

FRAMING GUIDELINES

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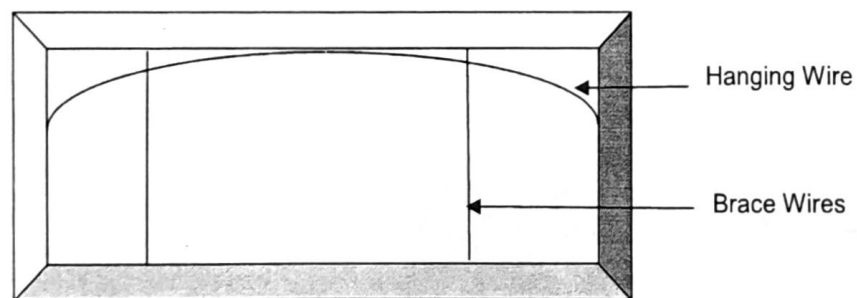
Most artists can create a beautiful work of art, but if it is framed or mounted improperly it can spoil the whole image. The artist is responsible for the finished product even if someone else does the framing. There are some long established rules and guidelines to help us achieve a professional quality.

Public and private galleries, art clubs and associations have the right to disqualify any work that does not meet a high standard of professionalism. The guidelines set out here are to assist you in maintaining that standard.

Frames - Wood or Metal

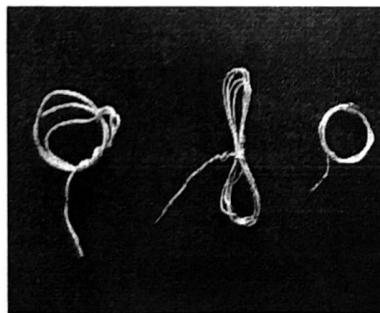
Must be in pristine condition with tight joints (mitres), no dents, nicks or scratches. All glass, stretchers, boards and mats must be securely fastened to prevent movement.

All glass and mats should be thoroughly clean, free of fingerprints, lint & dust. Large metal and wood frames with glass should be braced to prevent bowing of long sides and loss of structure. (See diagrams)



Wire

Picture hanging wire comes in various gauges, sometimes numbered #4, #8, #10, etc. or by the weight it supports 10, 20, 30, or 50 lb. It is multi-stranded, so if one strand breaks others still support the picture. The wire is malleable and is easily tied and twisted. See examples.



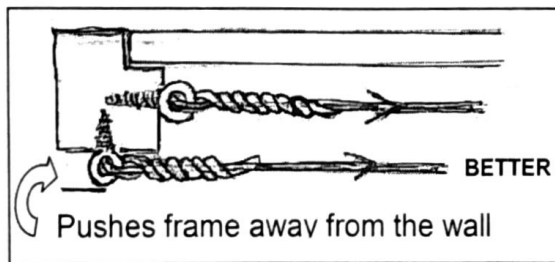
Wire (cont'd)

Do not use string, single strand (eg. baling wire) or saw tooth hangers.

Do not use eyelet screws. See example



These often pull out, especially if placed in the direction of pull

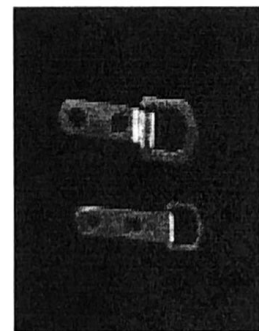
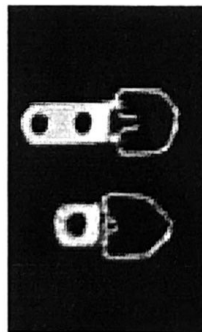
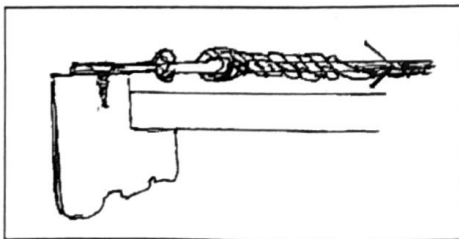


It is better mounted at right angle to direction of pull as shown below although this mounting pushes frame away from the wall and can damage it as well.

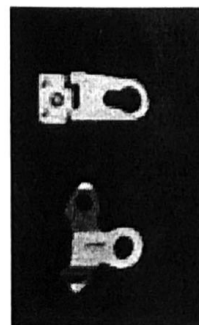
Mounting

Here are some examples of superior wire anchors.

As you can see these are mounted at right angles to the pull



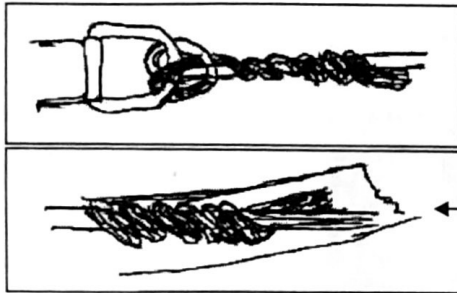
Come in nickel plate or brass (won't rust). They provide very strong support for your painting



For metal frames again notice right angle pull for strength

Mounting (cont'd)

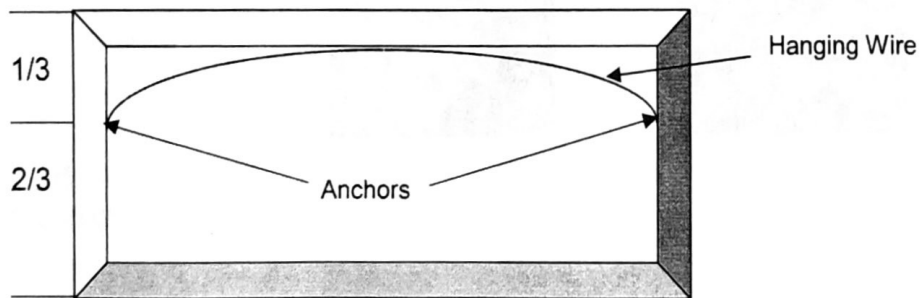
To attach the wire a simple knot to the anchor then twisted around main wire for two inches.



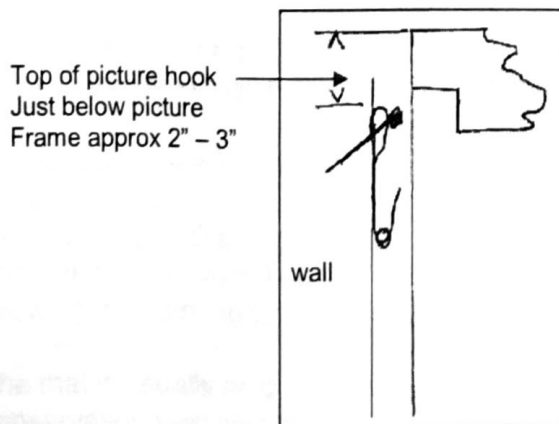
Secure & use masking tape to prevent skin puncture

The wire when strung should peak when stretched at least 2" below the top of the frame and no more than three inches of bow.

Anchors should be placed in the top third of the frame on each side. See example.



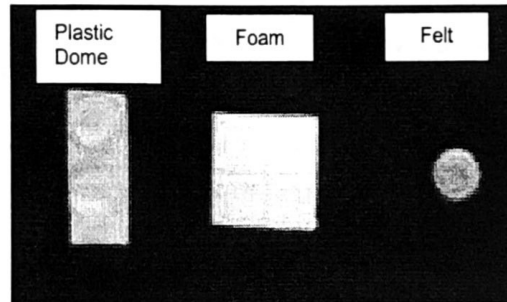
This is done so the wall hook will not show and the picture will hug tight to the wall.



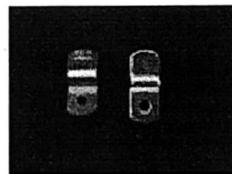
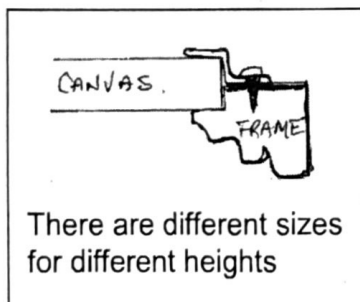
Mounting (cont'd)

Small bumpers such as used on kitchen cabinets may be placed on the bottom corners at the back to prevent wall damage and to keep the painting more vertical.

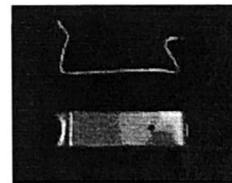
See example



Oil and acrylic stretchers can be secured using canvas clamps (see example) or by the use of Z clips using a small screw. See example.



Z Clip



Canvas Clamps

I don't recommend using nails as they tend to split the wood and leave hammer marks if not used properly.

* Note when using screws for wire anchors or Z clips, use an awl or fine drill for a starter hole to avoid splitting.

For mounting oil or acrylic boards you can use arrow brads that need a horizontal stapling device or nail brads which can be placed with a screwdriver like brad nailer.

Watercolours need to be mounted behind glass to protect them from the effects of dust, dirt and moisture. A mat board is usually placed between the painting and the glass, framing the painting and separating it from the glass surface itself. This could prevent damage to your work if condensation formed inside the glass, so it creates an airspace allowing the painting to breathe.

The mat is usually acid free, called conservation, and is 100% rag. If your mat is conservation then your backing, mounting tape, should follow the same standard. Your painting is fastened on to the back top edge of the mat and always hangs free so it can

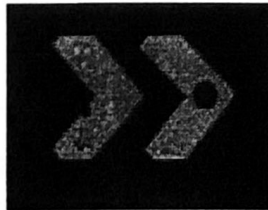
Mounting (cont'd)

expand and contract with changes in atmosphere. Use only acid free tape (Magic transparent or P.90) are best. Do not use masking tape as it becomes brittle and discolours damaging the painting. Do not use cardboard or pulp paper product as they can discolour and damage your work. Don't mix different qualities of products in your work. It will compromise your artistic skills. If you want people to purchase your work try to keep it to the highest standard possible.

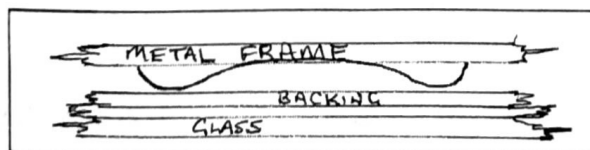
Glass: There are different types of glass.
Window Glass. 1/8, 3/16, is suitable, offers little UV protection
Picture Glass. 1/8, 3/16 offers a little better UV protection
Deng Glass. 1/8, 3/16 offers maximum UV protection

Acrylic Lexan and other clear plastics offer good protection but are easily scratched.

Metal Frames. Always make sure your metal corner clamps are installed properly and tightened securely, especially before a show. They have been known to come loose falling and damaging frame, glass and painting. Always double check. See example



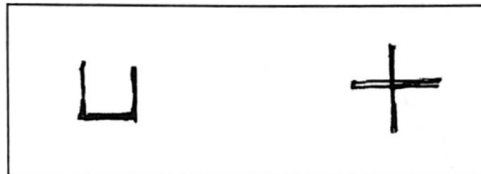
Spring Clips are used on metal frames to keep mat, painting and backing tight against the glass.



Backing All oil and acrylic stretchers and boards should have a dust cover on the back. As it implies it keeps dust and dirt from penetrating the back of your work. Usually brown waxed craft paper.

Mounting (cont'd)

An oil dust cover should have slits or flaps cut in the back to allow the painting to breathe and release harmful vapour. * Note: An oil painting takes approx. 10 years to thoroughly dry.

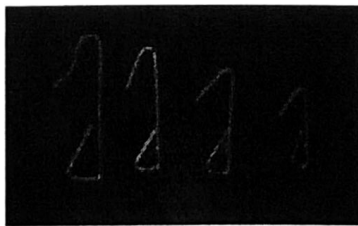


It is not necessary to do it for an acrylic. Having said that, it doesn't hurt to cut slits again for exchange of air.

Final Touch

Your bio, title card, and/or business card fastened on the back tell a little bit about you the artist and what the painting is about.

For an added touch, attach an appropriate hanging hook to the picture wire in a little bag or with tape and your painting is ready to hang

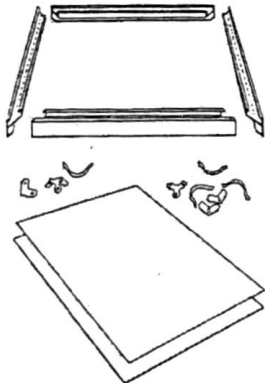


Follow these guidelines

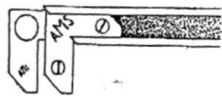
Happy Painting and call yourself a PROFESSIONAL ARTIST.

How to assemble a Metal Sectional Frame

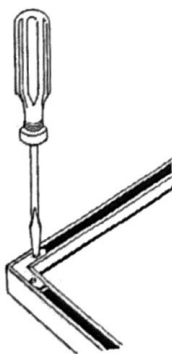
1. Prepare your work area. Clean the work surface thoroughly, lay out materials. Clean the glazing with a clean lint-free cloth. Lay the frame sections face-down noting which two are the side pieces and which are the top and bottom pieces.



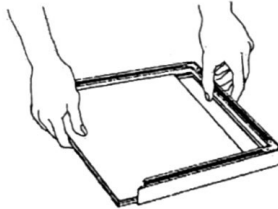
2. Insert the corner angle-pieces into the track at each end of the top section of the frame (without tightening the screws).



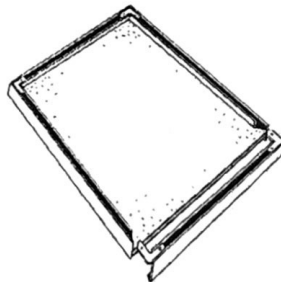
3. Slide each of the two side sections into place — onto the corner angle — pieces projecting from either end of the top section. Tighten all the screws being careful to ensure that the corners of the frame fit snugly and squarely. You will now have the top and sides securely fastened together.



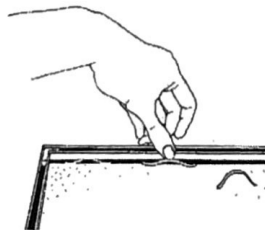
4. Stack together the glazing, matted artwork, and the backing material and slide everything together into the frame. Sliding things separately can run the risk of scratches or tears to the work or mat.



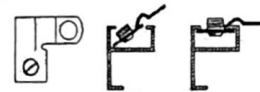
5. Insert the two remaining corner angle-pieces into the fourth (bottom) section of the frame. Next, slide the bottom piece into place ensuring that the angle-pieces slip properly into the rest of the frame. Tighten the screws. Turn the frame over and check the fit of the corners.



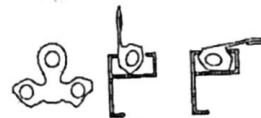
6. To keep the contents of the frame tightly secure within the frame, use: a) spring tension clips. b) solid strips, or c) extra backing. Spring clips are fine for smaller works and are used by depressing the arch and sliding the clip between the moulding and the backing material. Solid strips of cardboard, foam-core board, or any other clean material can be wedged or taped in place between the frame and the backing material. Long strips should be used for large works, one inch strips are sufficient for smaller frames. Using extra matboard or backing material, the full frame size, is more expensive but an excellent idea for large works.



7. Hangers: To provide attachment for the hanging wire, there are two fasteners to choose from: the snap hanger, and the screw hanger.

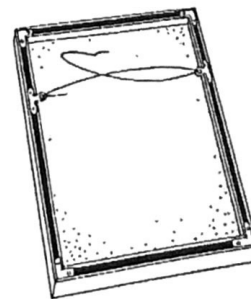


Screw hangers are tilted and then inserted so that it is resting securely under the lip of the track. Once in position, tighten the screw.



Snap hangers snap-in and are re-positioned by depressing them with the thumb and sliding them within the moulding track.

8. The support wire should traverse the frame twice for extra strength. Make sure the wire ends are securely and neatly fastened. Trim excess wire.



9. Put "bumpers" on the bottom corners of the frame to facilitate good air circulation.

Our instructions above apply to traditional frames or unframed stretched canvasses where d-rings and wiring is usual and is required. However, recognizing that some members are using untraditional frames which they have adapted for their work, the AFAA will accept other types of framing and hanging systems **if certain conditions are met. Please carefully read the guidelines below.**

Preparing untraditional frames for AFAA shows

Use d-rings and wiring as in the traditional instructions if at all possible. Some commercial frames that have other hanging systems when you buy them (e.g. alligator clips) will accept the addition of d-rings and wiring. This is the preferred method **if you can do so without jeopardizing the integrity of the frame or your art work.** Many alligator clips **cannot** be used with some of our hooks as they are not deep enough to accept them. If you cannot use a d ring but have some other way of securing a properly placed wire this may be acceptable **if it does not weaken the frame, it is secure, and professional looking and is approved by our quality control team.**

We have these main concerns for both traditional and untraditional frames.

The piece must be in excellent condition, front and back. Our buyers expect professional work, front and back!

Wooden or Metal Frames

Ensure the paint is neat, no scratches, nicks, or dents on frames. Corners are smooth and well-aligned especially those of metal sectional frames.

Unframed canvasses must have edges neatly painted in either black, grey or as a continuation of your artwork image. These should have d rings and wire as with traditional framing.

Protective Glass Covering – for Framed or Unframed Painting

Ensure edges of cleaned glass are smooth, no sharp areas (especially those without frames). Clips that go with the glass without frames are **safely positioned** and properly spaced and the hanging wire is properly placed.

Acid-Free Mats

Ensure a protective mat is placed between the glass and art work. Likewise, an acid free paper or cardboard is placed behind the painting (if applicable) and back cover. Always use acid-free tape to maintain consistency of standards. Masking tape is strongly discouraged.

Multi-stranded Wires, D-ring Hooks and Clips

Always use multi-stranded **picture hanging wire** with gauges #4, 8, 10, etc. that can support the weight of the painting. **Use plastic coated wire if possible or ensure that ends are taped.**

Your art work must be able to be hung securely on our panels with our hooks. They will then be secure for our buyers as well.

If you are in any doubt about whether your piece is “show ready” -- There will be a workshop prior to our show where you may bring in your piece to be checked by our quality control team to make sure it is ready for hanging on our panels with our hooks.

On the day of the show: Bring your piece in to be approved at the designated time. Decisions of the quality control team will be final at that time. We will not be able to show art work that does not meet the conditions as stated in the instructions and guidelines here.