

How to Hang Pictures



THERE never was a time when the art of hanging pictures afforded so wide a field or so unlimited a range to one's ideas, with a view to artistic and decorative effect, as at the present day. The rigid conventionalities which have long been so strictly observed, of hanging pictures in pairs, upon an exact level, is fast becoming relegated into a thing of the past, and rightly so, for, so long as such a custom was

in vogue, it was impossible for one to view a picture, no matter how fine a gem or how great its merits, otherwise than as merely a bit of wall furniture, in the same manner as one might admire a handsome chair or divan. Such sameness soon palls upon one's idea of beauty and artistic arrangement, and the eye becomes very weary of such monotony of design.

But times have changed, and instead of the iron-bound rules—unalterable as the laws of the Medes and Persians—with which we have hitherto been so hampered and fettered, there is vast scope for the wildest flight of fancy and the most consummate skill the connoisseur can summon.

Many things must necessarily be taken into consideration with regard to the proper selection and grouping of pictures—such as the prevailing color of the room, the harmony existing between wall paper, furniture, carpets and draperies.

A very light picture will show to advantage with sombre background and surroundings, while, on the other hand, the darker the picture is the more light it will require; therefore, the first and most important thing to be decided is whether the picture in question comes under the category of 'light' or 'dark.' If the former, an excellent position would be found between two windows in the front of the room, but if it belongs to the latter class, it should be placed opposite to the windows, where the full light will stream in upon it.

As far as possible, a picture should be hung from the artist's point of view, that is to say, it should be placed in the same light as it was painted; indeed, many Parisian artists, who appreciate how important this fact is, in order to do full justice to their work, write under their signatures certain directions for the best mode of hanging, such as: 'Light, left and north,' or 'Light, right and south.'

When this important information is lacking, the inexperienced person should consult an artist or some reliable picture-dealer.

Large pictures should first be suitably hung, and then the smaller ones could be arranged in groups or rows of two and three between them. All unimportant pictures should be "skied" by being placed over doors or windows, while the wee ones should be utilized to fill in vacant corners or alcoves.

A very pretty and effective way to arrange several pictures would be to commence by hanging the largest at the top, to the left, and gradually descend like steps of stairs, each one being a little smaller and a little further to the right than its predecessor.

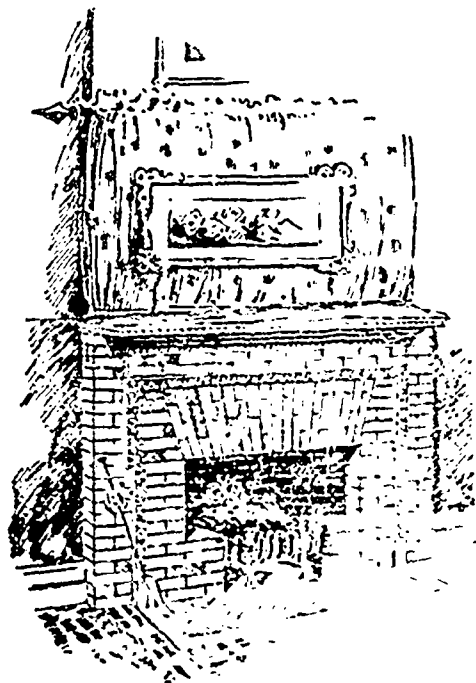
While a little variety in size, color or subject is very desirable, at the same time the promiscuous

arrangement of oil-paintings, water-colors, etchings and steel engravings should be carefully guarded against, for many a good picture has been completely spoiled by its unsuitable position, its too close juxtaposition with others which do not harmonize with it, quite as much as by the quality of the light.

Undoubtedly, it is a difficult matter to arrange pictures of various kinds judiciously where the space is exceedingly limited, but, when at all possible, a very good plan would be to place all the colored pictures at one side of the room and the studies in black and white at another.

One might receive a valuable education in this matter if the opportunity of visiting some of the fine old European salons or galleries were to present itself. In fact, it would not be necessary to go abroad at all, if one would take the trouble of discovering for himself the many gems that are to be found on the continent of America.

In regard to frames. It is much more important to have a picture appropriately framed, indeed, it is much more essential to bestow time and care in the selection of a frame than upon the choice of a garment of apparel, for the former, in all probability will be worn for a life-time, while the latter will be donned only for a season, to gratify a passing fancy.



A quiet picture should have a most unostentatious frame, oil-paintings appear to the best advantage when framed in gilt, while etchings and engravings should be framed in oak or some other solid wood. A very beautiful idea that was seen in an artistic home, was in the treatment of the space above the mantel. The usual mirror or fancy mantel top was entirely dispensed with, and instead, a most lovely curtain or draping of white silk fell from a brass rod which rested near the moulding above. This draping was exquisitely covered with bunches of violets, which were embroidered in their natural shades with Japan floss, and upon this rested a very fine water-color painting, framed in gilt, the study consisting of violets with their leaves, and lilies-of-the-valley.

This same idea could be carried out with rosebuds, the effect being very Frenchy. The rosebuds should be embroidered with Spanish floss, and should be carefully shaded. A picture consisting of a study of roses, such as American beauties, would look very handsome with such a background.

KENMORE.



WHERE COLORS COME FROM.

Few people—even artists themselves—know where the colors used in the arts come from. It is an interesting fact that one small paint box will often represent the four quarters of the globe, and all sorts of materials, animal, vegetable and mineral. The cochineal insect supplies the carmines and rich crimson, scarlet and purple lakes. Sepia is the inky fluid discharged by the devilish cuttle fish. Indian yellow is from the urine of the camel, and ivory black and bone black from ivory chips. Prussian blue is made by fusing horses' hoofs and other refuse matter with impure potassium carbonate, an accidental discovery. Blue black is from the charcoal of the vine-stalk. Turkey red is derived from the madder plant of Hindostan. Gamboge is a yellow sap of a tree, which the people of Siam catch in cocoanut shells. Raw Sienna is the natural earth from Sienna, Italy. When burned it is Burnt Sienna. Amber is from Umbria. India ink is burnt camphor. Bistre is the soot of wood ashes. Of real ultramarine there is little in the market, as it is made from the precious lapis lazuli, and commands a big price. Chinese white is zinc, scarlet is iodide of mercury, and native vermilion come from quicksilver ore.

DAINTY HANDKERCHIEFS.

The elaborately embroidered bits of linen so fashionable some time ago are not used now except for 'dress up' and are not even then seen so frequently as formerly; neither are silk handkerchiefs used now, and none are displayed in the shops except those large hemstitched white ones used by men. Very fine linen handkerchiefs with narrow hemstitched borders and frequently the initials of the owner embroidered in the corners are fashionable. The initials should be very small. Lace trimmed handkerchiefs are quite the thing, and narrow valenciennes lace looks most dainty. Any girl can make for herself some of these dainty handkerchiefs, a yard of sheer linen being enough for several of them.

MATTRESS PINCUSHIONS.

A popular wedding present of the day is a large sized mattress pincushion of white brocade, with a spray of forget-me-nots and orange buds worked in a medallion in the center and the bride's initial letter or letters in elongated tracery passed apparently through the outline of the medallion, as if it were of gold wire and lightly hung up. At the four corners are white pins, two being of colored beads, while all round the side are put in small and large black and white guarded pins, with a pearl headed one at each corner. They are not new by any means, these mattress pincushions, but lately they seem to have 'caught on' amazingly.

