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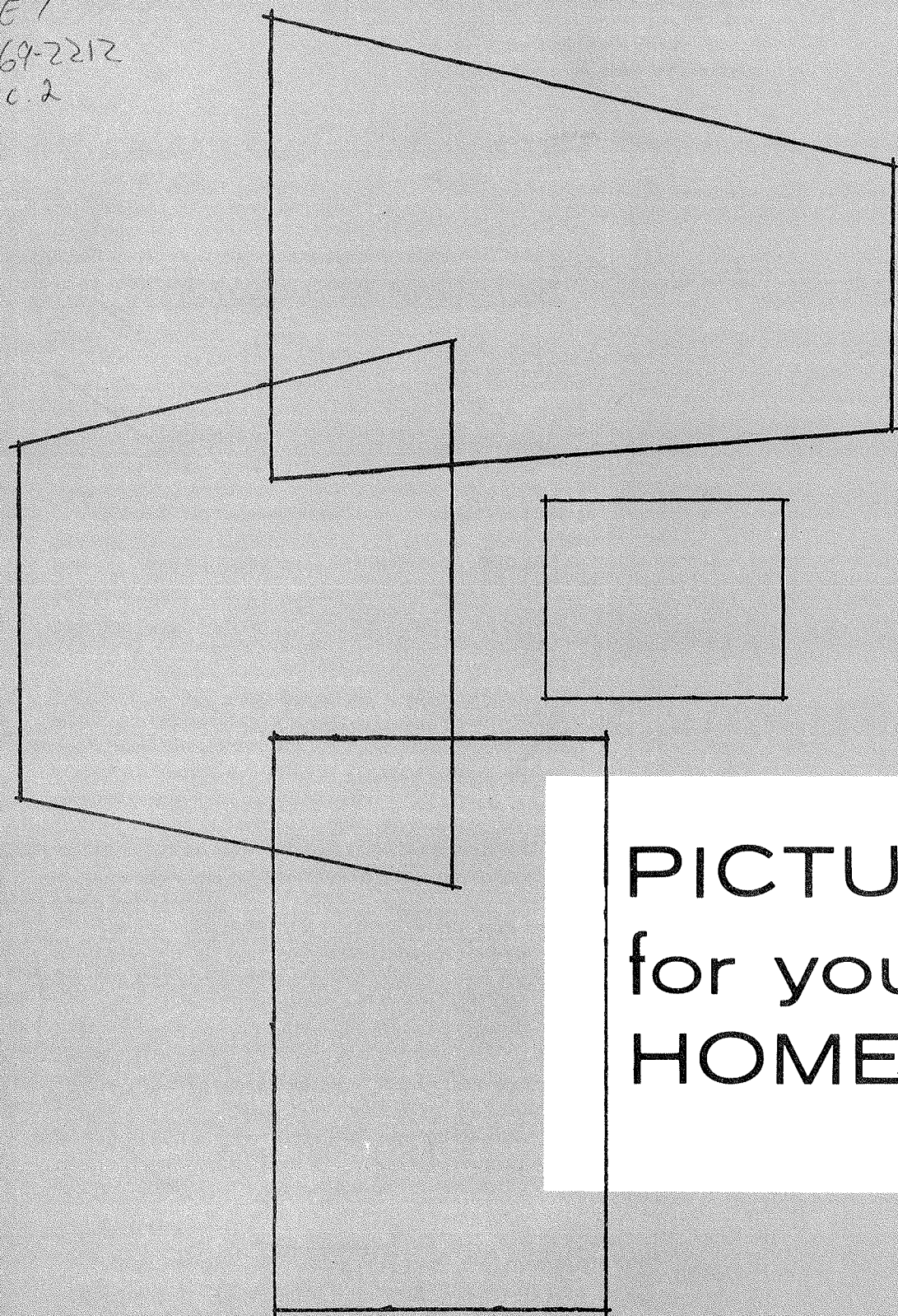
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PICTURES for your HOME



EXTENSION SERVICE
UNIVERSITY OF NEBRASKA

COLLEGE OF AGRICULTURE AND HOME ECONOMICS
U. S. DEPARTMENT OF AGRICULTURE COOPERATING
E. F. FROLIK, DEAN J. L. ADAMS, DIRECTOR

The following pictures are from The University of Nebraska Art Galleries, Sheldon Memorial Gallery, Lincoln, Nebraska.....

FRANK M. HALL COLLECTION

RUE DEL'ECOLE DE MEDECINE
Everett Shinn

FIFTH AVENUE, APRIL MORNING, 1917
Childe Hassam

ARCH HOTEL
Stuart Davis

WILDBODEN
Ernst Kirchner

MAHONE BAY
William Glackens

ROOM IN NEW YORK
Edward Hopper

ABANDONED FARM HOUSE
Charles Burchfield

**COLLECTION OF
THE NEBRASKA ART ASSOCIATION**

NIGHTSHADE
John Wilde

U - 1951
James Brooks

OFFSHORE ISLAND
Milton Avery

SALADS, SANDWICHES and DESSERTS
Wayne Thiebaud

**UNIVERSITY OF NEBRASKA
COLLECTION**

PERTAINING TO NASSAU ST., N.Y.
John Marin

Acknowledgment is gratefully given to Jon Nelson, Assistant to the Director of the Sheldon Art Gallery and to DeLoris Clouse, Extension Visual Aids Specialist.

PICTURES FOR YOUR HOME

By Magdalene Pfister
Extension Specialist (Home Furnishing)

The pictures you hang in your home should be pictures you like and enjoy.

Choosing pictures is like choosing friends. No one can pick them for you. It is necessary to make your own choice, based on personal response. To make friends, it is necessary to go where people are and become acquainted with many. And so it is with pictures. You may choose from paintings, graphics or textiles.

There are no standards of "right and wrong" in pictures. There are, however, standards of design and composition which the trained eye can observe and appreciate. A trained or more experienced eye can distinguish between triteness and originality, between illustration and interpretation, between chaos and order.

You are not expected to like or understand every painting you see -- reactions are a very personal thing, as are paintings. The paintings in your home should express you and your family.

Where Needed

When choosing pictures for your home, consider where they will be used. They should harmonize with the room and its furnishings in mood, color and proportion.

Pictures should be part of a furniture grouping. This space may require a horizontal or vertical shape or several pictures may be used to fit the space.

The size of the picture should be in proportion to the room size and available wall space. Use pictures large enough to be seen at a comfortable distance or group smaller ones to give a feeling of size.

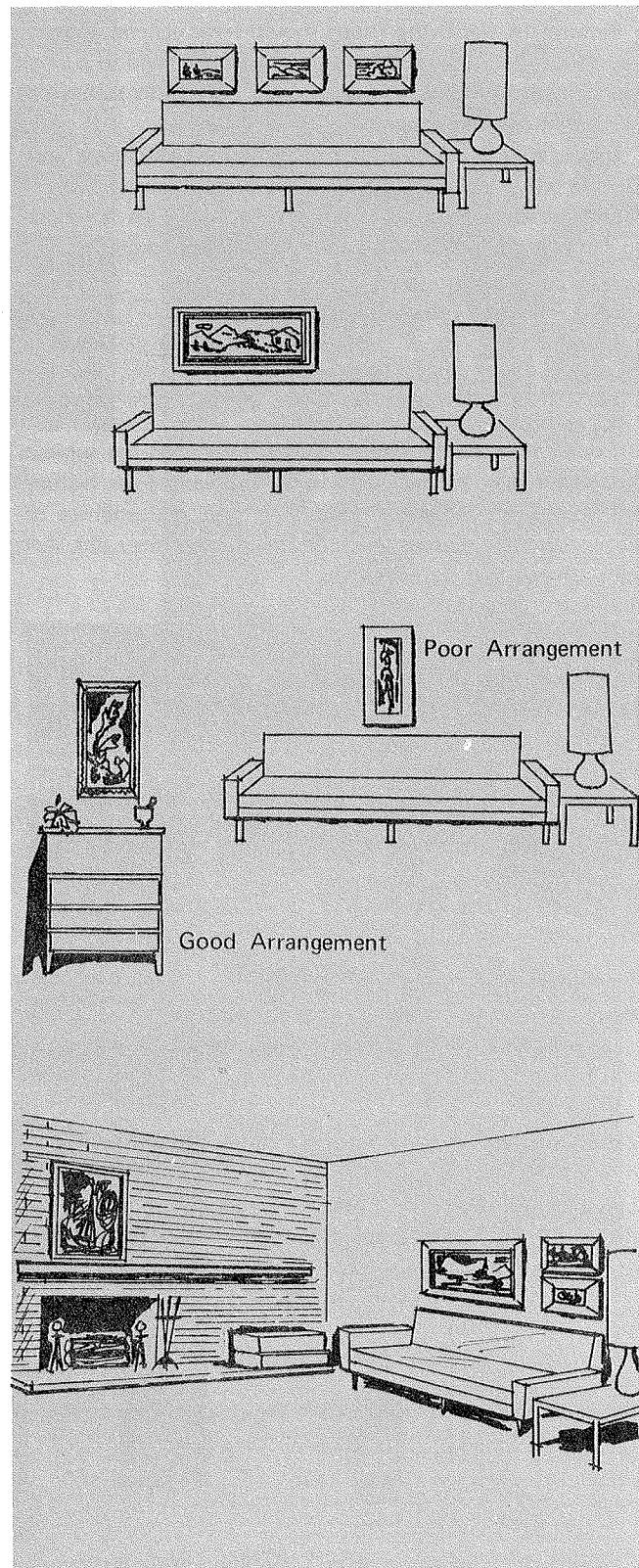
There is a tendency to hang pictures too small for the wall space and furniture with which they should be in scale. The character of the picture as well as dimensions determine apparent size and visual weight. A picture with soft colors seems lighter than one with solid forms in bright or dark colors.

The colors in your home may influence the colors in the picture you select. If you intend to change the color scheme in the room you may key all the new furnishings to the picture. Sometimes the contrast of colors in the picture with its surroundings can be most effective.

Pictures & Rooms

Pictures should "do" something for the room in composition and color as well as for the individuals who occupy the room.

A few good pictures well placed in a room are enough. They should not give a crowded effect. Fewer pictures, changed occasionally, will provide more interest to a room than pictures crowded into a room and left for years without change.



It is not necessary that period rooms have pictures of the same period but there should be some harmony between them. Formal rooms require pictures of stately elegance; informal rooms call for simpler ones. It is possible to hang an abstract in an Early American setting. The frame or mat can relate the picture to the decorative scheme.

Pictures in the living room should have general appeal. They should be of interest to family members and to guests coming into the home. However, you may want to have a picture that creates discussion.

Landscapes, still lifes, flower pictures, etchings and Japanese prints are excellent for impersonal rooms.

Use personal pictures in your bedroom. This is where you can enjoy family photographs and religious pictures.

Pictures for the dining room can be gay and colorful, helping to create a happy atmosphere in which to eat food. Still lifes and banquet scenes are traditional subjects for dining rooms.

Family rooms or recreation rooms call for lively pictures with bold lines and colors.

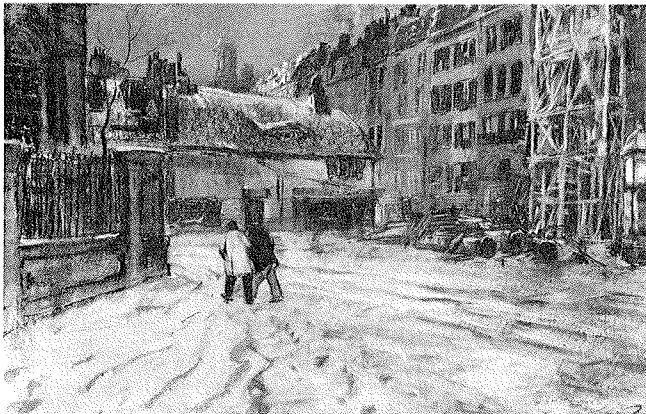
Children should be allowed to choose pictures for their rooms from several good selections.

Combining pictures in a room should be done carefully. Subjects and media (such as oil and watercolor) need not be alike but should be harmonious.

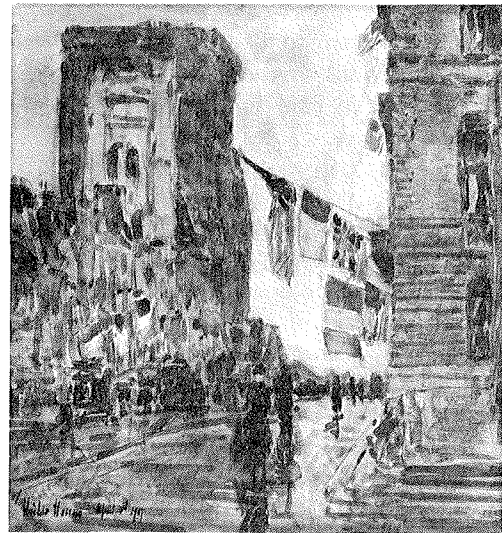
In most rooms one picture should dominate others of lesser importance. Strong pictures need less vigorous ones for relief and contrast.

STYLES in ART

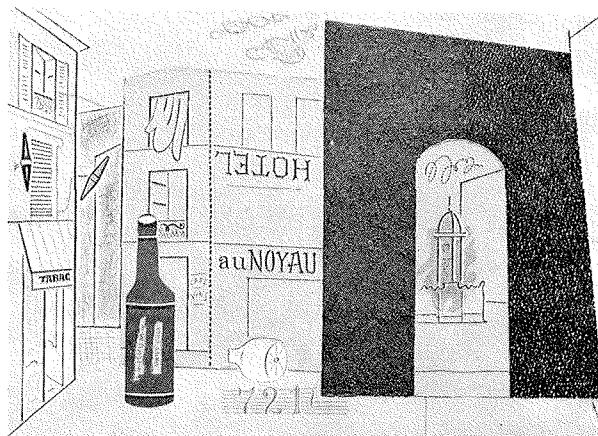
Style refers to the way the artist interprets the subject matter—the way he sees and feels. By reading art history books you can learn different aims and philosophies of painters and the reasons why they painted as they did. Art history shows that styles change.



RUE DEL'ECOLE DE MEDICINE, Everett Shinn



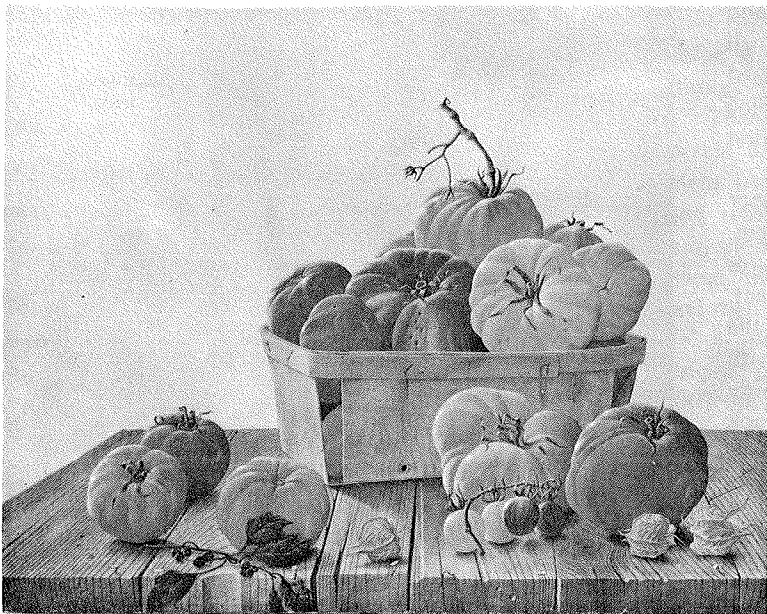
FIFTH AVENUE, APRIL MORNING, 1917,
Childe Hassam



ARCH HOTEL, Stuart Davis



PERTAINING TO NASSAU ST., N.Y.,
John Marin



NIGHTSHADE, John Wilde

Realism

You will find it rewarding to visit museums and galleries in order to become better acquainted with various styles of art. Not all pictures you see in a gallery are intended to be hung in homes because of size or subject matter.

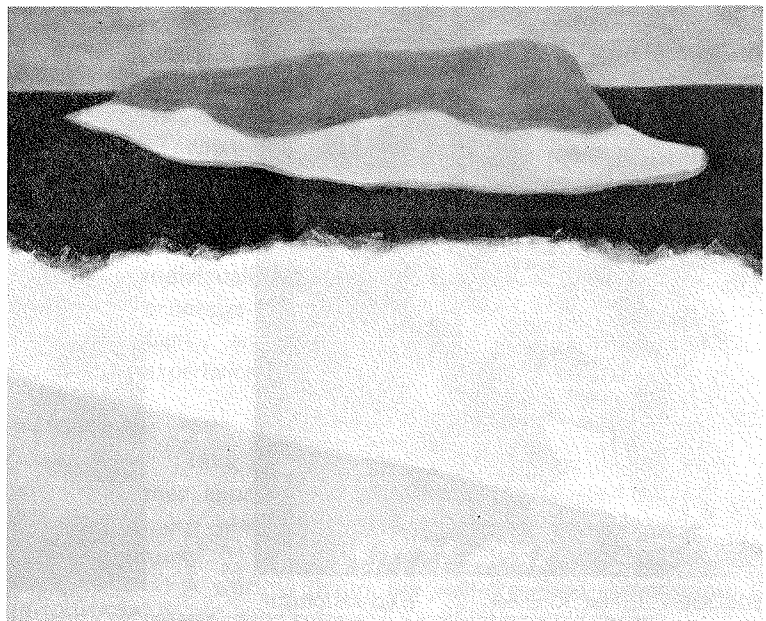
Realism shows things as they are in life without idealizing them. Genre pictures are of people engaged in everyday activities. Still lifes depict objects in everyday life.

Abstract paintings are far removed from representation. One gets pleasure from the pattern and colors in design with only hints of subject matter. Shapes may be simplified, exaggerated or rearranged.



U - 1951, James Brooks

Abstract



OFFSHORE ISLAND, Milton Avery

Abstract

Impressionism is concerned with the effects of light and atmosphere. Many impressionist artists use color in small dots or brush strokes which create a fragmented, broken surface in order to create the illusion of flickering, moving light. Impressionism aims at recording what the artist first sees as he looks at a subject.

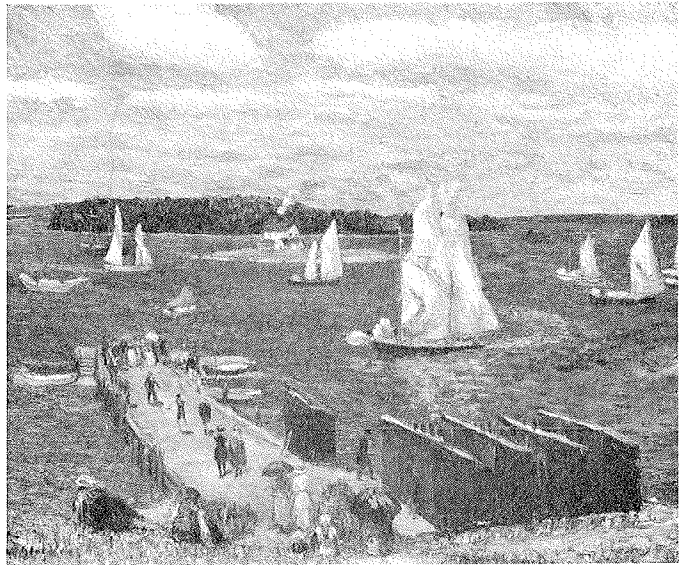
Expressionism is art in which the emphasis is on inner emotions, sensations or ideas rather than actual appearances. Subject matter and color may be distorted and textures exaggerated to express how the artist felt about the subject.

"Pop" art, a kind of expressionism, contains none of the fear and deep soul searching generally associated with expressionism. Often it pokes fun at the gaudy commonplace objects of our mid-century lives. It may look satirically at billboards, canned goods, TV commercials, pre-cooked food, and synthetic people like some movie stars.

"Op" art is the exploration in paint of the science of optics—a deliberate attempt to create optical illusions.

Abstract and semi-abstract works leave the imagination free to interpret them differently according to one's mood and experience, yet often suggest space and forms without defining them clearly.

When viewing and evaluating a work of art give it "half a chance." You don't usually judge a book by the first or last chapter. It's only fair to give a painting more than a casual glance. It took the artist at least several hours to create a painting and he was noticing relationships of color, texture, pattern and other relationships, which you cannot begin to discover in five minutes. The real test of a picture is, is it still beautiful and interesting to you after a month or a year?



MAHONE BAY, William Glackens

Impressionism



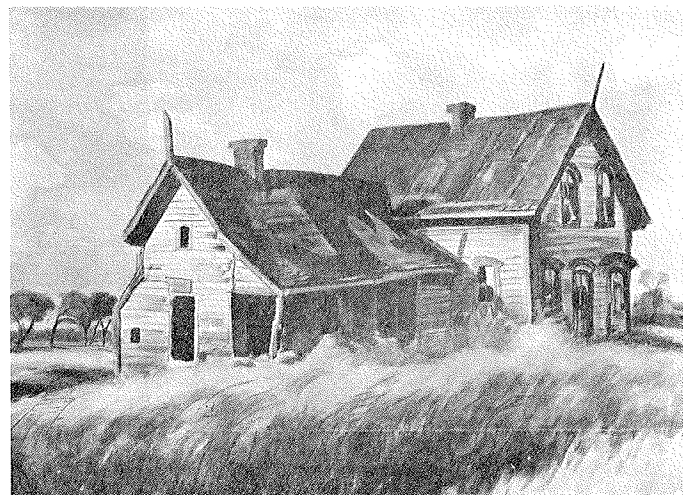
ROOM IN NEW YORK, Edward Hopper

Impressionism



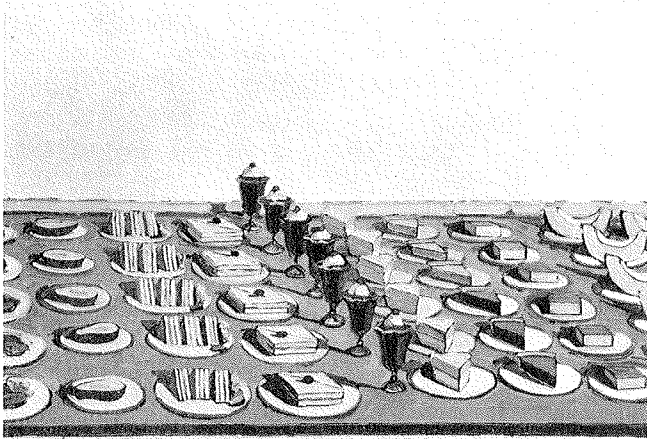
WILDBODEN, Ernest Kirchner

Expressionism



ABANDONED FARM HOUSE, Charles Burchfield

Expressionism



SALADS, SANDWICHES and DESSERTS, Wayne Thiebaud
Pop Art

How Pictures Are Made

Media refers to the materials used in the work of art. Learning something about various materials used in constructing compositions will widen your understanding and appreciation of pictures.

Typical painting media are watercolor and oil.

Oil paintings are done with oil paints on canvas or wood. They have considerable depth and often appear heavy. Early painters brushed out signs of texture. Today painters use thick oil pigments and often mix other substances into the paint.

Watercolors are usually done on paper with pigment made fluid by water. They have transparent quality. The effect of a good watercolor should be spontaneous and fresh; it retains the quality of wetness even though it is dry. Because the carrying power is not as great as oil painting it is suited to smaller spaces.

Drawings and fine art photographs are good, inexpensive pictures and suited to many homes.

Prints are made by some form of printing process. A print can be reproduced many times and still remain an "original." Usually prints are less expensive than oils or watercolors but that may depend on the artist who made them and the number of prints he pulled from the press.

Lithographs are printed from a drawing made with a grease crayon on a large porous flat stone and the design etched onto the stone with acid. Ink is rolled on the surface and an impression is made on paper by applying pressure. These prints have a soft appearance.

Woodcuts are made with the design cut into a block of wood and ink is rolled onto the surface of the wood before the impression is made. The result is usually a forceful print.

Silk-screen or serigraphy calls for applying design on a piece of silk stretched over a frame. The design can be put on with glue or a cut stencil adhered to the underside of the

stretched silk. Usually there is a separate stencil for each color. Either way, after the design is applied, ink is forced through the pores of the uncovered portion of the silk.

There are several forms of *etching*. In dry point, the design is drawn very lightly on the surface of the copper plate. In acid etching, asphaltum is put on the copper plate and removed according to the design. Then the plate is subjected to the acid bath which eats away the exposed metal. In both types the ink is applied to the etched plate and then plate and paper run through a very tight press.

A *reproduction* is a photomechanical likeness of an original painting or print. Sometimes it is difficult to tell the difference between the original, especially with lithographs and etchings.

If you are buying a reproduction make sure you are getting one faithful to the original with clear, good color and well-defined lines, shapes and textures.

Where to Get Pictures

University and college art departments often have paintings for sale. Members of art groups frequently hold exhibits for showing and selling their work.

In Nebraska, the Sheldon Art Gallery in Lincoln and the Joslyn Art Museum in Omaha have originals and reproductions for sale. They have a rental service with an option to buy the painting if you like it in your home.

Many libraries have a rental service too, permitting you to check out pictures and live with them.

Magazines sometimes have colored reproductions suitable for framing.

Most museums sell reproductions of their famous paintings. You may wish to write for a price list of reproductions from:

Metropolitan Museum, New York, New York 10028.

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

Artext, Westport, Connecticut.

UNESCO, United Nations Bldg., New York, New York.

When contemporary art is appreciated to the point of purchase there is a mutual advantage -- families will enjoy living with good pictures of their own era and artists will be encouraged to paint.

Whether you use an original painting, a print or reproduction as a form of enrichment in the home is not important. What is important is that the painting play an integrated part in the design of the room and illustrate the individuality of the people who live there. It need not be expensive but does need to satisfy the feelings of your family and be a meaningful addition to their aesthetic experience.

SUMMARY

Take a careful look at the pictures in your home. Do they express the interests of your family? Do you get as much pleasure from them now as when they were first hung?

A worthy picture has well-organized composition, fine pattern, good color and a well-interpreted theme.