

## FLOATING ARTWORK - VIEW BOTH SIDES



### THE ARTWORK

The artwork is one of a pair purchased by myself from an antiquarian bookshop in Grand Bazaar, Istanbul in December 2014. Both are of Mughal design on two thin paper leaves, glued together, taken from an old Arabic book. The first depicts Noah, the ark and the animals coming into the ark two-by-two; the second, the siege of Constantinople in May 1453 by the Ottoman Sultan Mehmed II. The backgrounds are of gold and silver leaf and the paints are pigment derived. Noah's face is not shown which is normal for saints faces in Mughal and Islamic art.

When framing there were two objectives; first, I wanted to be able to view both sides of the artwork and second, the artwork should appear to be floating with a surrounding border of 20mm. To achieve this I would need to encapsulate the artwork.



Encapsulation can be used on a wide variety of artwork, particularly that which might be thin, weak and fragile and in the case of my Mughal artwork fitted the bill perfectly. The procedure fully encases the artwork in a sandwich of polyester such as Melinex or Mylar. Once encapsulated the artwork was to be mounted(double sided) and framed.

## ENCAPSULATION - PROCEDURE:

1. Cut the Mylar approximately 50mm larger than the image size and the surrounding 20mm allowed for floating.



2. Lay the sheet of Mylar on a hard flat surface and weight. Mark out the required borders.



3. Apply double sided finger lift tape or ATG tape approx 10mm around the edges of the desired size. Leave a very small gap (5mm) at the bottom right hand corner for any trapped air to escape.

4. Normally, one might make use of an edge strip to prevent the artwork from slipping but in this case and because the edge strip would be seen I used very small spots of starch paste along the top edge to hold the artwork in place.



5. Remove the release paper from the tape. Carefully place the artwork where required, weight and allow the starch paste to dry. Remove the weight and then lay the second piece of Mylar over the artwork.

6. Carefully burnish the Mylar to the tape.



## DOUBLE SIDED MOUNT ENCAPSULATION AND SEALING - PROCEDURE:

Using this type of mount ensures that one can view the artwork from both sides and makes use of two double mounts of the same size taped together and encasing the encapsulated artwork.



7. Cut the window mounts to the required outside dimensions and identical aperture sizes.

8. Place the two window mounts together along the longest side and tape together using linen gummed tape.

9. Place the encapsulated artwork in the correct position within the two mounts and weight.

10. Attach the encapsulated artwork to the back window mount using pressure sensitive tape. n.b. gummed

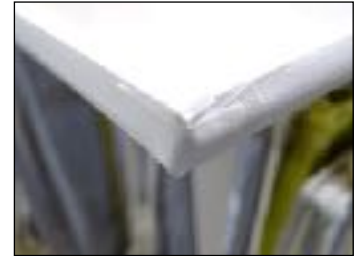




tape will not adhere to the Mylar.

11. Cut the glass to the outside dimensions of the mount. Tru-View Conservation Clear for the recto and standard glass for the verso. Ensure glazing is clean.

12. Sandwich the mount package between the glazing and seal the complete package with cotton rag gummed tape.



### FRAMING - PROCEDURE:



13. Mitre and join the moulding in the normal manner.

14. The mount package was to be secured in position using quarter round beading and as the verso was, at times, to be seen I painted it using Everest paints thereby improving its appearance.

15. Apply three coats of terracotta red allowing ample time for the paint to dry between coats.



16. Once the final coat had dried apply a coat of Liberian Clear Wax.



17. Finally, apply two or three coats of antique gold until satisfied with the finish and then apply a final coat of wax.

### FINAL ASSEMBLY - PROCEDURE:



18. Place the glazed mount package in the frame.

19. Glue the mitred quarter round beading in place.

20. Remove any cotton rag gummed tape that might show.

21. Fix strap hangers and buffers - as required.

