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Nebraska
COOPERATIVE EXTENSION WORK
IN AGRICULTURE AND HOME ECONOMICS
1930 U. of N. Agr. College & U. S. Dept. of Agr. Cooperating Extension
W. H. Brokaw, Director, Lincoln Circular
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PICTURES AND THEIR USE IN THE HOME

By Bess Steele

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"The pictures upon our walls should mean something to us, and at the same time should do something for our rooms. They can be potent factors in producing beauty, joy, brightness, and color. Select and place them thoughtfully for they are magic windows."

Appreciation of Pictures

The following study sets forth a good method of learning to know pictures in order to appreciate them.

"Vegetable Stall, Besancon, France," by Leonard Richmond, an English artist who is still living.

(Space left for picture. Ask your leader where to obtain the picture.)

Leonard Richmond is an English artist who has been giving lectures in the United States for the past two years.

In his picture the Vegetable Stall, he has painted, in a beautiful way, a scene the like of which we can see at almost any time in alleys, streets, and market places, if our eyes have been opened to the beauty in every day life. Artists have always been inspired by the color in vegetables. There has been no attempt to portray in detail the individual carrots and beets but we know that is what they are by their color. He has placed green lettuce and cabbages next to the orange carrots and beets because these colors intensify each other. Thruout the painting is found large simple masses rather than detail, note the human figures and the trees.

The artist centers attention upon the vegetable stall, when the eye is carried along the straight lines of its edges to the people then back into the picture to the trees, which balance the vegetable stall in the foreground. This is an excellent picture for the study of composition, center of interest and points of subordinate interest, balance, movement of line, and simple treatment of masses in color.

Keener enjoyment of pictures is gained by learning to appreciate and interpret them. A picture of artist merit must have one or more of the following characteristics: (Quoted from "Art in Every Day Life" by Goldstein)

- a. Beautiful expressive line - as seen in "The Ring" by Alexander, "The Bridge" by Whistler, "The Knitting Lesson" by Millet. In these pictures the quality of the line is so beautiful that they would give pleasure, whether or not they were "faithful likenesses" of their subjects. Color would not be necessary here.
- b. Choice creative pattern - distribution of dark and of light masses, and of plain and figured surfaces which are so arranged that a beautiful pattern is formed.
- c. Excellent arrangement of refined color - a standard for quality in color may be found in the works of such painters as Rembrandt, Velasquez, and Whistler and ones own selection may be measured by comparing them with the works of these or of other masters in the use of color.
- d. Elevating theme well interpreted in form and color. "St. Genevieve" by Puvis de Chavannes is a good example. The story is told with all the simplicity of greatness. The saint watches over Paris while her people sleep. All of the strength of character and faith of the artist are seen in the interpretation of the story of this saintly patriotic woman.
- e. In keeping with furnishings and occupant of the room. Pictures should be selected with consideration of appropriateness to a man's, woman's or child's room. For the woman's room they will be feminine and refined, for example, "Mrs. Siddons" by Lawrence, "Spring" by Mauve, "Children of the Shell" by Murillo. For the man's room they will be bolder in treatment and subject and fitting the man's interests, for example, "Man in Armor" by Rembrandt, "John the Baptist" by del Sarto, "The Mill" by Ruysdael. For the child's room pictures should be suited to his comprehension and interest. When very young, animals and things he enjoys doing, for example, "A Boy with a Rabbit" by Raeburn, "Feeding Her Birds" by Millet, "Can't you Talk" by Holmes. When a little older "The Pilgrims" by Boughton, "Boyhood of Sir Walter Raleigh" by Millais, "Racing Tea Clippers" by Patterson. "Tribute Money" by Titian, "Man in Armor" by Rembrandt, "Tarpon Springs" by Inness, "Poplars" by Monet are within the range of upper grade children and are especially suitable to develop appreciation of line, form, and color.

Choice of Pictures

There is no rule governing the choice of pictures in the home but there are certain rules regarding the type of pictures best suited to each room. The use to which we put the room largely determines this.

Hall - Since formality is the keynote of the average hall, and we wish to convey a cordial and dignified welcome, a bright colored print, decorative in treatment, is appropriate. If a hall be light enough, a collection of etchings may be hung here. The lover of etchings may then approach and study them closely.

Living Room - Nowhere in the house can we reveal ourselves so spontaneously as in our living rooms. The day of "Countess Potoka", "Baby Stuart" and "Pharaoh's Horses" is past. They were not bad art but they became too standardized and showed no individuality. If you frankly enjoy a certain type of picture, providing it is worthy the prominence your living room affords it, have it. The pictures best suited to this room are landscapes, marines, genres (pictures which tell a story) and fine portraits.

Dining Room - Gayety of color and formality of arrangement should characterize the dining room. Dead ducks on planks are no longer done. How much gayer are flower and fruit pictures, garden scenes, or fine reproductions or picturesque dignitaries by the old masters.

Library - The library is a quiet meditative room. Here etchings, engravings, and historical scenes seem at home. The rich colors of the book bindings are a fine foil for them.

Bedroom - The most personal room, the bedroom, is the place for personal pictures, such as framed and unframed photographs of family and friends. Travel pictures and fantastic prints are good to use here.

Nursery - The pictures appropriate to use in the child's room has been discussed in a previous paragraph. Whatever the child likes to hear about, to read about, or to look at in real life, he enjoys in a picture. The details should be simple, the pictures fairly large, and changed as he outgrows his infancy.

Kitchen - Until recently the kitchen was the most neglected room in the house. Now it has beautiful cabinets and colorful enamel ware. Why not place a gay colored print upon its barren walls, tending to lead one far away in fancy from the tedium of preparing three meals a day?

Framing Pictures

The type of frame should be in harmony with the picture, light and delicate or heavy and sturdy. The frame should form a rest space between the wall and the picture. It should not be more striking than the picture. A narrow black frame is often successfully used for pictures which contain rich blacks, as etchings and Japanese prints. The most useful type of moulding for frames is a dull gold. It may be keyed to the predominating tones of the picture by having oil paint rubbed into it. Shining gold frames are too emphatic. Frames of unfinished wood either waxed or not are inexpensive and may be very attractive.

Hanging Pictures

Consider the wall spaces. Just as we show our taste by the selection of our pictures, so we express it in placing and hanging them. We form an opinion of the dwellers within lighted houses as we pass, by this very thing. We cannot see the furniture or the rugs, yet there is something about the way in which the wall spaces have been used which is an unfailing index to the owner's taste.

In hanging pictures, one should have respect for the architectural lines of the room. Perhaps a fireplace occupies the center of a wall. This establishes a note of formality which can be echoed in the formal or balanced arrangement of

pictures above the mantel and on either side. If one side of a room be heavy with architectural details, such as fireplace, windows, and bookcases, the opposite wall may be balanced by large pictures above furniture of adequate size. If one lacks large pictures, a group may be arranged of pictures related in subject and in framing. Another example of following architectural lines is that of hanging pictures on a staircase. In no other place should one hang pictures in step formation.

Breathing space is needed around pictures. They should be "pyramided" in relation to the furniture. If this is done there will never be a feeling of top-heaviness.

Pictures are more pleasing if they seem to be a part of the wall. A trial will show how high to place the screw eyes on the back of the picture to give a flat effect. Small pictures may be hung "blind" but larger ones may need the support of wires. Parallel wires are always used because following the vertical corners of the room they seem less visible.

We hang pictures on our wall presumably because we enjoy looking at them. This should determine the height. The center of interest in the pictures should be opposite the standing eye level. Very large pictures might be a bit higher. Small intimate ones may be placed at the seated eye level or over a sewing stand or writing desk. Nursery pictures should be on a child's line of vision.

Two picture levels are enough in a room. Pictures are usually lined up according to the top or bottom edges of the frames.

Pictures should be hung over a single piece or a group of pieces of furniture so that they will become an integral part of the furnishings of the room, rather than appear to be isolated spots. When a picture is grouped with a piece of furniture it is desirable to see the two as a unit. This may be accomplished by hanging the picture very near or actually resting it upon the piece with which it is to group. Every object near the picture must be considered as a part of the group and must take its proper place in order to secure a balanced scheme.

A wall of quiet tone, and a few well selected pictures hung for the enjoyment of them will greatly enhance the pleasure you take in your rooms. You will be surprised at the number you can eliminate without a sense of loss.

For further study refer to:

Author	Book	Publishers
Bailey, Henry Turner	Famous Paintings - Landscapes	Art Extension Press, N.
Farnum, Royal Bailey	Education thru Pictures	Art Extension Press, N.
Gardner	Art thru the Ages	Harcourt, Brace & Co.
Goldstein	Art in Every Day Life	MacMillan
Heckman, Albert W.	Paintings of Many Lands & Ages	Art Extension Press, N.
	Great Masters, Chats about	
	Them for Art Appreciation	Brown-Robertson Co. N.Y.

PICTURES FOR THE HOME

A selected list of pictures obtainable in reproductions suitable for farming. Those marked with an asterisk (*) may be purchased in inexpensive color prints from Lincoln dealers.

Pictures of Children

Velasquez - The Infanta Margarita Teresa	Sully - The Torn Hat*
Van Dyck - Whistler	Gainsborough - Blue Boy*
Van Dyck - Little Rose	Rubens - The Garland of Fruits*
Reynolds - Age of Innocence*	Murillo - Children of the Shell*
Reynolds - Strawberry Girl*	
Reynolds - Miss Bowles	

Allegorical Subjects

Fra Angelico - The Annunciation	Titian - The Tribute Money
Giotto - St. Francis and the Birds*	Millet - The Angelus*
Leonardo da Vinci - Head of the Virgin*	Luini - The Virgin*
Leonardo da Vinci - Last Supper*	Luini - The Holy Family
Leonardo da Vinci - The Virgin and Child	Giorgione - The Madonna Enthroned
Fillipo Lippi - The Virgin	Raphael - Madonna of the Chair*
Fillipo Lippi - The Holy Family	Raphael - Madonna of a Meadow*
Fillippion Lippi - An Adoring Angel	Raphael - Sistine Madonna*
	Raphael - Madonna Granduca

Figure Pictures (including portraits)

Holbein - Jane Seymour	Giotto - Head of Dante*
Rembrandt - Titus	Millet - The Gleaners*
Rembrandt - Girl Trying on Ear Rings	Millet - The Sower*
Rembrandt - The Sweeping Girl	Millet - Shepherdess Knitting*
Leonardo da Vinci - Mona Lisa*	Burne-Jones - The Golden Stairs*
Leonardo da Vinci - Beatrice d' Este*	Le Brun - Madame Le Brun and Daughter
Whistler - Portrait of the Artist's Mother*	Hals - The Laughing Cavalier*
Whistler - Thomas Carlyle	Alexander - Pot of Basil*
Whistler - The Little White Girl	Alexander - Sunlight
	Alexander - The Ring

Pictures of Home Life

Pieter de Hooch - Court of a Dutch House	Chardin - The Cook
Pieter de Hooch - A Dutch Interior with Soldiers	Chardin - Grace before Meat
Elizabeth Nourse - Mother and Child	Israel - Frugal Meal

Landscapes

Corot - The Harvesters*	Whistler - Battersea Bridge*
Corot - Dance of the Nymphs*	Homer Martin - View of the Seine or Harp of the Winds*
Corot - Spring*	Wm. Wendt - Silence of the Night*
Corot - The Lagoon*	George Innes - Home of the Heron*
Corot - Sovenir d' Italy	George Innes - After Summer Shower
Hitchcock - Flower Girl or Holland Mornings*	George Innes - Early Morning
Hitchcock - A Holland Court Yard	Hobemma - The Avenue (Middelharnis)*
Cazin - A Former Royal Highway	Mauve - Day's Decline*
Mauve - Spring*	Mauve - Return to the Fold*

Japanese wood block prints may be purchased from E. T. Shima, 20 West 46th, New York. Seeman prints from R. Lesch, 225 5th Ave., New York. Modern block prints and reproductions of masterpieces from Brown-Robertson Co., 415 Madison Ave., New York.

THE ENJOYMENT OF PICTURES

Gertrude Moore

The enjoyment of beauty is a natural human instinct. We all delight in a brilliant sunset, in the clear waters of a lake reflecting the trees along the shore, and in the golden moonlight on a summer night. By means of pictures rightly chosen we may capture bits of beauty and hang them on our walls to be an everlasting delight to the eye. It is in the right choosing of pictures that the difficulty often lies. Probably we have all had the experience of going into a home where the furniture and rugs and draperies were all pleasing to the eye, but the pictures somehow struck a false note. Perhaps there were too many of them, or they were trivial in subject matter or garish in color.

The Selection

A picture ought always to be in harmony with its surroundings. It ought, just as much as the rugs on the floor or the draperies at the windows, to express the personality of the owner. This means that it must be carefully chosen. It should be something that you really like, that you can live with three hundred and sixty-five days in the year, and like better every day. Only a real work of art can stand this test.

Very few of us can afford to buy good original paintings, but fortunately, many of the greatest paintings in the world have been beautifully reproduced in sepia or in colors, and such prints are priced all the way from a few cents to twenty or thirty dollars. It used to be thought that the sepia or brown prints were in better taste than the colored, but the art of making color prints has now been carried to such a degree of perfection that one may obtain reproductions which are true to the original and very lovely.

The Perry Pictures are familiar to almost every one. The penny prints are too small to hang on the wall, but the larger size may be framed if desired. Other firms putting out larger and more expensive reproductions are: The Medic Society, Boston; Curtis and Cameron, Boston, (Copley Prints); George H. Clark, 543 South Clinton St., Syracuse, N. Y., (Museum Prints); and the Detroit Publishing Company. The Berlin Photographic Company of New York, and Lesch Brothers, also of New York, import prints of high quality. Nearly all art shops or art departments in stores carry prints issued by some or all of these firms. Or one may order from these or other firms by means of catalogs, which they will send on request.

From time to time various magazines reproduce famous paintings, and by cutting these out and framing them, one may obtain good pictures very inexpensively. Some time ago the "Ladies Home Journal" ran a series of Old Masters which were excellent reproductions. The same magazine is now publishing another series. "Harper's Magazine" is using reproductions of portraits in the Metropolitan Museum for its covers this year. "The Literary Digest" frequently uses prints of pictures, usually modern paintings, for its cover.

The Frame

Choosing the picture itself is only the first, altho the most important step in the process of getting a result that will give lasting satisfaction. The next consideration is the frame. Here again harmony is the keynote. The frame exists simply for the sake of the picture, and should never be such as to distract attention from it. The type of frame to be chosen varies greatly with the type of

picture, but very wide, fussy or elaborate frames are always to be avoided. Photographs almost always look well in narrow black frames. Sepia prints are framed most attractively in plain brown moulding. "Mats" are seldom used nowadays; the frame comes right up to the edge of the picture. A simple gold moulding is good for most color prints. You can get this toned to match the dominant color in your picture. It is worth while to spend a good deal of time and pains in selecting exactly the right frame. It makes a great deal of difference in the lasting satisfaction which the picture should give.

The Background

The wall upon which the picture is to hang has much to do with its effectiveness. Wall paper with a very large, conspicuous pattern is never a suitable background for pictures. The pattern continually pulls the eye away. The ideal wall, so far as pictures are concerned, is one hung with a plain paper in a very soft tan, green or gray, or painted in one of these colors. One can also get paper with a sort of brocaded pattern in "self-color" that makes a good background for pictures.

The Arrangement

The arrangement of the pictures on the wall also presents a problem. Most people have a tendency to hang pictures far too high. A picture should be hung so that its center comes at about the eye-level of a person of average height. It should be suspended from the picture moulding by two wires, each attached to its separate picture hook, and kept absolutely parallel with the sides of the frame. These wires should be kept as inconspicuous as possible. Silk cord, of the color of the wall may be substituted for them.

The pictures one wishes to hang in a room are seldom of the same size, and their arrangement often presents quite a problem. The general rule is that the bottom edges of the frames should be on a line. Small pictures may sometimes be hung above larger ones, but never larger ones above smaller. Sometimes several small pictures may be grouped together so as to form a unit to the eye. Here, again, we return to the guiding principle of harmony. Think of the whole wall as a unit, and get a harmonious relation between the pictures on that wall. Then, do the same with the room as a whole.

This discussion has dealt almost wholly with what might be called the contributory elements in the enjoyment of pictures. The subject matter of the pictures to be chosen has been left for another paper. The range covered by artists is so wide that it is possible to gratify any taste. If you love nature, you will find many beautiful landscapes from which to choose. The sea also has been often painted, especially in modern times. If you prefer people to places, there are hundreds of interesting and famous portraits, which are also truly works of art. Many great artists have drawn their inspiration from the Bible. It is worth while to search until you find the picture which you truly like and wish to live with. Such a picture becomes a joy forever, and will lead to an increasing enjoyment of other works of art.

CHOOSING PICTURES FOR THE HOME

Gertrude Moore

Landscapes

In choosing pictures for the home one will naturally be guided by the tastes and preferences of the members of the household. Nowadays landscapes are almost universally liked. Certainly the subject has an especial appeal for modern artists, as may be seen on a visit to almost any art gallery. Of all landscape painters, one of the best known and liked is the French artist Corot, who belonged to what is called the Barbizon School. There is good reason for Corot's popularity, for his landscapes are always lovely and graced with poetic feeling. They picture a world that is full of beauty and a fairy-like charm. His pictures reproduce very satisfactorily in sepia--it is hardly worth while to try to get a Corot in color reproduction. His "Dance of the Nymphs" is one of his best known pictures. Others not quite so commonly chosen are "Summer Day," "Woodland Path," "Passage de Gue" and "The Pool."

Less well known than Corot but just as worthy of interest and attention is our American artist Inness. He, too, was a poetic interpreter of nature. During his rather long life time his style and subject matter changed a good deal, so that it is possible to select a landscape of his that shows broad vistas, or those that give little "intimate" views--that is, bits of woodland or meadow seen from near by. Examples of the former are "Morning on the Hudson," "Peace and Plenty," and "The Perugian Valley." To the latter class belong "The Home of the Heron," "Georgia Pines," and "Autumn Oaks." It is possible to get very good color reproductions of Inness' work, but the sepia prints are very satisfactory for him, also. His pictures can readily be hung near Corot's.

Among other landscape painters may be mentioned Ruysdael and Hobbema, who belong to the Dutch school, and the Englishmen Constable and Turner. Coming down to the present day and the modern way of painting, there are Monet, Childe, Hassam, Redfield, Garber, and many others. Modern landscapes are nearly always very colorful, and should be obtained in a color print, as so much of their charm is lost in sepia or black and white. It is rather difficult to find good prints of modern work, especially that of American artists, but it is growing less difficult all the time. The best of the art magazines, such as the International Studio, frequently contain very excellent reproductions of modern paintings. One of the best of the various artists who have painted the sea is Winslow Homer, an American. Many of his pictures also have a certain "story element," for instance, "Adrift in the Gulf Stream" and "Fog Warning." Frederick Waugh paints the Atlantic in a very convincing way, while on the other coast William Ritschel depicts the blue waters and foaming surf of the Pacific.

Religious Pictures

The field of religious painting is very wide and goes far back in history, since for many years all artists drew their inspiration and their subject matter from the Bible or the lives of the saints. Nearly every one is familiar with Raphael's "Sistine Madonna" and thinks first of that when a madonna and child

picture is mentioned. There are, however, many other madonnas just as lovely which one might like better since they are less frequently seen. Raphael himself painted the same subject many times. Many people especially like his "Madonna of the Chair". This is a round picture, and so is Botticelli's "Madonna of the Magnificat," one of the loveliest of all madonnas. Very excellent color prints may be obtained of the work of the Italian, Dutch, and Flemish painters of the Renaissance painters. These are imported, and may be had for as little as fifty cents. The artists of this period dealt with practically every episode in the life of Christ from the nativity to the crucifixion. Leonardo da Vinci's "Last Supper" is one of the most famous pictures in the world. Rembrandt painted many pictures inspired by the Bible. He painted simple, every-day types of people, such as he saw about him, and this gives his pictures an especial charm for many.

Human Interest Pictures

There is a large group of pictures which appeal to us principally thru what may be called their human interest. To this group belong portraits proper, and also pictures like Millet's "Angelus" and "Feeding her Birds." Anton Mauve liked to show a shepherd driving his flock over the meadows or under old oaks. Israels painted scenes of domestic life, like "Contentment," or "Motherly Cares." Pictures of this type are called "Genre" pictures. They portray episodes of domestic life, touching or funny little incidents, or interiors that suggest the life of the people who live there. An example of this sort of thing is a picture by a Dutch artist, Nicholas Maes, showing an old woman devoutly saying grace over her frugal meal, while a mischievous kitten tries to climb up the table cloth. The Dutch artists of this period painted many such pictures. Vermeer is especially famous for his beautiful interiors. One ought always to get his pictures in color, but the others are very satisfactory in sepia.

Portraits

At first thought it might seem that only portraits of people we know could have any especial interest for us but this is far from being the case. A great portrait is not only in itself a work of art, but has a universal appeal as an interpretation of human character. Some of the most fascinating portraits in the world are of people long since forgotten, except as they live on the painted canvas. Leonardo da Vinci's "Mona Lisa" is one of the most famous pictures in the world. The English portrait painters, Gainsborough, Reynolds, and Romney painted many beautiful and graceful women. Such pictures sometimes give just the right color note and decorative effect on the wall. Few of us can resist the charm of adorable children, and artists have often painted them. A few examples from many are Fragonard's "Fair Haired Boy," Raeburn's "Boy with the Rabbit," Reynold's "Age of Innocence" and Hoppner's "The Sackville Children." George de Forrest Brush, a modern American artist, never tires of painting his wife and children. At least one of these pictures, "A Family Group," is obtainable in a good color reproduction. There are also many interesting and beautiful portraits of old people. Rembrandt painted his father and mother many times. The American artist, Whistler, painted a portrait of his mother which is one of the most beautiful portraits we have, and a true work of art.

This discussion does not pretend to be exhaustive. There are many interesting and beautiful pictures which do not fall under any of the general classes here discussed, and many particular examples of the classes which might have been added to the list. But those given are, it is hoped, enough to serve as an introduction to those who are not already familiar with the fascinating world of pictures.