

## 4Walls Text - Indian Lady (See IL Final)

### Top Tips

1. Ensure the cut-out is returned to the top mount and securely taped before ruling the lines - especially when drawing circles or arcs.
2. Always have a scrap piece of the same mountboard available to check the flow of paint after loading the split nibs.
3. Do not overload the split nibs only load sufficient for the line being drawn. Don't be tempted to start a second line without enough paint in the ruling pen.
4. By looking through the gap between the nibs one can assess when drawing close to the end of the line by seeing the mark.
5. When drawing a line ensure there is a small gap between the edge of the ruler/set square and the board. This will prevent the flooding of paint below the ruler.
6. When taping around the glass use finger lift double sided tape as it is easier and less messy than ATG tape.
7. Foil used - Extra thick Aluminium cooking foil.



The artwork is a fine antique watercolour of an Indian lady holding a lyre and looking towards a peacock in a tree. I purchased the watercolour in an antique shop in Chang Mai, Thailand. I decide that by using this artwork would be an excellent way to describe mount proportions, ruled lines and wash panels and finally, using a low oxygen method of sealing the mount package.

I decided that an arched double mount employing border proportions that were used in the 19/20th century rather than the more common border widths of equal sides and top, bottom slightly larger mount proportions of today. This fulfilled two important criteria; first, it amplified the tall thin image, modern proportions made the image look squat and without life, and second, it provided the opportunity to demonstrate how to continue a ruled line around an arched mount.



The border proportions used are based on the British Museum's imperial mount sizes and in particular the 'Half Royal' dimensions 406mm x 280mm. The required image size was determined and borders were calculated on the basis of equal sides, top and bottom proportions 45%/55%. The mount was then cut using a Valiani CMC. It is necessary to keep the cut out from the top mount as this will play a crucial role

when drawing the ruled lines.

I decided to enhance the mount by decorating with four ruled lines and a wash panel between the two inner lines. Whilst there is no set rules for the positioning of these lines I decided that the first of the two line combination should be approximately 25mm from the top edge of the bevel. The colour chosen is important and should reflect colours within the artwork and in this case a mix of several shades of brown was used.

First, I replaced the cutout, taping the back with small pieces of tape sufficient to hold it in place, then marked the centre of the arch. I marked the intersection of the lines at the bottom two corners and then very lightly using a sharp HB pencil drew the lines along the sides where the intersection of the curved arch and the side lines would meet. Taking my compasses I checked the marked centre was correct and there was a smooth joining of lines at the intersection. It is at this point that any alteration to the marked centre can be made to ensure there is no discrepancy at the two intersections. Using the compasses first, I set the split nibs to the desired width.



Before drawing any line one should check that the nibs have not been overload with paint otherwise they will blob; also have a scrap piece of the same mountboard to test for an even flow of paint, this should be done after every loading of the nibs. Working from the inside outwards the ruled lines were drawn around the arch first, making perfectly sure the start and finish were at the marked intersections. When using different colours it is best to fully complete those lines before changing colour to ensure a good colour match.



Take the ruling pen, load and check the flow; line the ruler, ensuring there is a small gap between ruler and board to prevent the paint from running, with the bottom corner mark and the intersection of the arch - be aware of parallax - and carefully draw the required line. Working outwards to ensure that no line is smudged complete the remaining lines.



To complete the wash panel use a good quality watercolour brush; significantly dilute the paint to be used and in this case I used the colour from the inner ruled lines.



Starting in the centre of the panel apply the wash checking for the required strength of colour. Adding more water to the paint and panel if required; if the wash is too weak one can add colour by running the brush close the the ruled line taking some colour into the panel itself. This can be effective ensuring a gradual blending of the colours between the

panel and ruled line.

Once complete the mount package needs to be finished but before taping the double mount I hinge the bottom mount to the undermount with linen tape ensuring that they are level so as to achieve a good hinge. The top mount is positioned and the artwork "T - hinged" using cotton museum tape to the undermount.



I would normally seal the mount package and glass with tape but I decide to use a method demonstrated at an ICON workshop I attended last year by US conservator Hugh Phibbs and again demonstrated, in the UK, this year and sponsored by Tru-View. This type of sealing is known as 'Hypoxic Sealing' in that it is a method of

reducing the oxygen within the mount package thereby reducing the ingress of oxidising gases whilst providing protection against humidity, pollution and pests. The mount package itself is sealed between aluminium foil and the glass; the foil used was extra weight cooking foil. The procedure is as follows:

- Cut the glass to the size of the mount package.



- Place double sided finger lift tape around the edges of the glass keeping within the sight edge of the moulding approx 3mm. Fold the any excess around the edges of the mount package.

- Cut a piece of aluminium foil to the required size. If the foil is not large enough then fold two pieces together.

- Place the mount package and glass onto the foil and fold the foil around the edges of the glass and mount package.



- Trim the foil.



Cut and join the moulding as normal, place the package in the frame along with the backboard, secure with Framers Points and finally, add the bumpers and hangers.

