

Read, Reflect and Learn - 003 Aug 2014

Is the Answer 'YES'

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Introduction: This Read, Reflect and Learn short article covers a number of aspects of your understanding of the Fine Art Trade Guild's Five levels of Framing. As qualified framers a customer's artwork should always be framed using the best quality materials and techniques possible within the cost implications imposed by the customer requirements with respect to cost, materials and framing techniques.

This short article refers, in the main, to two of the five levels of framing and the questions are based around those two levels. Whilst the majority of answers are in the text one may have to research other documents to obtain the answers.

This article is based on the leaflet "*Care and conservation of prints, drawings and watercolours*" published by The Institute of Conservation. <http://www.conservationregister.com> (Caring For)

Questions to ask oneself before framing

At the two framing levels that this section refers to, the framer should be able to answer 'YES'

Will the frame have sufficient depth in the rebate to accommodate the glazing, windowmount, artwork, undermount, isolating layer (if required) and the backboard? Further, will the frame have sufficient strength to take the fittings secured to the frame and not the backboard?

Will the windowmount and undermount be made from mountboard from either/or the two top levels of board as defined by the FATG Mountboard Standards?

If there is no requirement for a windowmount, will the glazing material be spaced away from the surface of the artwork?

Will the windowmount and undermount be taped along the longest side with either gummed linen tape or cotton museum gummed tape?

Will the hinges be made from cotton museum gummed tape or will Japanese papers and starch paste be used for the hinges?

Will an isolating layer of a materials such as Mylar/Melinex be inserted between the undermount and backboard or will a conservation backboard be used?

Will the frame be sealed with gummed paper tape?

Further Questions:

Please answer the following questions, assuming all the answers in the above section are YES,

What are the two levels referred to in the narrative and how do these levels fit in with the Guild's Five Levels of Framing?

If the frame does not have sufficient depth to take the mount package etc, what are the ways a framer might increase the rebate depth?

What are the top two levels of mountboard in FATG Mountboard Standards and what is the main difference between the boards? Where would a framer find the document relating to FATG Mountboard Standards?

Can 'Whitecore' mountboard be used at either of the two levels to which the first section refers?

What methods other than a windowmount might a framer use to distance the artwork from the glazing and why is it important to have a gap between the artwork and glazing?

Where might a framer find information on *'Tapes and Adhesives'*? (The use of italics for this title might give you a clue!)

Can pressure sensitive tapes be used in either of the two levels to which the first section refers? Could one use cotton museum tape at lower levels?

Should the artwork be hinged to the back of the windowmount, if not then where should it be hinged? Why should the windowmount and undermount be taped? Why should the tape be placed along the longest edge?

What is the most common type of hinge used to hinge artwork and explain how this is attached to the artwork?

What is Mylar/Melinex? Is there a difference between the two materials? Suggest when an isolating layer might be useful.