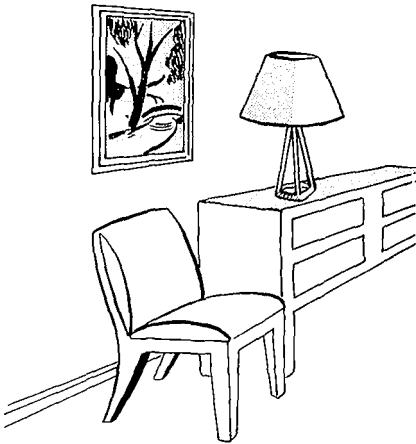
3. A space taller than it is wide is a vertical space. It is best filled with a vertical picture, or a group having a vertical shape.

4. The square space may be filled with a vertical, a horizontal, or square.

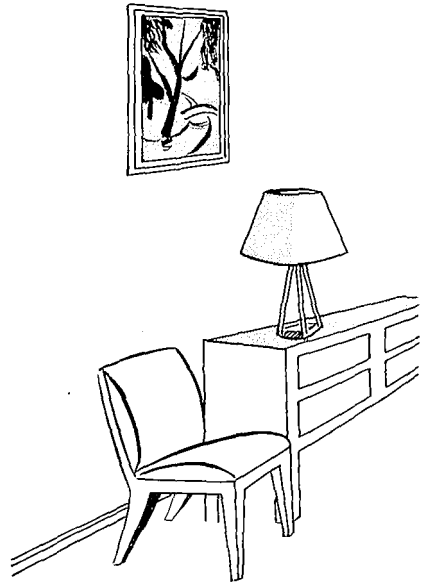
5. Hang a picture or a group of pictures near other furnishings. It will seem to be a part of the group of furnishings if the space between the picture and any article in the group is narrower than the length of the side of the picture nearest the object. If the



Fig. 12. A group of three pictures framed and matted alike form a horizontal unit.



THIS



NOT THIS

Fig. 13. Place a picture down close to a group of furniture.

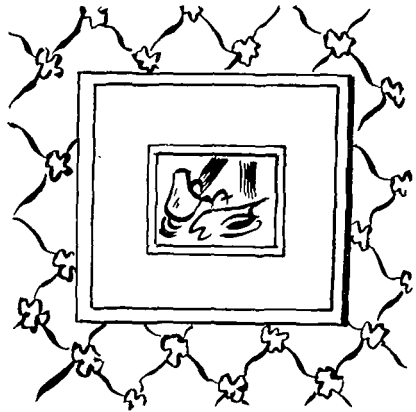
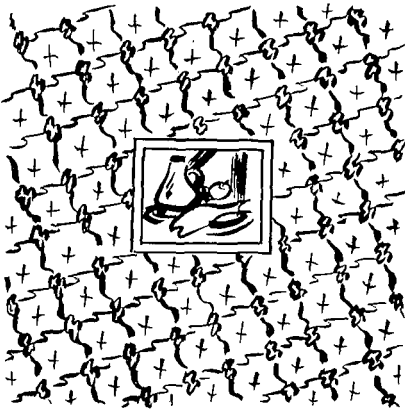


Fig. 14. LEFT—Picture is lost against a patterned background. RIGHT—Wide mat allows picture to be seen.

space is wider, the picture will seem to be off by itself.

6. Watch the background against which the picture will hang. It will be lost on a distinctly patterned wall. If pictures are to be hung on patterned walls, they need wide mats to serve as a rest space between picture and wall. Plain or nearly plain walls make excellent backgrounds for pictures.

7. Pictures alike in some way may be grouped successfully. They may be similar in subject matter, color, or made by the same method. To tie them together you may frame and mat all alike.

8. Combine any number of pictures in a variety of sizes, as long as the outside border composes into a rectangular or square shape. Watch the shapes used within a single grouping. Squares, vertical and horizontal rectangles combine well. If you add oval, round, and diamond shapes in the same grouping, the result is more confusing than pleasing.

9. The space between individual pictures within a group varies. The width of the space should never be greater than the width or depth of the pictures. Pictures having wide mats or wide frames may be hung close together.

Make the over-all size of the whole unit good in relation to the wall space you are filling. If the wall area is small you may wish to place the pictures close to form a smaller unit. If the wall area is large and you want the unit to appear large, then spaces between pictures may be widened.

10. Place pictures no higher than is needed for full enjoyment. Since people seldom remain standing long in living rooms, it is well to hang the pictures low enough so that the viewer may see them comfortably from a sitting position. Pictures for children are lowered to a level they can enjoy.

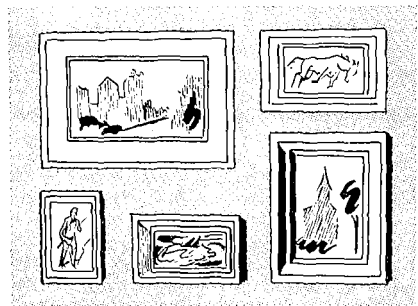


Fig. 15. Keep the outer edges of a grouping regular.

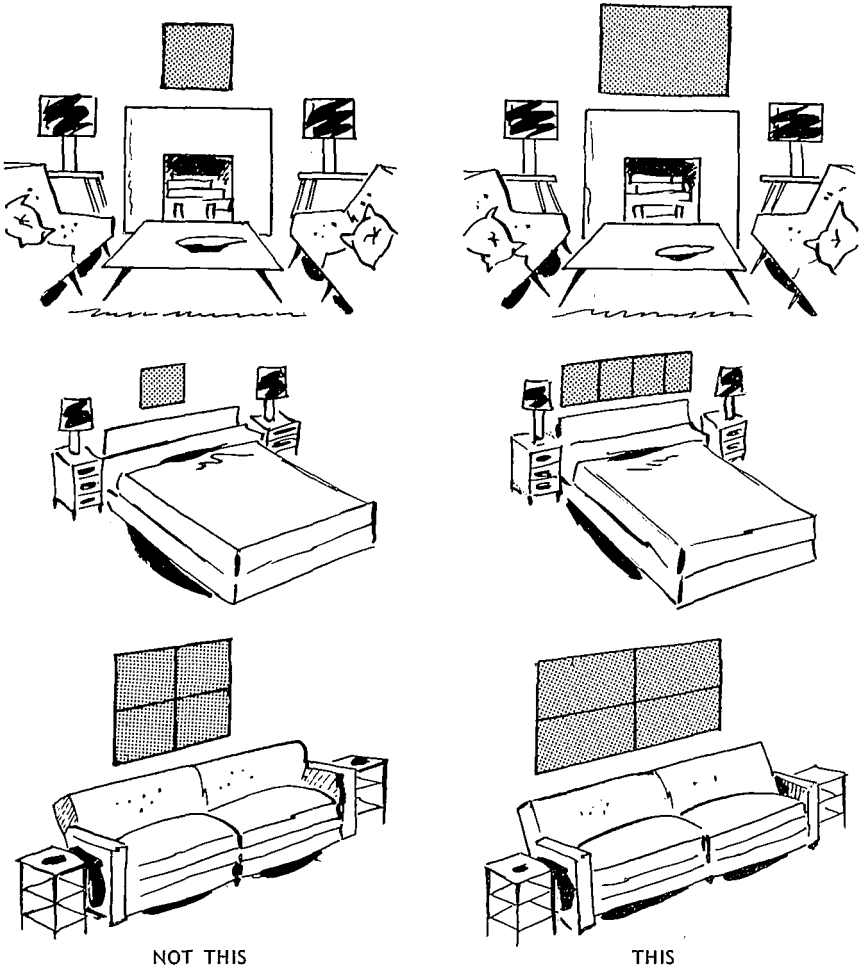


Fig. 16. Fill the wall space well, but do not overcrowd it.

11. If a lamp, plant, or other accessory is to be used on a table, hang the picture so that the view of it is not obstructed.

12. Pictures having directional line movement or direction, such as portraits sometimes have, should be hung so that they face each other. When used singly with a group of furnishings, they should face toward the group.

13. Use cardboard, newspaper, or wrapping paper cut the exact size of your picture to help find the location of the picture on the wall. Stick the paper pattern to the wall with masking tape, then go back away from the picture to decide if the placement is just right. When it is, mark the bottom location for the picture lightly with a short pencil mark.



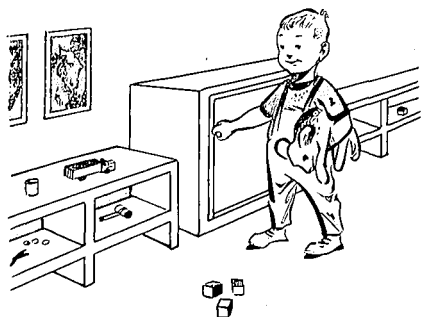


Fig. 17. Have pictures for children low.

14. Find the marking for the hanging nail by measuring from the bottom of the picture up to the hanger. Make the mark on the paper pattern, then holding the pattern back up to the wall, make a mark through the pattern onto the wall.

15. The hanging of a group will be simplified if all pictures are laid out on the paper pattern on the floor. Once the arrangement is decided upon, draw around all pictures. Then find and

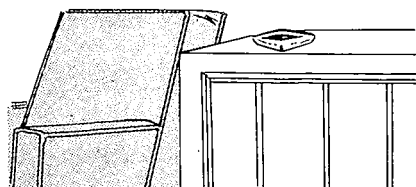
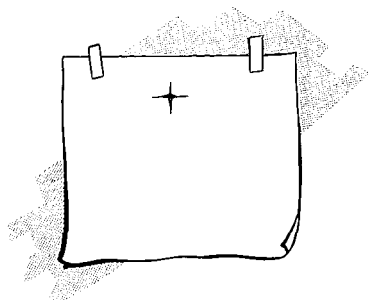


Fig. 19. Use a paper pattern to help you decide exact location of picture.

mark the placement of the nails for each picture. Place the paper pattern up to the wall and mark places for nails through the marks on the pattern.



Fig. 18. Face pictures toward each other.

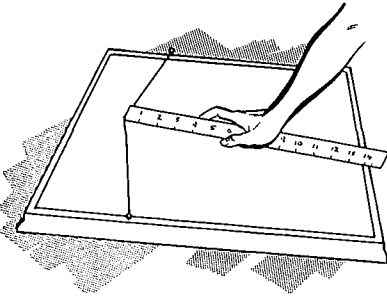


Fig. 20. To find the marking for the hanging nail, measure up from bottom of picture.

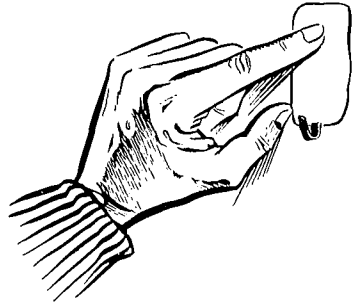


Fig. 22. Gummed-tape hooks are used for light weight pictures.

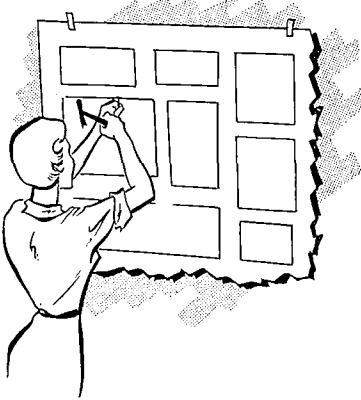


Fig. 21. A paper pattern helps in the hanging of a group.

### Do—

- ★ Hang your pictures flat against the wall.
- ★ Glue pieces of foam rubber at the lower corners of pictures. This prevents dust from collecting behind the picture and keeps the picture straight on the wall.
- ★ Use gummed-cloth hangers for light-weight pictures. They work best on smooth walls. To apply them, moisten the glue and press to the wall. The hook is ready to use when the paste dries. To remove, moisten the cloth with water and peel off.

- ★ Use regular picture hooks, available in many sizes, to hang medium weight pictures, mirrors, etc. Drive the long slim brad through the hook at an angle, increasing the weight it can hold.
- ★ Drive nails or brads through an X of cellophane tape to prevent plaster from cracking when the nail is removed.
- ★ Use two parallel wires down from the picture moulding at the ceiling to give adequate support for heavy mirrors and pictures. To hide wires used in this way, paint them the exact color of the wall.

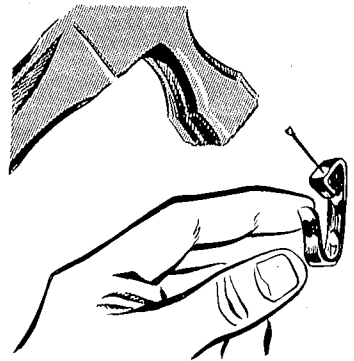
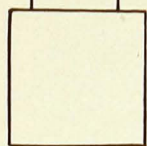
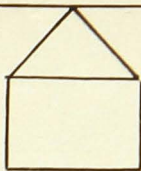


Fig. 23. A regular picture hook used with a long, thin nail driven slantwise into the wall.



THIS



NOT THIS

Fig. 24. When pictures or mirrors are heavy, use wires fastened to moulding at the ceiling.

★ Try grouping three pictures with a lamp for an informal arrangement. Let the lamp take the place of a fourth picture. The lamp then lights up the group.

★ Place a picture at the side of a furniture grouping with a plant, lamp, or other accessories to balance the unit. The informal arrangement is often more pleasing than the stiff formal one, which always centers a picture above a piece of furniture.



Fig. 26. An informal arrangement.

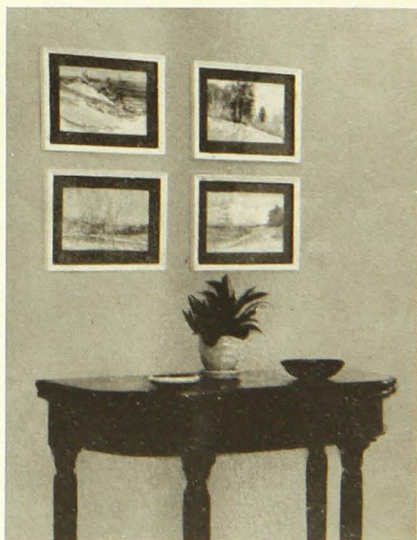


Fig. 25. The grouping of three pictures and a lamp (left) makes a more unusual unit than the group of four pictures (right).

## Don't—

- Let hanging devices and wires show. Keep the ones that must show as much in the background as possible.
- Place a picture in a dark corner where it will be lost.
- Use too many pictures just because you have them. Use a few each season and store the rest.
- Dwarf a small picture by hanging it in a very large wall space.
- Make your stairway a safety hazard by placing pictures stair-step fashion all the way up. Use pictures and mirrors at top, bottom, or on a landing.
- Form a zig-zag line with pictures around a room.

## Hangings Other Than Pictures

A mirror is often used over a table in a hallway. Mirrors are quite effectively used in small rooms to create the illusion of more space. A room already too large does not need a mirror. Mirrors in bedrooms and bathrooms are a necessity. Good ones have clear smooth glass free from decoration. If decoration is needed, the mirror may be framed in a decorative frame. Hang mirrors at a height that will allow convenient viewing for persons using them. Hanging devices for mirrors are the same as those used for pictures. Some mirrors without frames have their own plastic clips. Screws hold the clips to the surface on which the mirror is placed.

There are **decorative textiles** which you may purchase by the yard that

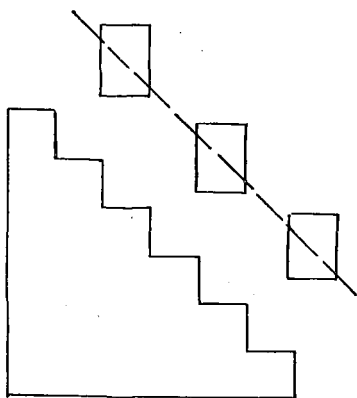


Fig. 27. Stair-step arrangements are a safety hazard.

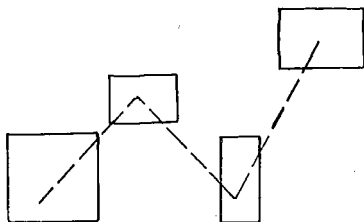


Fig. 28. This arrangement is unpleasant.

make excellent wall hangings. Be sure they are beautiful examples of the technique used to make them. Their lovely colors need to be in harmony with those in the room. A rod or pole is used in both top and bottom to keep the hangings straight. A yardstick or piece of wood similar to a yardstick would work fine. Very fine nails will support them if the rods are not heavy.

**Plates** unusual in color and design are often used in dining areas. Special hangers for plates make their hanging easy and secure.

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