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## EC1168 Making a Picture Frame

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COOPERATIVE EXTENSION WORK  
IN AGRICULTURE AND HOME ECONOMICS  
U. of N. Agr. College & U. S. Dept. of Agr. Cooperating  
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1168

MAKING A PICTURE FRAME

Steps in Building the Frame

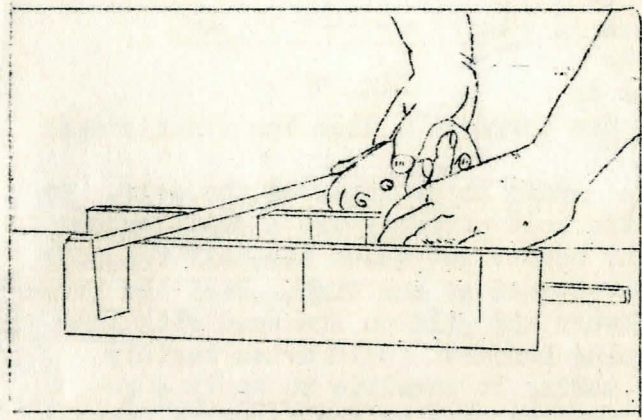


Fig. 1

I. Sandpaper the board, especially along the edges. Select the smoothest side for the picture.

II. Measure and cut the moulding. While working keep the side of the mitre box with the grooves near the center toward the worker. See Fig. I. Always work with the side of the moulding that goes next to the picture toward the worker. Cut one end of the moulding the proper angle. Measure on the board to get the length of the moulding. Be sure to use the outside measurements. See Fig. 2. Place the moulding in the mitre box so this mark just made on the moulding coincides with the cutting grooves. See Fig. 3. Number this moulding just cut and number its place on the board to correspond. Proceed cutting the moulding going around the picture, numbering each piece as it is cut.

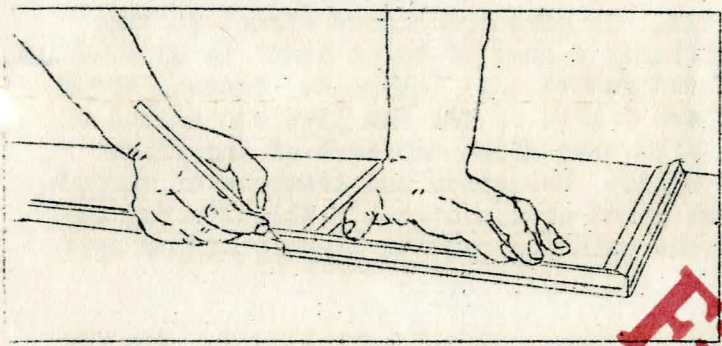


Fig. 2

III. Trim the margin of the picture. Wax the surface two or three times. Allow to dry and polish between each coat. Lay picture and moulding on the board to test size. Remove the moulding and mark the location of the picture on the board. See Fig. 4.

IV. Surface paste the picture to the board. Spread the glue with the fingers as this spreads it more evenly. If the glue is too thick to spread, warm it in water or mix with a small amount of warm water. Place picture on board and rub well, rubbing from center toward outside using a circular motion. See Fig. 5. Place under several magazines or books to press well while sandpapering moulding.

V. Sandpaper the moulding carefully. (Do not sandpaper the mitred corners.)

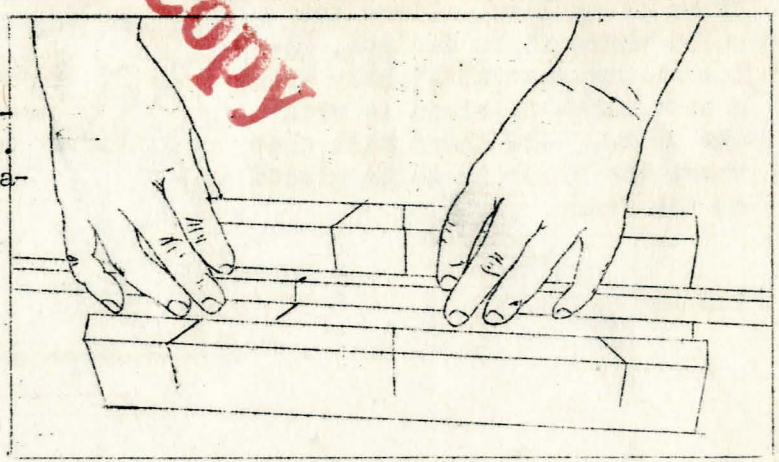


Fig. 3

VI. Nail the moulding to the board in the order it was cut. Put the nails part way in the back of the board. Place the board on the moulding and hold tightly while finishing nailing. Nail all four corners first, then place from two to four nails in each side. See Fig. 6.

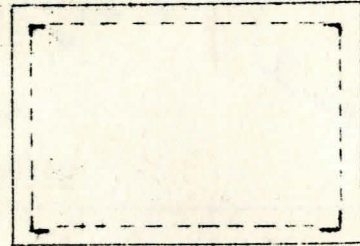


Fig. 4

VII. Sandpaper the edges of the board again. Fill corners with plastic wood. (Note - if the frame is to be stained with a wood stain, do not fill the corners with plastic wood until after the frame is stained. Then stain the plastic wood and fill the corners.) When the plastic wood is dry sandpaper until smooth.

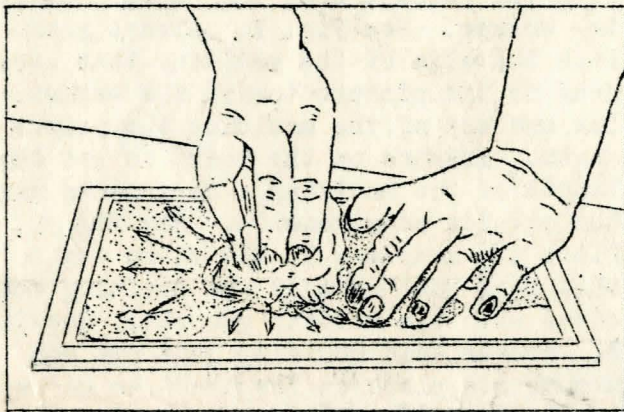


Fig. 5

VIII. Apply three coats of the gold. To mix the gold properly use a small amount of the powder and about one-half teaspoon of the liquid at one time. Fill the brush and brush the gold on the wood with long sweeping strokes. Gold dries rapidly thus making it possible to apply a second coat as soon as the first is finished. Allow to dry thoroly.

IX. To give the bronze effect to the frames a coat of brown paint is applied and rubbed into the gold. Squeeze about two inches of the Van Dyke brown into a dish then about one inch of the flake white. Use about one teaspoon of turpen-

tine and mix the paints thoroly. Brush the paint over the gold. Allow to dry until it becomes dull looking. Then remove the paint by rubbing lightly with a soft cloth.

When the desired amount of color has been removed, allow to dry and key the frame to the picture by rubbing in the color that is predominate in the picture. This is done in the same way the brown is applied. Place the color where it is desired. allow to dry and rub lightly with a soft cloth to blend it with the brown. The chart will show where the color is to be placed on the frame.

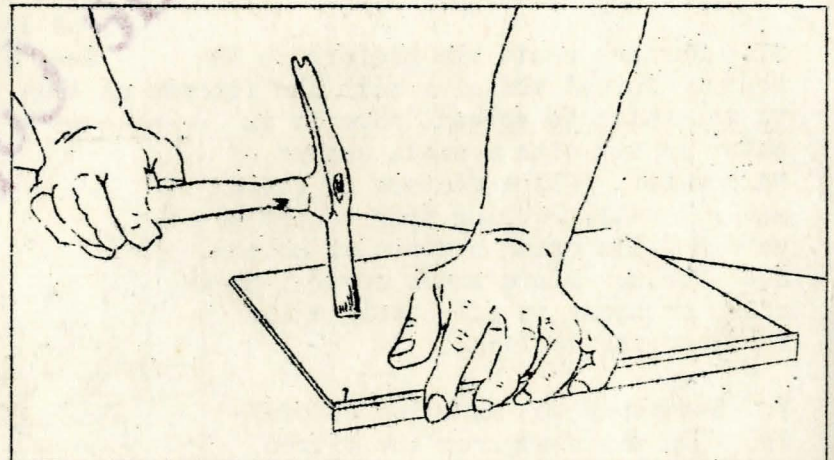
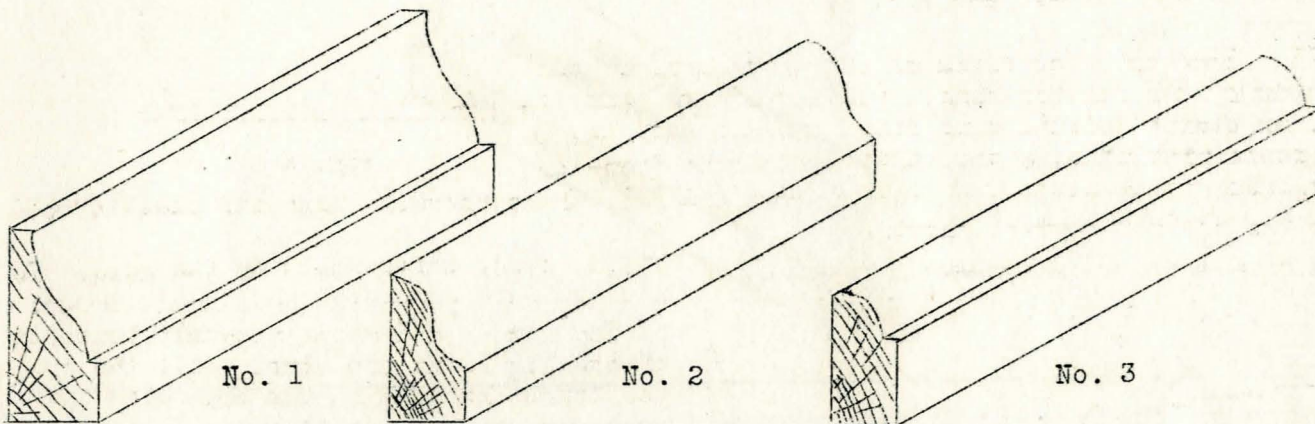


Fig. 6

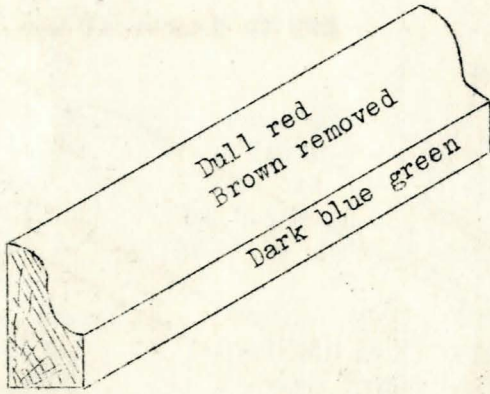
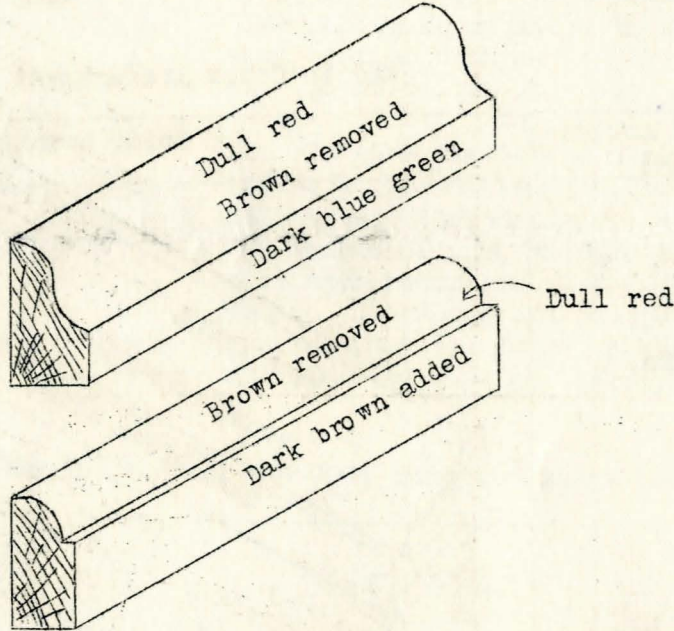

Color Arrangement on the Picture Frames

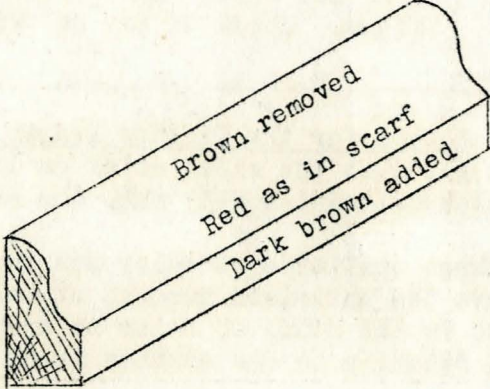
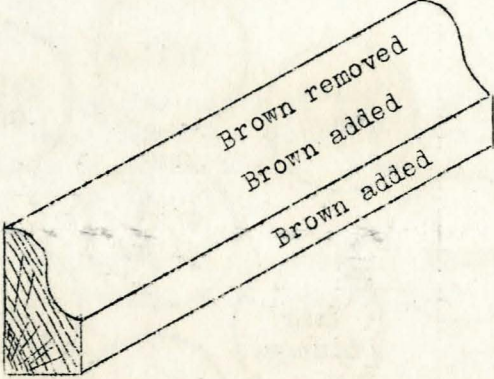
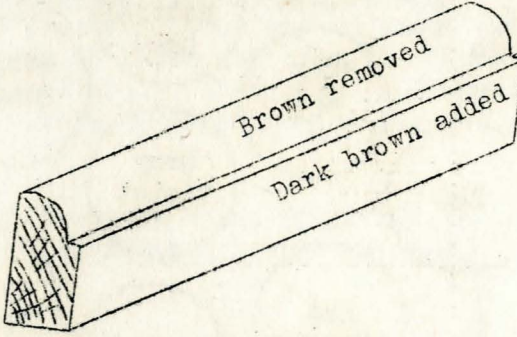
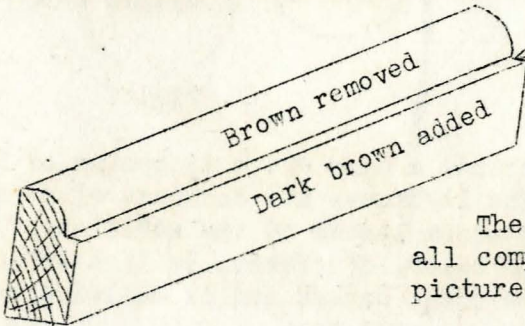
Key to Number of Mouldings



Key to Color Arrangement

Pic- ture	No. of moulding used	Color arrangement
Red Roofs	No. 1	
Boy with Rab- bit	No. 1	

Picture	No. of moulding Used	Color Arrangement
Spring	No. 2	 <p>Dull red Brown removed Dark blue green</p>
The Pool	No. 2 or No. 3	 <p>Dull red Brown removed Dark blue green</p> <p>Brown removed Dark brown added</p> <p>Dull red</p>
Dutch Interior	No. 2	 <p>Brown removed Dull red Dark brown added</p>

Picture	No. of Moulding Used	Color Arrangement
Artist and Daughter	No. 2	 <p>Brown removed Red as in scarf Dark brown added</p>
Whistler's Mother	No. 2	 <p>Brown removed Brown added Brown added</p>
Saying Grace	No. 3	 <p>Brown removed Dark brown added Dull red as in cap</p>
Anna Brigetta	No. 3	 <p>Brown removed Dark brown added Dull blue</p> <p>The mat and frame are all completed before the picture is glued on.</p>

Picture	No. of Moulding Used	Color Arrangement
Christ at Emmaus	No. 2	Stain with walnut wood stain. Fill corners with plastic wood. Sandpaper and wax several coats. Thin the stain one half with turpentine to keep the frame from getting too dark. Add dulled green to the inner part of frame. Allow to dry and wipe some of color away.

Colors for the Picture Frames

In order to get just the right color on the picture frames perhaps a short review of the color principles will make the mixing of them easier.

There are three qualities of color and thru the variation of these qualities we are able to have the unlimited numbers of colors that we see on the market today. For convenience in the study of color to know the color wheel and the positions of the colors in relation to one another is helpful. Fig. 7.

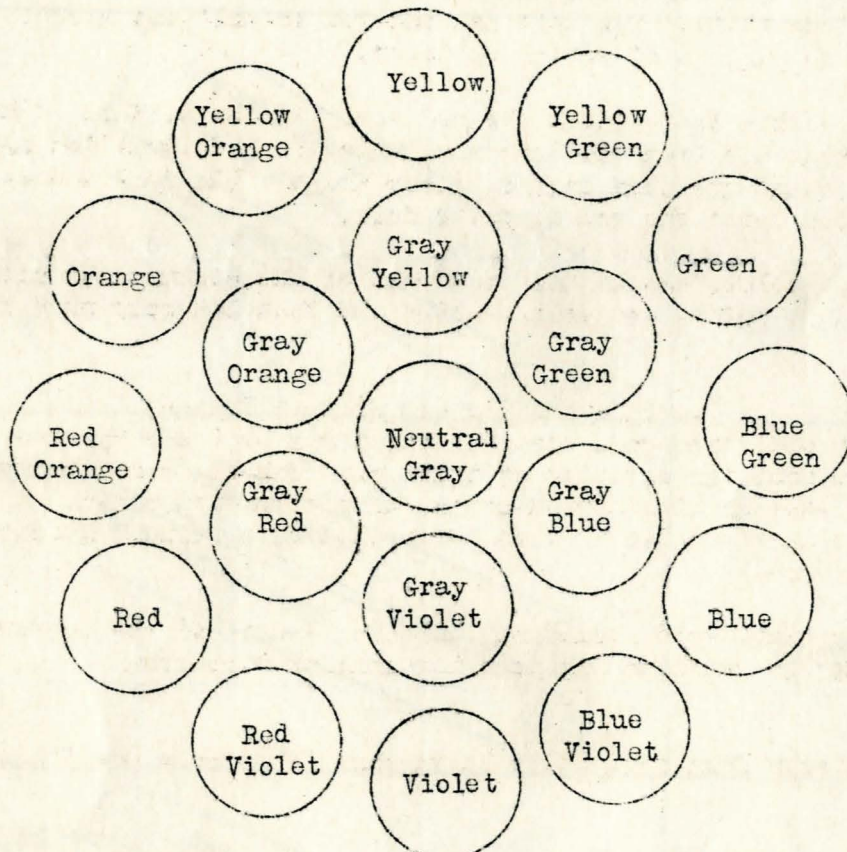


Fig. 7

Each color has a name which is spoken of as the hue of a color, as red, yellow, and blue. The lightness and darkness of a color is spoken of as the value of a color. This is accomplished by the addition of white or black to the color. If white is added the color, of course, is lighter and called a tint, and if black is added it makes the color darker and is called a shade.

The intensity of a color refers to its brilliance. When a color is pure with nothing added to it, it is the fullest intensity or bright, gaudy and harsh. A soft beautiful color is dulled or grayed. To soften or gray a color a little of the complementary color is mixed with it. Colors opposite one another on the color wheel are called complementary colors. Thus to make red less bright a small portion of green is mixed with it. The dull soft colors are the most restful, beautiful, and denote refinement. In a picture frame this is very important as the frame should not be more conspicuous than the picture, rather it should form a rest space between the picture and the wall.

#### Directions for Mixing the Colors for the Frames

Brown - For toning the gold. Squeeze from the tube about two inches of the VanDyke brown in a small dish. Squeeze one inch of the flake white, add 1 teaspoon of turpentine. Mix together thoroly. Brush on the frame using long sweeping strokes.

Green - Use about one inch of new blue and one-half inch yellow and one-half inch of flake white. Mix well and add red to dull the green. Make this match the blue green in picture of Spring by Corot.

Red - This is to match the red scarf in the picture of Madame LeBrun and Daughter. Squeeze out from the tube about one inch of vermilion and one eighth inch of chrome yellow and one-half inch of flake white. Mix well and add a brush full of green. Add green until the red is quite dull.

These colors can be used for most of the pictures by slight variations. Remember that dull colors are most restful and look brighter when added to the picture frame.

#### Rejuvenating Old Picture Frames

Many old, wide gold picture frames may be taken apart and refinished by the same method used for coloring of these new frames. Some frames that are made of wood may be stained with a wood stain, then oiled and waxed. Apply several coats of boiled linseed oil rubbed in with powdered pumice stone. Moisten stone with oil and rub vigorously.

Many wide, gold frames may be taken apart and the narrow portion used. Perhaps they may be cut down and made for smaller pictures.

(Prepared by Rizpah Douglass, State Extension Agent, Home Beautification.)