

# Juggling Time

By Mal Reynolds GCF Adv

Harlequin Frames

Textile Artist Anne Menary

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Since the conception of my business Harlequin Frames I have had a Harlequin as my logo and, as a textile specialist, when I came across Anne's work I decided she was just the person to transfer my logo into textile artwork. Using recycled materials wherever possible her textile pictures are made entirely by hand using a combination of felts, fabrics, paints, stitches and applied objects.

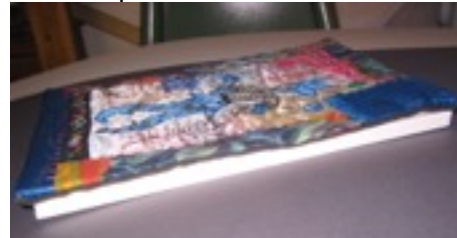
Anne had a series of her latest work at the Connect 07 Exhibition in the Usher Gallery, Lincoln. I was impressed by her use of various textiles and materials to create a collage that formed a backdrop for the image and theme she wished to get across; very simple in form and along the lines of Lowry but using textiles as her medium. Particularly impressed by her 'Postcards from a Time Traveller' series that illustrated a rather 'other worldly' take on life peopled by simple beings not unlike ourselves, I decided that this theme

was just right for my Harlequin - and it worked extremely well.

## Frame and Mount Design

I intended to keep the frame and mount design colourful. This was to reflect the Harlequin theme but not overpower the art work which was to be float mounted. The art work was to be lightly stitched to its support and boxed framed to achieve the required depth. Finally, conservation glass was to be used to provide protection from ultra violet light.

To support the artwork it was stitched top and bottom to conservation mountcard using four light stitches equally spaced using a tapestry needle, so as not to damage the textile backing, and mercerised cotton. The stitches were tied off and taped to improve security and prevent movement using P7-70 tape.

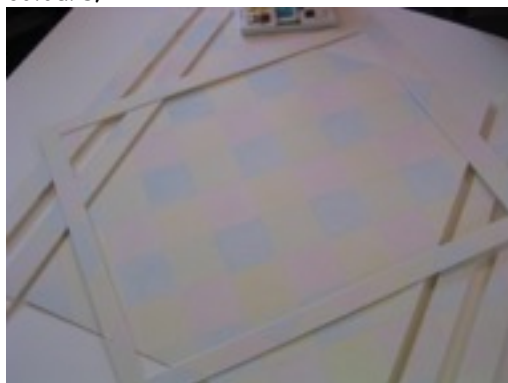


Two pieces of 5mm ARTFOAM board were cut to size and glued together; once dry the supported artwork was glued to the ARTFOAM using aqueous EVA. The supported artwork was to stand proud off the back mount and in order to hide the sides of the support material black black core mountcard



was glued around the edges.

Off white textured conservation mountcard was used for the back mount, spacers and front mount. Harlequin type diamonds were lightly drawn, in pencil, on all mountcard and these were washed, using watercolours, in Harlequin colours;



i.e. blue, red, green and yellow in that order.

The supported artwork was then glued to the back mount using EVA.

Box framing was required because the combined depth of the glazing, artwork and mountcard and backing was greater than the moulding rebate. In order to hide the sides of the box frame and to provide support for the back mount and artwork spacers using 5mm ARTFOAM lined with painted mountcard were used. These were taped to the sides of the box, the top and bottom spacers first so that the sides provided some support should the tape eventually fail. As these spacers would be visible, a small front mount was cut and placed against the glass to hide them.

There are a number of different fabrics in the artwork; in addition, the colours are vivid and particularly strong

therefore to provide protection from ultra violet light UV diffused glass was used. Diffused glass was chosen with the intention that because of the distance from the glass it would slightly blur the Harlequin diamonds on the back mount but not the artwork that would only be around 10mm from the glass.

The choice of moulding was difficult but it was decided that Argadia's Malta, blue on silver, would be used because the moulding's colours were reflected in the artwork.

Finally, all the items were assembled, the frame taped, and the hanging and bumpers fitted.

The subject and techniques employed by the artist are a step removed from the cross-stitch and needlepoint that regularly arrive to be framed and as such was an interesting project as it covered many of the issues that one has to consider when framing any textile. However, I firmly believe that the Guild Commended Framers Scheme along with the advanced accreditations provide the framer with the knowledge, skills and above all confidence to undertake such projects.