

HOME ECONOMICS CIR. 326



FRAME AND HANG PICTURES

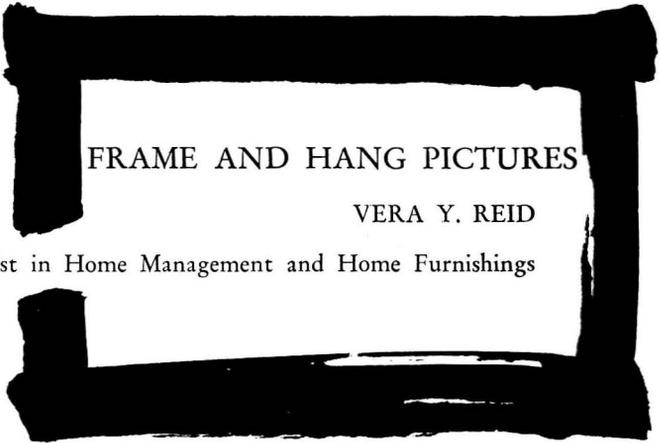
VERA Y. REID

UNIVERSITY OF HAWAII COOPERATIVE EXTENSION SERVICE

Home Economics Circular 326

JULY 1961

Cooperative Extension Work in Agriculture and Home Economics
College of Tropical Agriculture, University of Hawaii, Honolulu 14, Hawaii
United States Department of Agriculture Cooperating
Y. Baron Goto, Director, Hawaii Cooperative Extension Service
Distributed in Furtherance of the Acts of Congress of May 8 and June 30, 1914



FRAME AND HANG PICTURES

VERA Y. REID

Specialist in Home Management and Home Furnishings

Attractive pictures are one of the most important accessories in the home. They can add interest and enjoyment to any room if they are properly framed and arranged.

Frames are used to set off the picture, but they also form the connecting link between picture and wall. In framing and hanging pictures, then, you have to consider the picture you are framing and the room in which the picture is to be hung.

SELECTING THE FRAME

In selecting a frame for a picture always remember that the picture must attract more attention than the frame. A frame may spoil the picture by being too heavy, too ornate, too different in color, or too shiny in finish. Suit the frame to the feeling or story of the picture. An elaborate gold frame would not be as appropriate with an abstract painting or line drawing as it might be with a portrait.

The frame should emphasize the lines and colors in a picture. Simple frames are generally used with pictures of distant scenes and with elaborate, colorful or detailed pictures. Heavier frames are used with close scenes and portraits. Pictures with delicate lines and colors look well in narrow frames. Oil paintings generally require heavier frames.

Pictures that look best in lightweight frames are:

1. Light or delicate color.
2. Little contrast in colors or values.
3. Airy, spacious composition.
4. Effects of great distance.
5. Large amounts of white space.
6. Fine detail or many strokes rather than a few bold ones.
7. Smooth or fine-grained surfaces.

Pictures that require heavy frames are:

1. Dark color.
2. Large area of intense color.
3. Sharp contrast of cool and warm colors, or light and dark colors.
4. Bold strokes and outlines.
5. Close-up views.
6. High gloss, thick paint, and course textures.

Prints, water colors, pastels, and pencil sketches need the protection of glass. As a rule, any picture which is done on paper should be framed under glass to keep the paper from warping or discoloring.

Recent trends in contemporary room design eliminate heavy frames in favor of thin strip mouldings from $\frac{1}{4}$ inch to 2 inches wide, painted to blend with the wall color. These strips merely serve as flat finishes, covering the raw edges on which pictures are mounted or stretched.

CUTTING MATS

Mats are used as a background for pictures or to give added importance to small pictures. A wide range of colors may be used in both mats and frames. Most pictures can be matted with white or off-white mats, but tinted and dark-toned mats are often quite effective too.

Black and white prints are usually framed in white, off-white, creme, or gray mats and framed with glass in very narrow mouldings of black, gray, or natural finish. Water colors are usually put in larger mats and framed with glass. Delicate pictures often look good with moderately wide, fine-textured mats in light tones, such as white, off white, or light gray. Mats that are wide, rough-textured, bold, heavy, glossy, or very dull in color add apparent weight to a picture.

Margins on mats vary in size. The bottom margin is always wider than the other two. In matting a horizontal rectangle, make the two side margins wider than the top. In matting a vertical rectangle, make the top margin wider than the sides. The square mat has margins of the same size on the sides and the top. In all cases the bottom margin is widest.

Mat-cutting is difficult without a single-edged razor blade and a good metal-edged ruler. Take care in cutting the mat board. Cut the entire line with one firm stroke. To stop and start over usually results in a jagged or irregular cut. Very fine sandpaper may be used on the under side of the mat to smooth a fuzzy line resulting from a dull cut.

MOUNTING PICTURES

Mounting is placing a picture on a backing. Water colors, sketches, and all paintings on paper, may be mounted to prevent buckling after framing. You may buy special mounting board or used pressed wood, good cardboard, or beaver board.

Mount pictures carefully to be sure that the adhesive or paste used to hold the picture to the mount does not ooze from under the picture. It is always better to mount the picture on a board larger than the finished size, to allow for adjustment.

Adhesives used in mounting are rubber cement, library paste, and flour paste. Rubber cement requires least effort but may discolor the mounted picture.

Probably the most important piece of equipment needed in mounting pictures satisfactorily is a heavy roller. A rolling pin may be used. A smooth-surfaced table and a means of providing the needed pressure to bind the adhesive are both necessary if the mounted picture is to be flat and free from warps. In mounting, spread paste very smoothly and place the finished work under pressure until dry.

ASSEMBLING MAT, FRAME, AND PICTURE

The final operation before hanging is fitting the picture in the finished frame and applying the backing paper and hanging devices. Pictures need to be backed with paper to seal them against moisture and dirt. Any medium-weight paper in any color will work satisfactorily. Glued or gummed tape may be used to fasten the backing paper.

A good clean brush is needed to clean and brush dust from all pieces before assembling. A light tack hammer is ideal for driving brads.

To assemble, first lay the frame face down. Then place in the frame the clean glass, the mat, and the mounted picture. Finally cover with a backing board. Drive one nail on each side tempo-

rarily. Turn the picture over for inspection before fastening permanently. Check to see if the edges of the window of the mats are parallel with the frame edges. If shifting is necessary it is easily done at this stage. Drive brads the entire length of one side, then another. Pliers may be used instead of the hammer to force the brads into the frame.

Hanging devices should be placed so the pictures can be hung "blind"—that is, so the nails and hooks do not appear above the top of the frame. The hanging devices you need are: screw eyes; picture wire; nails or metal hooks with nails, or gummed tape with hook (metal hooks can be bought in sizes that will support up to 50 pounds); and hammer.

Insert screw eyes above the middle of the picture frame or within $\frac{1}{4}$ of the frame edge. This allows the picture to hang close to the wall. Put the picture wire through screw eyes and twist the ends securely around the wire. Check the length of the wire to be sure that the hook, when attached, will not appear above the frame. Decide on the position of the picture on the wall and place hook on the wall.

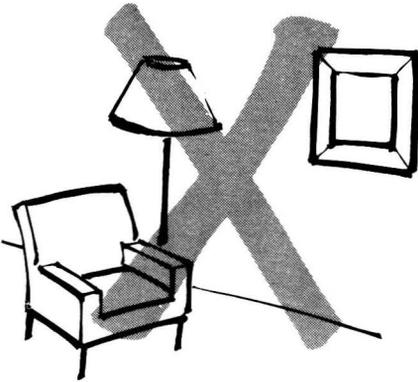
To prevent plaster walls from cracking, put transparent tape or masking tape on the plastered wall; then drive the nail through the tape. Soil marks that develop on the wall behind pictures are often a source of annoyance. To prevent these marks, simply take two thumb tacks and put one at each lower corner of the frame on the back. Let the heads project about $\frac{1}{8}$ inch. The air will then circulate completely around the frame and there will be no accumulation of dust on the wall.

HANGING PICTURES

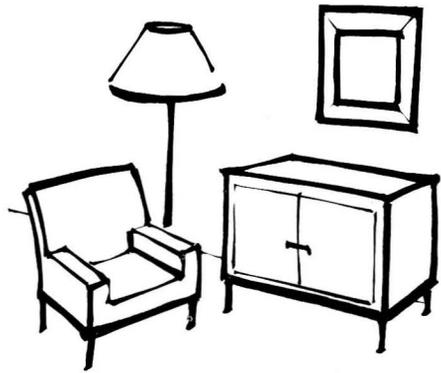
Pictures should be hung low enough to be easily seen and enjoyed. Modern furniture is lower, so pictures may need to be below eye level. Seldom should a picture be hung above eye level. Pictures should seem to belong to a group of furnishings and accessories rather than being alone.

In hanging pictures, remember:

1. Support them with furniture.

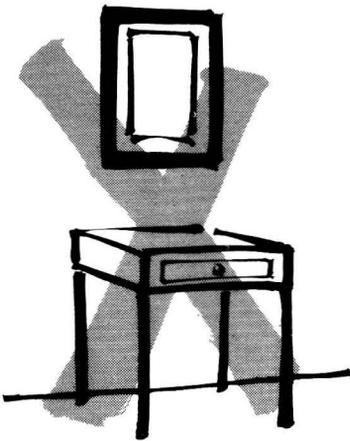


How many times have we seen a picture that seems to dangle in mid-air? AVOID THIS.

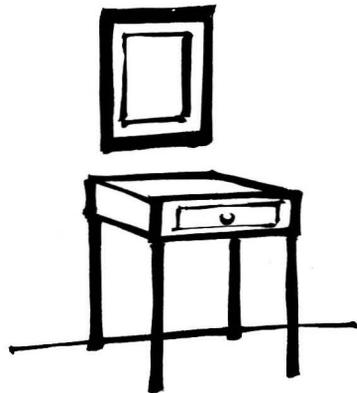


Move chair, lamp, a little farther away and place a low chest under picture for a pleasing unit.

2. Have them the right height.

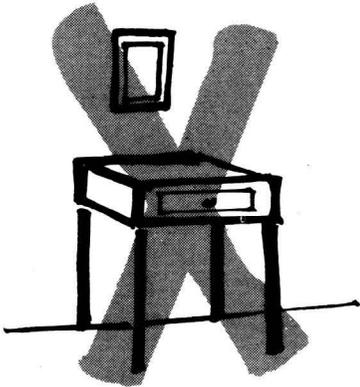


A grouping that just misses being right. The picture is too high above the table, creating two units of interest.

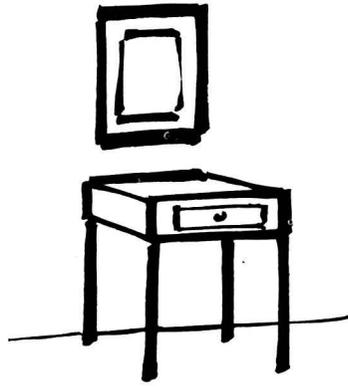


With the picture lowered a bit, the table supports it. The eye tends to take in the furniture and the picture at one glance.

3. Have them right size for the wall and furniture.



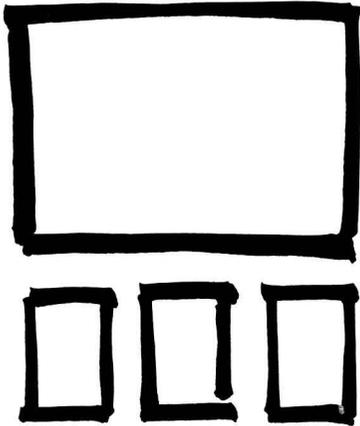
Clearly, the picture is too small for the wall space and the table underneath it.



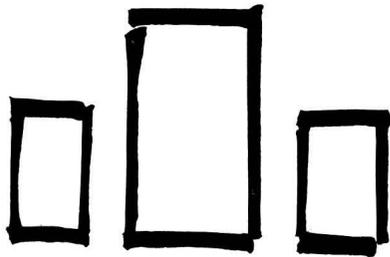
A picture in good scale with the table and hung close enough to the table makes the two go together.

GROUPING PICTURES

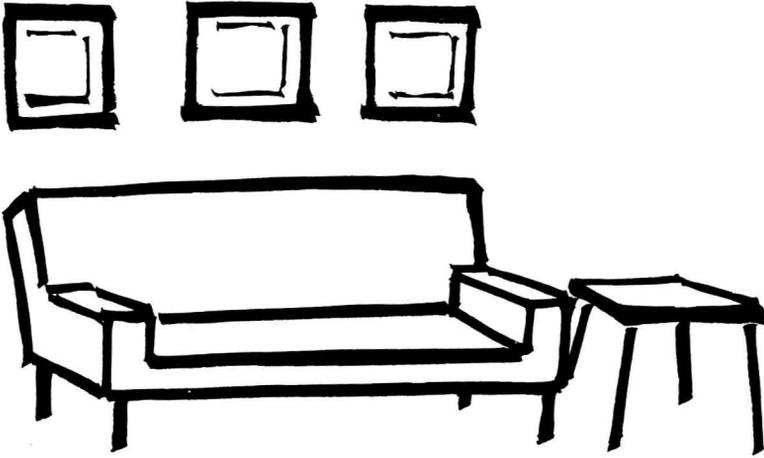
Small pictures are often more effective hung together than separately. To be grouped, the pictures should be similar in character, harmonious in color, and, ordinarily, framed alike.



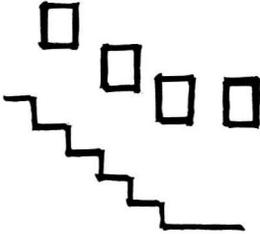
If two or more pictures of different sizes are to be used in vertical arrangement, the smaller is usually hung below.



Try placing small pictures on each side of a large picture. In this case, try lining up the pictures at the bottom edge.



Hanging a series of pictures in a straight line gives the effect of one large horizontal picture.



The only place where a stair-step arrangement looks well is along a stairway.

Think of the pictures in your home. Then ask yourself:

Are the pictures hung too high?

Are the pictures grouped nicely with other furnishings?

Is there too much space around the pictures?

Do the pictures tilt forward as they hang on the walls?

Does the hanging wire show above the top of the frame,

Pictures become a part of the background of a room. An occasional change of pictures gives fresh interest to any room. Use a few well-chosen pictures and replace them occasionally rather than clutter your walls with too many pictures.

The pictures on the walls of your home tell much about your taste and interests. Pictures are one of the first things we are likely to notice when we step into a strange room. Yet, in how many homes are the pictures well hung?

UNIVERSITY OF HAWAII
COLLEGE OF TROPICAL AGRICULTURE
HAWAII COOPERATIVE EXTENSION SERVICE

Laurence H. Snyder
President of the University

Morton M. Rosenberg
Dean of the College of Tropical Agriculture
and Director of the Hawaii Agricultural
Experiment Station

Y. Baron Goto
Director of the Hawaii Cooperative
Extension Service