

FRAMING MYTHS

CONSERVATION MOUNTING AND HINGGING

EXPLAINED

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FRAMING MYTHS EXPLAINED

This seminar is based on two ABT articles under the general heading

FRAMING MYTHS EXPLAINED

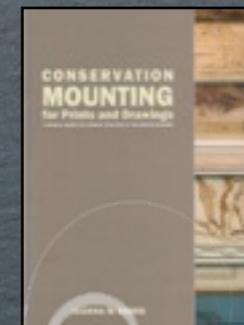


Mount board

Tapes and hinges



Ref: Conservation Mounting
by
Joanna M Kosek



ENEMIES OF ARTWORK

Paper and fabrics are essentially organic by nature and such it will degrade over time

The rate of degradation will depend upon the following factors:

Relative Humidity

Light

Heat

Acids and Alkalis

Biological Problems – Insects and Mould

Techniques and Materials used in Framing

The environmental factors initiate degradation mechanisms that include:
hydrolysis, oxidation and cross linking

RELATIVE HUMIDITY

Major problem that contributes, influences and triggers many of the factors

FATG's Normal Conditions:
Out of Direct Sunlight
Temperature Range 10C - 25C
Relative Humidity 40% - 60%

Defined as the amount of moisture in the air compared to what the air can hold at a given temperature.



Cubic Metre

= Equilibrium =

50% RH
20C



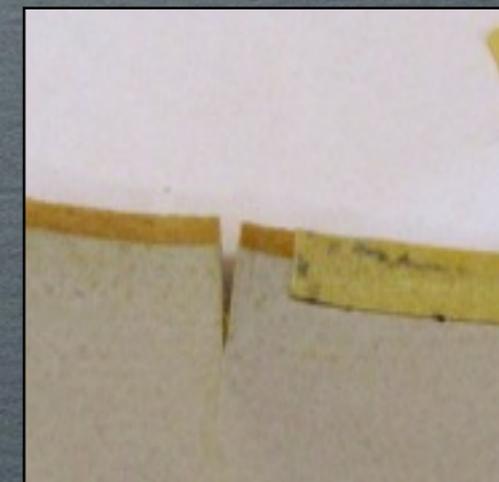
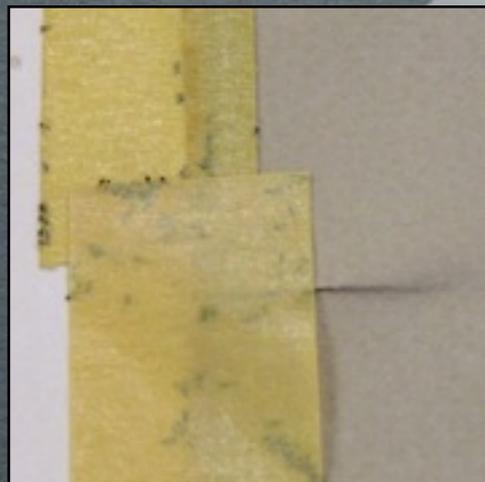
Cubic Metre

COCKLING

If artwork is hinged in such a way that it restricts expansion and contraction -it will



COCKLE



BUCKLING

Should the artwork be taped:
at all four corners
or around all four edges
then it will

BUCKLE



MOUNTBOARD STANDARDS

Published in 2004 by the FATG

Following extensive discussion between
manufacturers and suppliers in Europe and the USA

Terms used are taken from both
Textile and Paper-making industries

Relate to the composition and characteristics
of papers and boards used in framing

Three categories

Cotton Museum

Conservation

Standard



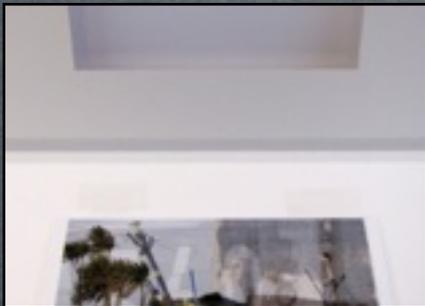
Mount Package



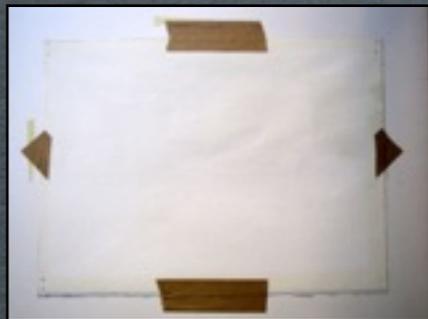
Conservation Hinging

The Use of inappropriate Techniques and Materials
Will damage artwork

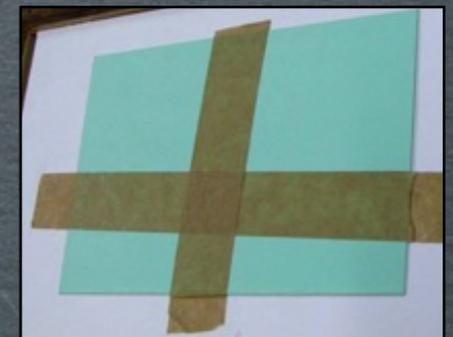
Under mount hinged to window mount
along the longest side



Artwork should be hinged to an undermount



Artwork must **NEVER** be taped
all along the top edge
across all four corners
along all four sides



Tapes and Adhesives

Most methods of hinging involves the use of tapes and/or adhesives



FATG's Tapes and Adhesives Document

Classifies tapes and adhesives for mounting and framing artwork

Links to the Guild's 5 levels of framing

Highlights 6 key points when hinging

HINGING KEY POINTS

Masking tape etc not suitable

Upgrade to a better quality

Attach hinge to back of artwork (5mm)
no part of hinge to overlap onto the front

too much hinge takes longer to reverse
increased likelihood of damage

Hinge paper weaker than artwork

At Conservation level any self adhesive tape must be 12mm from artwork

MOUNTING

Consider 4 different mount styles

Standard Overthrow Mount
'Clip Mounted'



Inset Mount
'Clip Mounted'

Float Mount

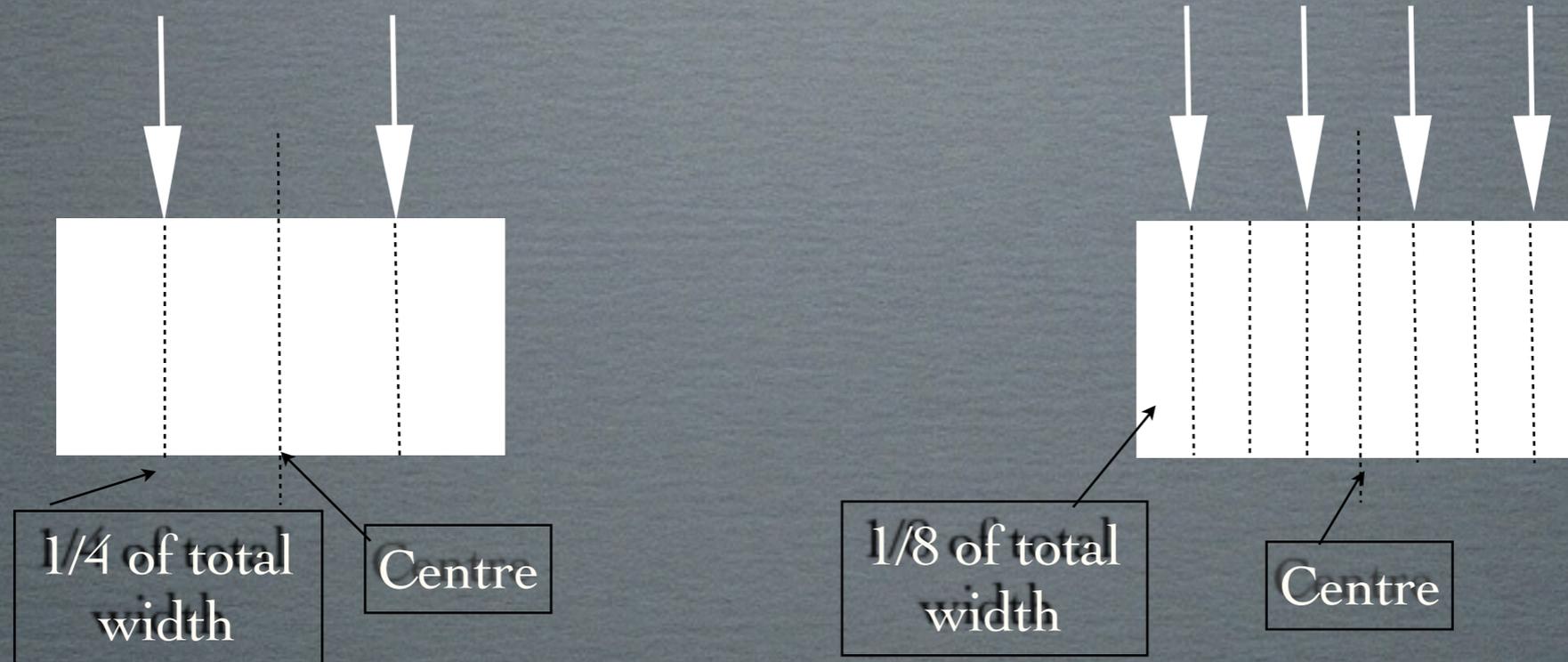


Shadow Float Mount



HINGING - KEY POINTS

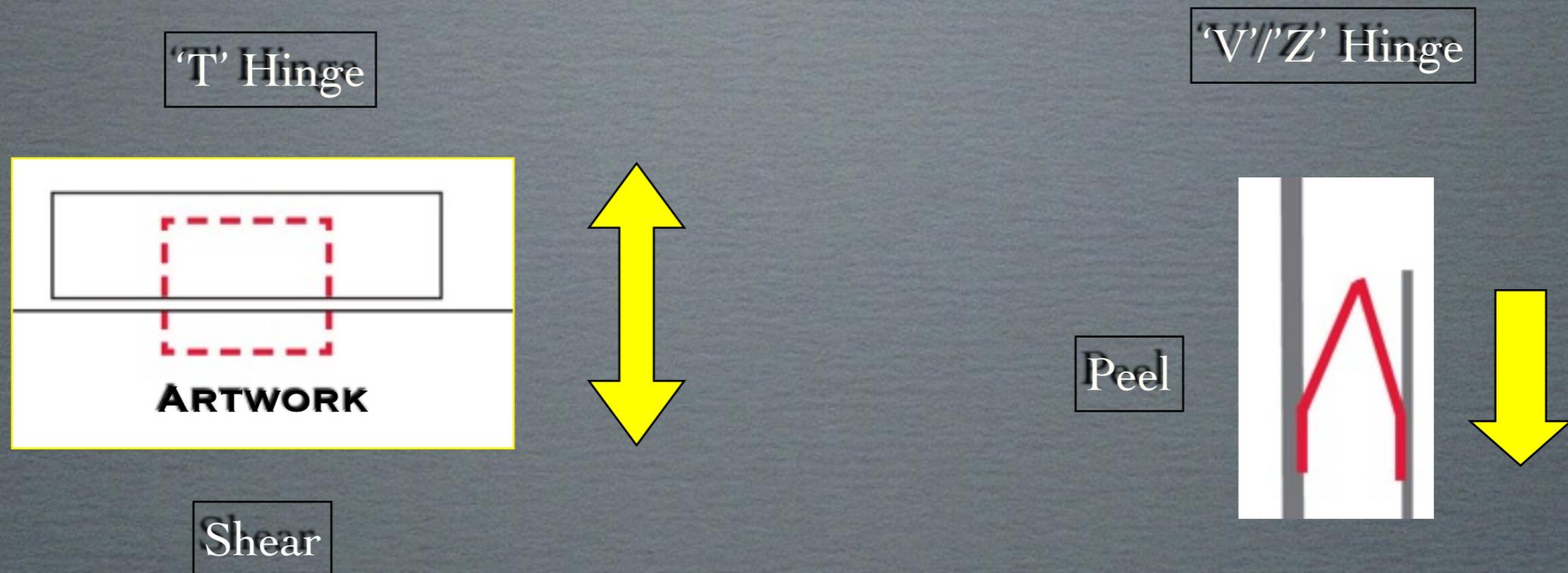
Number and Location
Dependent on size and weight of artwork



Hinges placed at corners may result in
cockling
due to sideways stress

HINGING - KEY POINTS

SHEAR AND PEEL



Hinge in 'SHEAR'
is considerably stronger than
one in 'PEEL'

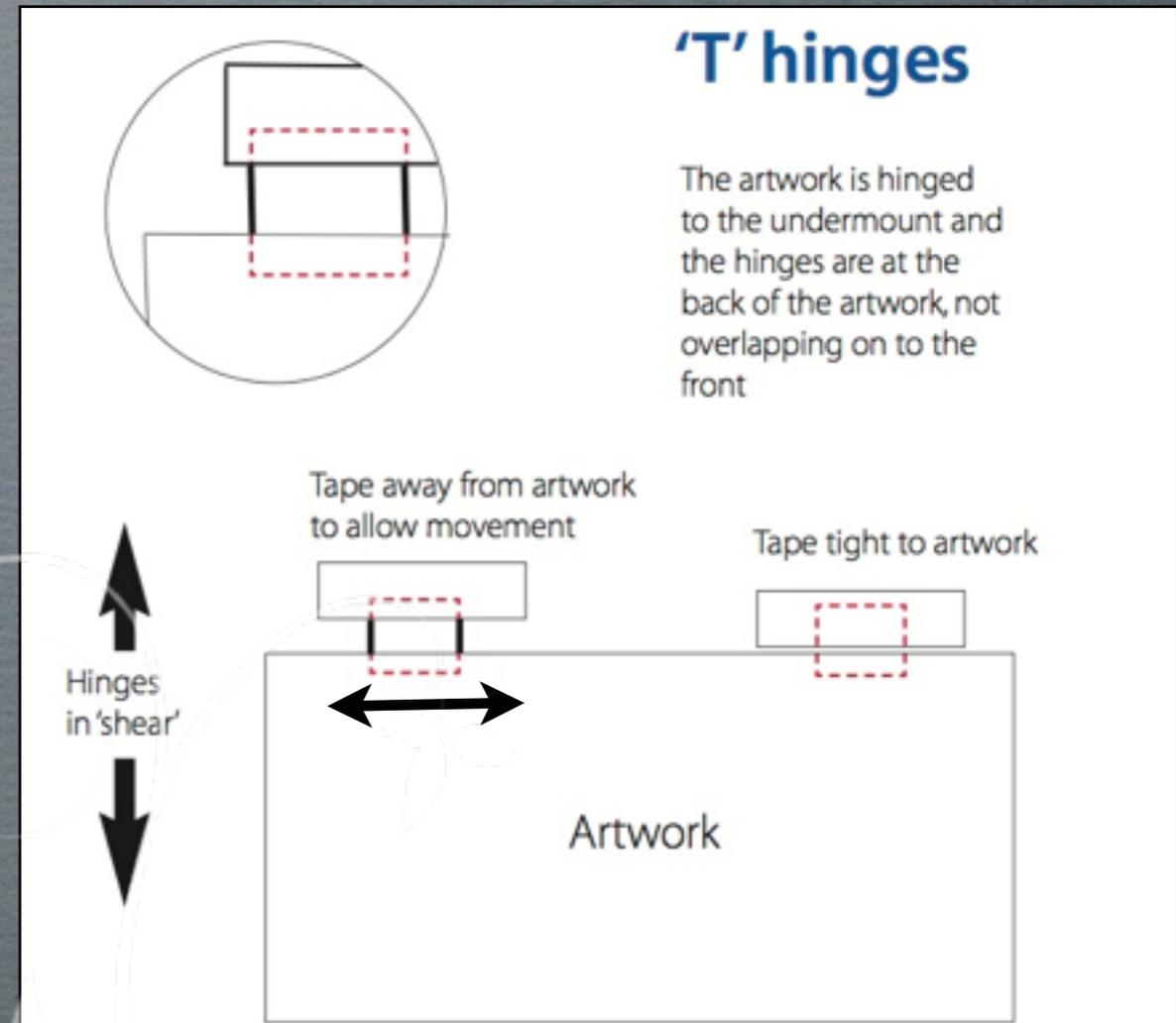
T- HINGE

Most Common hinge

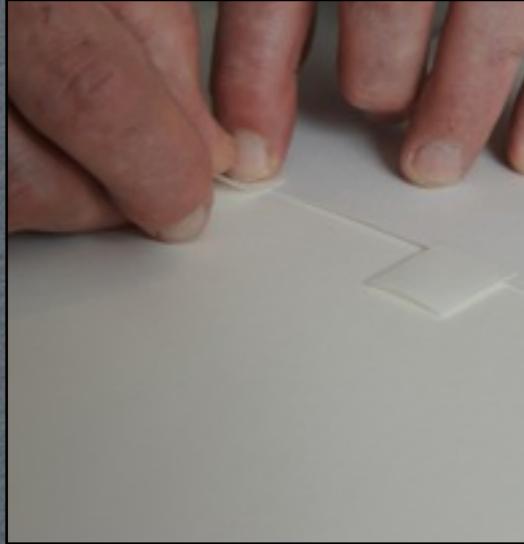
Normally used when clip mounting

Comprises two strips of paper

Small gap on second hinge allows for movement



T- HINGE



T- HINGE IRREGULAR SHAPES

Effective when hinging prints with irregular edges



Circular and semi-circular shapes



Shape with irregular edges

'V' AND 'Z' HINGES

Most often used when float mounting

Weak hinge because in PEEL

Thickness of hinge can indent artwork

Can be used with 'Pass through' hinge

Undermount

PEEL



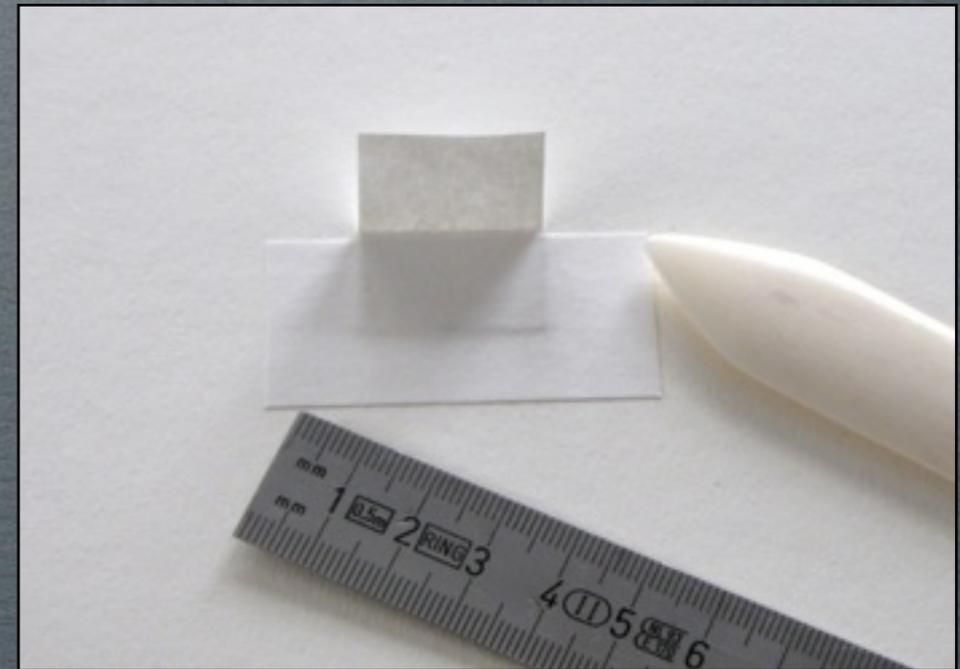
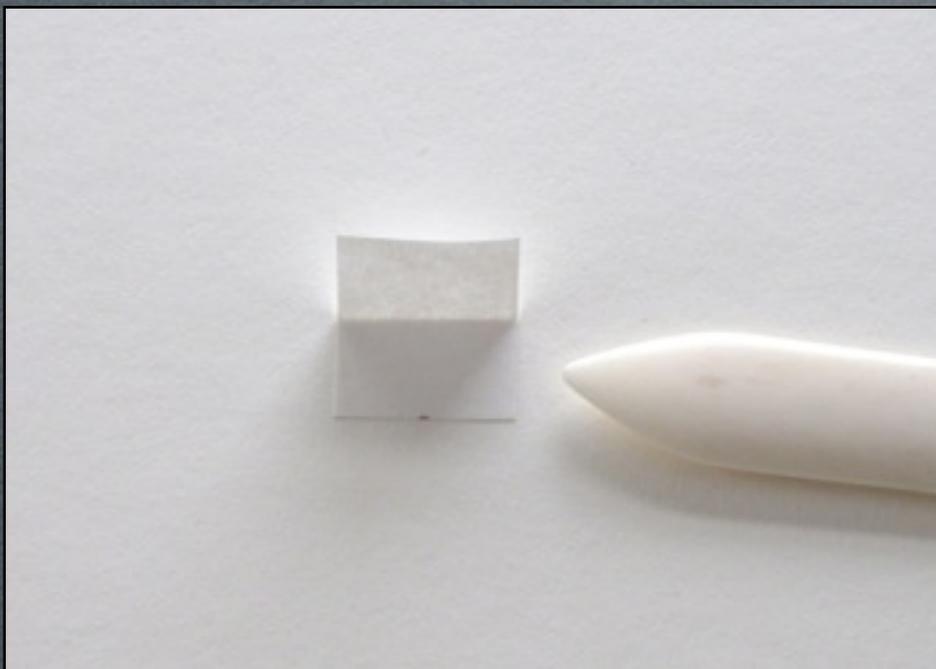
'V' Hinge

Artwork

'Z' Hinge

'V'/'Z' Hinges

'V' AND 'Z' HINGES



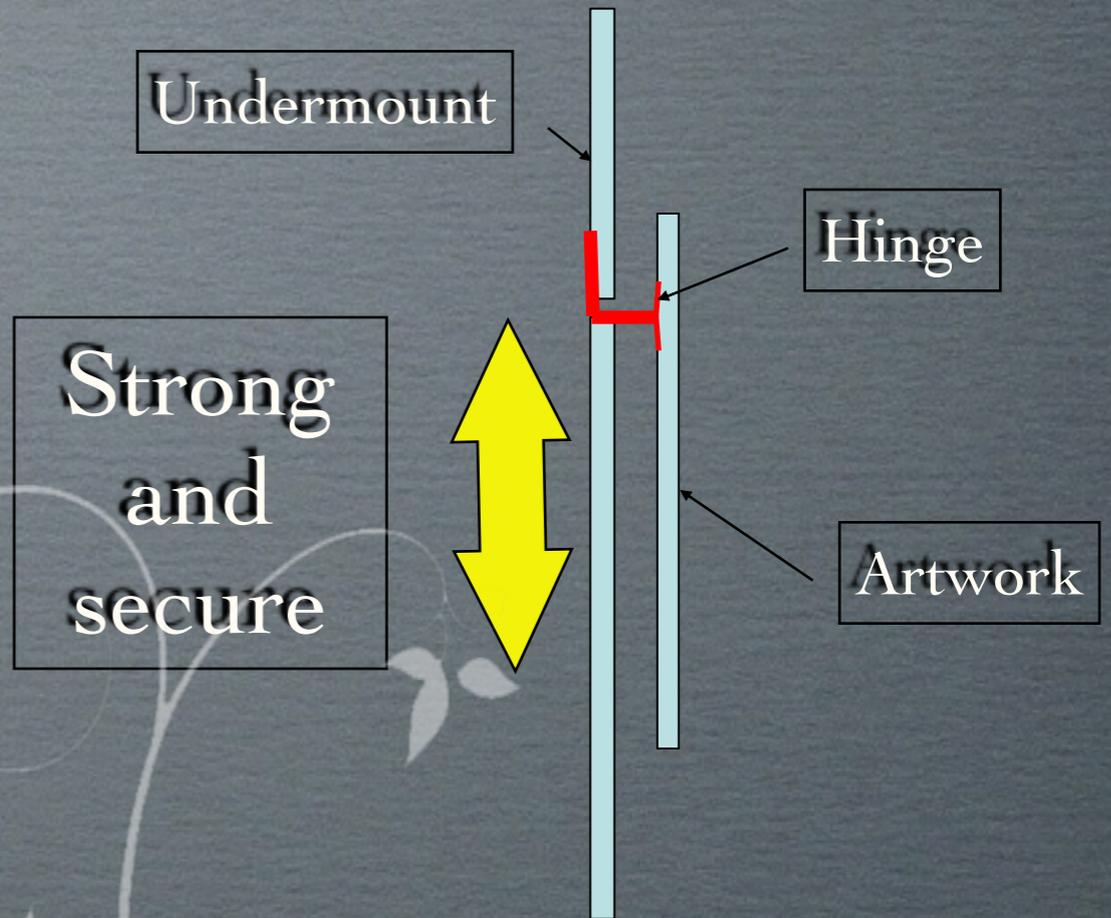
'PASS THROUGH' HINGE

Excellent Hinge

Provides Strong Support

Tape passes through slits in support board

Hinge secured on back of support board



Strong
and
secure

Pass Through Hinge

'PASS THROUGH' HINGE



PASS THROUGH HINGE SHADOW FLOAT

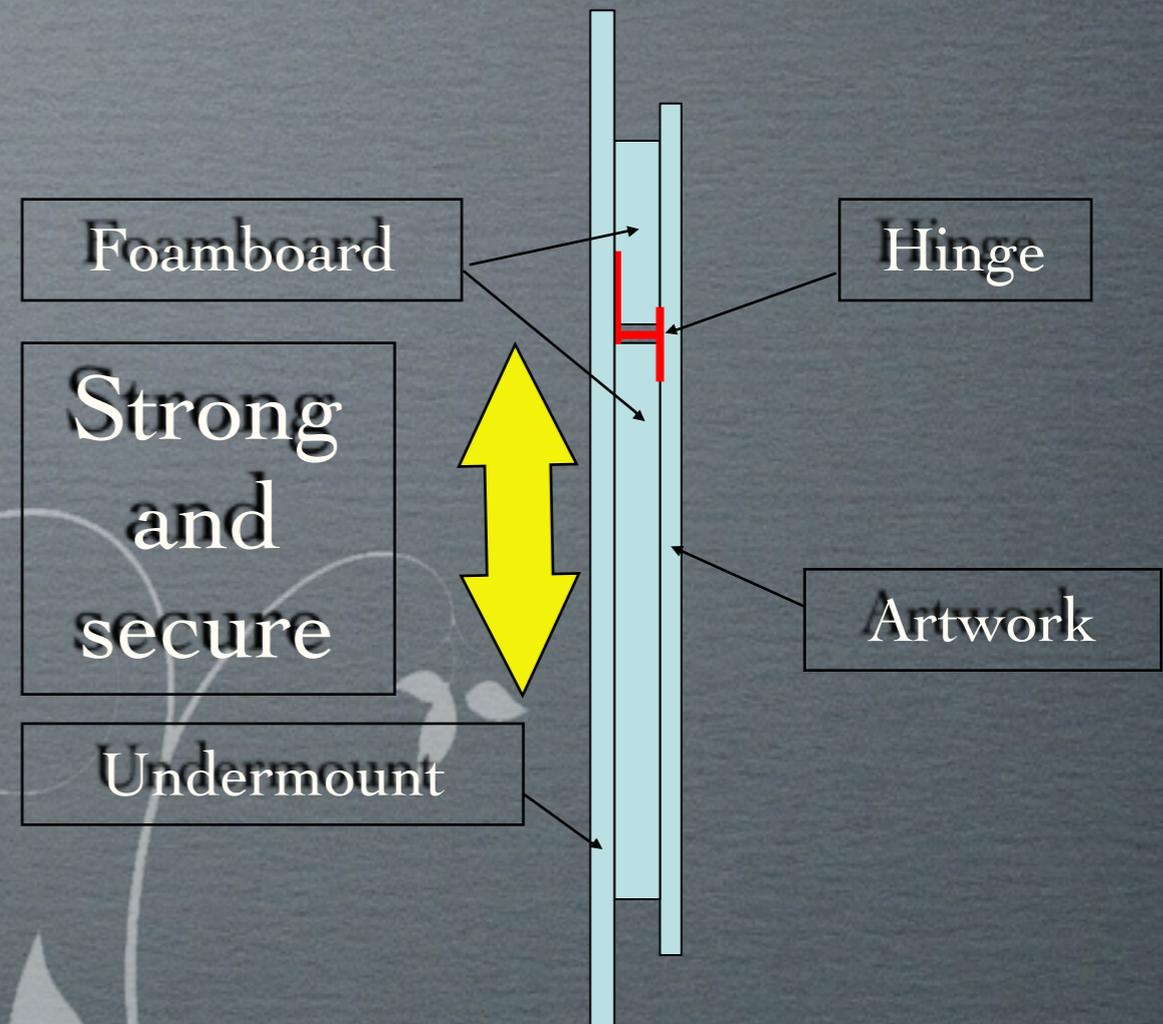
Excellent Hinge

Provides Strong Support

Tape passes through slits in foamboard

Hinge secured on back of
foamboard

Foamboard glued to under mount



PASS THROUGH HINGE SHADOW FLOAT



CONSERVATION HINGING

Final Point to Remember

Framers Role is to Preserve and Protect
the Artwork

Hence: the chosen method of mounting
should not interfere with the
original condition of the artwork

CONSERVATION HINGING MOUNTING WITHOUT ADHESIVES

There are a variety of methods of mounting artwork
that do not require the use of adhesives

These might include:

Corner pockets/strips
mounting strips
encapsulation

Conservation Mounting and Hinging



Mal Reynolds GCF Adv

Framing Workshops

Harlequin Frames, Lincolnshire

Textile, conservation & 3D framing workshops
Individually designed to meet your requirements

Contact: Mal Reynolds GCF Adv

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