

# ARRANGING PICTURES

**SIMPLICITY of Framing and Adjustment of the Subject to Its Surroundings Are Important—Difficulties of Arranging a Large Group**



A Suggestion for Arranging Many Small Pictures of Different Sizes

ONE of the most important problems with which a girl has to deal when she is arranging her rooms is the proper hanging of her pictures. It is an art which very few persons understand and yet it is such an important one that persons who are at all sensitive to proportion and balance will often suffer subtle tortures without themselves knowing why in a room whose wall decorations are improperly arranged.

The question of hanging pictures in a way suggests the old recipe for cooking a hare. There is something that must be considered before the picture hanging itself if the results are to be at all satisfactory, and that is the manner in which the pictures are framed. The pictures should also come in for a severe and searching analysis, but that is a subject on which reams and reams of admonition and advice could be given, and in the end girls would still prefer to choose the pictures that they themselves want regardless of the commendation or disapproval of the critics. Appreciation of pictures must come with years of study and after many faithful visits to picture galleries, unless one is among those gifted persons whose natural perception and taste are superior to those of the great masses of men and women. Framing is a different matter, because there are simple rules which can be given for framing and hanging pictures which any one may be able to adapt to her own needs with almost inevitably good results.

Regardless, therefore, of the kind of pictures which are to be hung, persons who have experience and taste unite in saying that simplicity of framing is the watchword which should never be disregarded by girls who wish to have their pictures add to the beauty of their rooms. Very narrow mouldings of black, brown and gold show off pictures to far better advantage than the elaborate and expensive frames which many persons think necessary. There are some sorts of pictures, it is true, which look well in a wide and handsome frame which is in itself a work of art, but these frames are made by hand at large expense, and the cheaper imitations are not at all desirable.

Even when these handsome frames which are valuable in themselves are to be considered it is rarely that they are more advantageous either for the picture or the effect of the wall as a whole than are the small, narrow ones, and there is always the danger that the person who selects such a frame will not have the perfect taste necessary to discriminate prop-

erly, whereas when a narrow moulding is chosen there is no opportunity to go wrong, and there is every assurance that a most satisfactory result will be obtained. Black and brown mouldings about three-eighths of an inch wide are used for photographs, etchings and engravings and prints, and gold frames of the same width and rounded are most effective for oil paintings and water colors. Gold frames of this sort are also used very effectively on the black and white pictures. The cool tones of gold instead of the red tones should always be chosen and the yellow gold and the green gold are both much better than the red gold for framing.

Whether to mat or not to mat is much discussed by those who have many pictures to frame. Picture dealers differ greatly on this point, but practical experience will invariably prove that the picture framed without a mat is much more striking and beautiful than that which has a mat. Especially is this true when a number of pictures are to be used, as the many mats are like a number of purposeless patches on the wall. At first thought one might be led to imagine that mounting a picture on a mat would give it a certain importance because of the greater amount of space it occupies when so framed.

The contrary is true, for a picture which is framed with a mat is a much weaker point of decoration than one that is not so mounted. There are instances, perhaps, where a single picture occupying a panel alone, or even being the sole decoration of the room, might be enhanced in effect by a mat chosen with peculiar care; but this, like the using of elaborate frames, is a matter only for the most expert, and those who wish to keep to the paths of safety in framing will find it perfectly easy to do so by avoiding mats.

The girl who is clever enough to use passe partout neatly will find that method of framing extremely satisfactory for small pictures. Black and brown binding for photographs, prints, etchings and small paintings which are not too light in tone and white bindings when the pictures or the walls of the room make that color more harmonious are quite as desirable as the wood mouldings it will put on.

When pictures have been properly and uniformly framed according to their own needs and that of the room for which they are intended as regards color and in all ways as simply as possible the problem of arranging them effectively is somewhat simplified. In hanging pic-



A Well Balanced Group

spaces. This should usually be the lowest line.

If the pictures are not to be arranged in a frieze or in a formal arrangement over a mantel, a sense of balance is necessary to group them so that they will not be stupidly and stiffly symmetrical, nor, on the other hand, too scattered and ragged in effect. It is not the best way usually to put the largest picture in the middle and place the little ones around it. This too much suggests the idea of a mother hen with a brood of little chickens. Generally on a large wall it is best to strive for an effect which is long-

spaced at the other side of the centre, as is illustrated by the couch picture. It is necessary, however, to allow the eye to be the judge in the matter of grouping, because there are so many things to consider besides the size of the picture and the shape of the wall, such, for instance, as the effectiveness of the picture itself and the color, or whether there is a great deal of black in one picture, while the others are very light in color.

It is in the grouping of a large number of pictures of different sizes and shapes that the greatest difficulty is experienced by the person whose eye has not



An Effective Corner Grouping of Pictures of Different Size and Shape

ures the shape and proportions of the room are first considered and then the different wall spaces. A plan of hanging which will look well for the room as a whole and which will also be effective

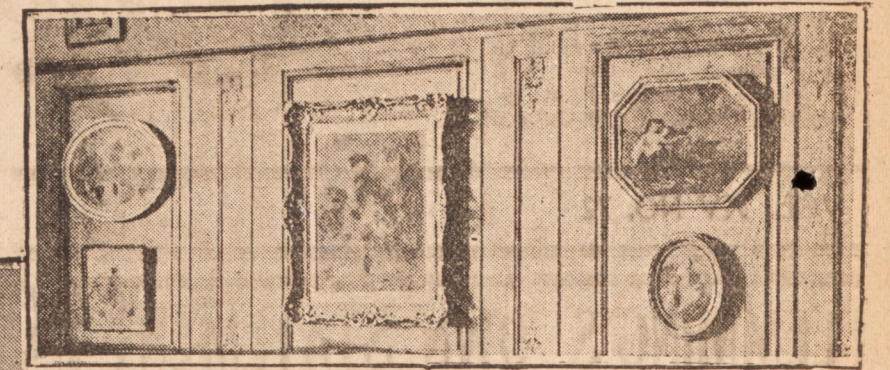
when considered in regard to each wall space may be drawn out on paper and then experimented with until good results are obtained. Where there are architectural features in the room the pictures must be placed in relation to these.

A frieze, for instance, calls for a somewhat formal arrangement of pictures over it if the best use is to be made of its value to the room. If a girl is so fortunate as to possess a painting of importance or a large photograph of some great work of art the proper place for a picture so superior in size and importance to her other pictures would naturally be over the fireplace.

How to dispose of a great many small pictures without making too patchy a wall is a question that girls whose rooms are attractive have been obliged to spend a great deal of time in solving. The pictures should be framed uniformly, and if they are somewhat the same in character it is a good plan to group them together. A frieze of small pictures placed close together and extending across one wall space is a very good way of disposing of a number of pictures all of the same size. The pictures look well placed over a shallow shelf on which there are placed small vases and bits of bronze or brass which will give a color to the wall and a sharp and piquant note to the wall decoration.

The frieze, and indeed most pictures, should not be hung above the line of the eye, considered from the average height. It is contended by some persons that they should not be hung lower than the line of the eye when standing, but when pictures are hung low enough to be in line with the eye when one is sitting the effect is very pleasant. It used to be the habit of the majority of people to hang pictures so high that one was obliged to stretch one's neck most uncomfortably to see them, but that fashion has happily gone by to a large extent.

If a frieze has been arranged over a long shelf, which should be lower than the usual mantel shelf, and this occupies the least broken wall, it looks well to have the same line kept by at least one of the pictures used in the other



Formal Arrangement for Paneled Room

the wall and in no circumstances should there be a group of pictures formed into a star, triangle or any other fantastic shape. If there are too many pictures for one row to form a frieze there may be two or three rows and they will still look well.

Sometimes girls who have several dozen photographs of a favorite actress which they wish to have on their walls make the mistake of sticking them into fishnets, around the top of their mirrors or disposing of them by poking them into the tops of a series of pockets, from which they peep out in an untidy and highly unbecoming array. This is always a mistake, as all fussy and fancy decorations are. If the pictures are not attractive enough to be worthy of framing it is better to put them into a portfolio or to leave out only one or two, which may be placed on a shelf.

There are, of course, rooms so decorated that they require a very formal arrangement of pictures, such as, for instance, a paneled room, but rooms of this sort are not those occupied by most young girls and are usually decorated completely by artists. A very pretty paneled effect has been given to a girl's room in which the windows and doors happened to be regularly placed on the opposite sides of the room by having oval pictures of the same size and the same character, a series of Gainsborough heads framed in gold, placed in each space. Long white curtains at the windows and the ivory white of the doors furnish a substitute for the paneled effect.

The girl who has a room with a sloping roof should by no means despair of its artistic possibilities, because often the most interesting and individual arrangements of decorations can be made in the irregularly shaped rooms. One small room with a sloping roof was very attractively decorated with small Holbein pictures put up as a frieze. These were the only pictures on the wall, which was tinted a soft gray-green.

There is one suggestion which every girl who wants to become more and more expert in the art of interior decoration as she grows older should bear in mind. This is the value of the art of elimination. The Japanese have a practice of keeping most of their art treasures put away, bringing them out only at intervals, either singly or a few at a time, so that they have in their houses a changing series of decorative arrangements. Girls who have a great many pictures might try the Japanese way of enjoying them, for in almost every girl's room there are a great many pictures which could well be spared from the walls for all time, while almost invariably there are some which would look better if they were given more space than is possible when all the pictures are in place.

A Panel Effect with Different Sized Pictures

fundamental, and this effect may be attained with three or four pictures, as well as with a much larger number.

It is difficult to say exactly how to arrange pictures, for the wall space is not being particular, but a general rule is that a mass at one spot is balanced by several pictures more widely

been trained to judge arrangements of this sort. It may be some little aid in trying to group these many sized pictures properly to remember that two or three small pictures hung close together may balance a large picture and will give variety and interest to the group as well. All pictures should be hung flat against

## SOCIAL AMENITIES FOR THE SCHOOL GIRL

PUNCTILIOUSNESS is a long word, but a most excellent word to adopt as a motto. Punctilious defined is a sort of combination of courteous and punctual, and these two are fairly independent one upon the other. To be unpunctual is always a breach of courtesy, and the being of inborn courtesy will never allow his or her tardiness to inconvenience another.

In the answering of invitations punctiliousness should be acquired at an early age. A written invitation for no matter how formal or how simple an entertainment should be answered, possibly by return mail, and for no excuse whatever should twenty-four hours elapse before the acceptance or regret is posted. It is really the height of selfishness, apart from the actual discourtesy, not to answer immediately an invitation to a luncheon, dance or card party, for every hour's delay makes it more difficult for the hostess to fill the places of those who have not accepted. Even if one intends to be present, the hostess should be spared every anxiety, and matters will be considerably simplified for her if she knows almost immediately just how her tables can be made up, or, in the case of a dance or tea, for just how many guests to provide.

An invitation should be answered as nearly as possible in the form in which it was written. A letter in the first person naturally calls for an informal note written in the same tone. A formal invitation written in the third person is answered in like strain. The second person is used only for business purposes. The answer to a formal or third person invitation is as nearly as possible like the original.

Miss Louisa James requests the pleasure of Miss Eleanor Williams' company at luncheon on Thursday, January tenth, at half-past one o'clock, to meet Miss Helen Arthur, No. 29 Montrose avenue.

This is the correct form for an invitation to a luncheon, dinner, salmagundi

party or a small dance. The answer is in every respect similar.

Miss Eleanor Williams accepts with pleasure the kind invitation of Miss Louisa James to luncheon on Thursday, January tenth, at half-past one o'clock, to meet Miss Helen Arthur, No. 50 St. Claire street.

January second.

The effect of the letter depends upon even spacing even more than well formed letters, and one of the first lessons a girl should acquire is that of being able to write a neat, evenly spaced invitation or answer.

In writing an invitation the preposition "at" luncheon or dinner (never "to" or "for") should be used, and in the acceptance or regret, as the case may be, "to," and not "for," is the correct term to employ. Food is supplied "for" the guests, but they come "to," not "for," the party.

The date and the time should always be written out in full, the date separated by commas.

Unless the address is stamped at the top of the paper it should be placed at the end of the page, with the date of writing, never at the top, except for a business communication.

The address, being the most important, is placed first, on one line, the date in even space below. In sending out an invitation the date of writing is generally omitted, for it is taken for granted that it will be answered immediately upon receipt, and then, should second invitations have to be sent out, no guest can know positively that they are filling in, unless the date of the entertainment is very near. When asking a guest for a formal party of any kind just a few days before the entertainment is to take place it is far more courteous to put the invitation in the nature of a favor.

No one will object to helping out at the last moment, but any one is bound to be hurt if the hostess pretends the invitation is given with the first list and leaves the guest to find out for herself (as she in-

evitably will) that she is simply filling in. Again the old truth, "Honesty is the best policy."

Invitations to card parties are now often sent out on visiting cards, with the words "Hearts," "Euchre" or "Bridge" written across the top, with the date and time also written in at the left hand side of the card below the engraved name. This form of invitation should be answered on regular note paper, the formal or third person form, like the luncheon form illustrated, being employed.

Punctiliousness in answering an invitation must be accompanied by punctiliousness also in paying the "party" call. For a dinner, luncheon or theatre party the call should be made within a week after the entertainment has taken place. Indeed, it is more courteous always to leave a card within eight days' time, but in the case of a dinner this is an inviolable rule.

After a small tea or after a wedding cards should be left at the hostess' house some time during the season, and a bride should be called upon when she has returned from her wedding trip and has had time to settle down in her new home. If a reply is requested upon a wedding invitation it should be sent in the regular third person form.

Miss Katherine Guest accepts with pleasure the kind invitation of Mr. and Mrs. Arthur Blank to the wedding breakfast of their daughter, on the afternoon of Wednesday, February 14, at half-past twelve o'clock. If the ceremony is in the afternoon the words "marriage reception," instead of "wedding breakfast," may be used, or, if desired, this is sometimes left out altogether and the answer worded:—

Miss Katherine Guest accepts with pleasure the kind invitation of Mr. and Mrs. Arthur Blank for Wednesday, February 14, at half-past four o'clock.

A wedding invitation should be answered as promptly as any other, for the favor of a reply being requested indicates that the number of guests is exactly limited, and in the place of each friend or relative that cannot attend some other guest can be invited.

## TRIFLES OF INTEREST TO YOUNG GIRLS

Girls who receive a great number of bouquets during the winter may preserve the scent of the roses and violets by means of two ordinary jars, one for each variety of bloom. While the flowers still are fresh cut off their stems, place the petals and stems in the jar and pour over them an equal quantity of cornmeal. Instead of packing the jar tightly leave almost a third of the space unoccupied, so that when the lid has been screwed on the contents of the receptacle may be shaken together. Then set the jar outside of a window or in some cool and convenient place, as every day it must be gently shaken, and the top removed for just long enough for a very little fresh air to touch the contents. When the rose and violet leaves are perfectly brown the cornmeal will have absorbed their odor and the entire mixture may be transferred to an ornamental pot pourri jar or used for various sorts of sachets.

### Attentions to Invalids.

ONE way of cheering a convalescent friend is to send to the hospital a series of daily notes dated consecutively and containing merely a loving message as a supplement to a newspaper clipping of mutual interest, an illustrated joke or some small, inexpensive gift like a dainty handkerchief, a bed cap or a sachet.

If one has not the time to prepare a series of daily notes, a nice attention is to send a surprise bag into which the patient shall be permitted to dip but once each day. The bag may be of cretonne, embroidered crash or fancy silk, and into it may go a slender volume of poetry, a pack of patience cards, a pad of correspondence paper, a fountain pen, a vinaigrette or any of the innumerable small articles likely to please or amuse an in-

valid. Attentions of this sort are easily managed and they often are more helpful to the patient than flowers or the chatter of a good natured but tactless visitor.

### A Popular Stone.

CARBUNCLES are one of the popular stones of the winter for young girls. They closely resemble rubies, but are not quite so brilliant or so costly. The ancients admired carbuncles, about which they had most fantastic ideas, contending they threw out in dark places rays of light too powerful for the heaviest covering to conceal. All dragons, it was believed, resorted to the aid of carbuncles to furnish light when eyes began to dim with age, carrying the luminous stone in their teeth, and never removing it from that position except when eating.

### Coiffeur Hiding the Ears.

IN dressing the hair Dame Fashion decrees that the ear, however pretty, shall vanish from view, excepting only the lobe, a glimpse of which is permitted beneath waved or curling tresses. To the girl who wishes to look her best this style is a boon, for few are blessed with well formed ears, though most girls have the pink flush of youth and health in the lobe, where artists assert it is absolutely essential to good looks.

Many girls are born with ears that would grow shapely if they were not ill treated. This does not mean abuse, but neglect. It is said that soft feather pillows are responsible for much of this trouble, as little ears in the formative period get twisted sinking into the pillow instead of lying flat against the head. If your ears are inclined to stick out you can, being still young, train them by tying them flat to your head when you go to bed. And the present fashion

### Handkerchiefs.

EIGHTH and quarter inch hemstitched border school handkerchiefs are of Persian lawn, French nainsook or linen, which come in all white or edged with hair lines of red, dark blue, green, brown or violet. Also for ordinary service are handkerchiefs of cross-barred lawn in white, with a barred or polka dotted border in colors, and in American line are borders which closely resemble pineapple cloth stripes and corings.

Finer handkerchiefs of pure Irish linen are bordered with tiny eyelet hole half medallions, embroidered shallow scallops or with a row of tiny rosebuds above a picot edge.

Madeira handkerchiefs with rather prominently scalloped borders show exquisitely worked corners filling the space which might otherwise be devoted to an initial and are sufficiently fine of texture to accompany a school girl's most elaborate costume. But if a so-called lace handkerchief is preferred for state occasions there are squares of fine muslin inserted upon narrow borders of duchesse and rose point, especially woven to fit the centre, without seams and of a simple appearance which belies their actual cost.

### Gift Necktie Racks.

A BIRTHDAY gift necktie rack which is substantial as well as ornamental, consists of a hardwood back, covered with heavy natural colored linen bearing a hand embroidered design and supporting a hinged rod of nickel which may be folded backward when the article is to be packed. Another rack which may be easily crowded into a travelling bag consists of a broad strap of leather from which a big ring of metal is suspended. A third tie holder has five ivory arms attached to a brass bar, and a fourth is merely a gold plated stirrup and leather loop joined by a strip of hand embroidered satin.