

Te and Bad Taste in Picture Framing

A PICTURE is added to or spoiled by its frame. There is one safe rule to go by in framing pictures: the moment the frame is noticeable there is something wrong about it. A frame should be a part of the picture; it should be of it, but never in evidence. Suppose you have a brown-colored picture or photograph: frame it in a plain wood frame of a brown toned to the brown in the picture — not a thin band of gilt next to the picture, as so many picture dealers will wrongly advise; that merely introduces a band which catches the eye. Bring your brown wood directly next to the picture so that you can scarcely see where the picture ends and the frame begins; then you have a harmonious whole. If your picture calls for a mat use a brown-colored one. But keep your wood simple: no carving; no filigree work. If your picture or photograph is gray in tone use a soft gray-finished wood. Try a piece of Japanese cedar tinted a soft gray, and you will have a harmony of color in picture and frame.



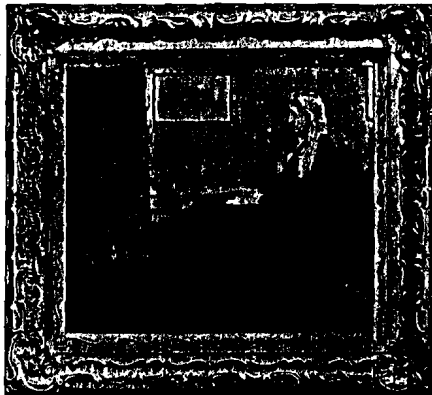
Here the picture is lost in the confused frame. The eye falls to rest quietly on the picture as it should; instead, it is distracted.

If a black frame is desired avoid the shiny kind; but take an ordinary pine frame and stain it with lamp-black. A frame finished in this way is very cheap, and yet some of the finest pictures in the world have been so framed.

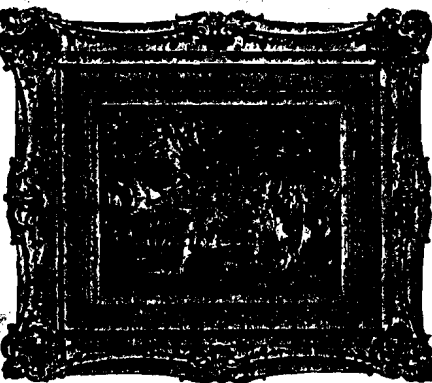
Where you feel you want a gilt frame take a piece of oak and have it bronzed or gilded in dull finish, not shiny. Subdue your gilt as Whistler did in his frames — and no artist understood framing better. If you would have an effect out of the ordinary take a common pine frame, cover it with Japanese grass-cloth and have it stained a dull gilt.

Where thousands go astray is in the use of the atrocious bright gilt frames. For years these gold picture-frames have been universally accepted as good, whereas, in reality, no kind of framing is in such unpardonably bad taste. Why? Because gilt frames never properly had a place in the home. They were first used to frame richly colored paintings placed in dim cathedrals; often as altar-pieces, where the gold of the frames repeated and emphasized the gilded and sized the golden vessels used about the altar. In such surroundings anything less rich than gold would not have been in good taste. Then in large galleries of great paintings, where some method of framing must be adopted that will not let one picture jump out and "kill" its neighbor, gold was adopted as a compromise.

In a home a gilt frame never had a place, and never can have. In the confines of a small room a gilt frame immediately makes itself conspicuous — the very last thing that a frame should do. It is foolish to say that the plain wood frames are monotonous. First, the pictures themselves should give variety; as was said before, the frames should not be noticeable.



The dignity of this Whistler picture is lost by this bad framing. You see the picture and the frame; you should see only the picture.



See how the eye is disturbed by the blotches of festooning. A restful, beautiful picture is made "busy" by an atrocious frame.



Why You Should Use Knox's Gelatine

By CHARLES B. KNOX

EMERSON said, "If a man write a better book, preach a better sermon or make a better mousetrap than his neighbor, even though he build his house in the woods, the world will make a beaten path to his door." Emerson said correctly, and when I started to make Knox's Gelatine, I said I would make the best Gelatine that could be made. I hunted for the best chemist for my laboratory. I succeeded in finding one of the greatest, and this man helped me to make the best Gelatine on the market at that time. Since then I have discovered many new improvements in manufacturing Gelatine, all of which have been added. When I find anything that beats the present process of manufacturing, I will get it.

From the start, I bought the best raw stock that could be found. This I would not know how to make any better, but I am constantly studying how to improve in the manufacturing.

I was the first to make granulated Gelatine, so that the housekeeper could measure it easily by teaspoon and tablespoon, for there are so many recipes that call for just these amounts. Then, my wife, being a pretty good housekeeper, said that one of the things I must strive for in every department was cleanliness. So to do this, every employe has to be as careful in every way as any good housekeeper would be in her own household. I have invented some machines and purchased others that do away with the product coming in contact with hands. This I believe is another good point in its favor.

Then, when it came to placing the Gelatine on the market. My wife said, "Your recipes must be perfect, so that a housekeeper has no failures. She cannot afford to waste sugar, flavoring and the different things used in making desserts and salads." So she took hold of that end of the work for me and wrote the first recipe book—"Dainty Desserts for Dainty People." Most housekeepers say it's perfect. I have had the help of one of the greatest chemists in this country on manufacturing, and the help of one of the best housekeepers in this country on advice as to what housekeepers like. The rest of it I have tried to struggle along with myself.

I know that Knox's is the purest, clearest and best Gelatine made. I have the cleanest gelatine factory in the world. My package makes from a pint to a quart more jelly than any other brand, which is economy no matter if your grocer charges 15c for every package. Any housekeeper can have her money back, if she is dissatisfied with Knox's Gelatine for any reason. Can I do more than this? If so, tell me and I will do it.

I am giving prizes for new recipes, so that I can be always at the head of the Gelatine makers on this, as I am at the present time. Will you drop me a postal, so that I may send you full information in regard to the contest? If you will give me your grocer's name, I will add my recipe book—"Dainty Desserts for Dainty People." For 4c in stamps, a pint package free, or a two-quart package 15c (2 for 25c).

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