

FIVE LEVELS OF FRAMING

	MUSEUM	CONSERVATION	COMMENDED	BUDGET	MINIMUM
OBJECTIVES	<ul style="list-style-type: none"> to visually enhance artwork premium protection from airborne pollution and acid damage protection to last around 35 years in normal conditions 	<ul style="list-style-type: none"> to visually enhance artwork high level of protection from airborne pollution and acid damage protection to last around 20 years in normal conditions 	<ul style="list-style-type: none"> to visually enhance artwork moderate level of protection from airborne pollution and acid damage protection to last around 5 years in normal conditions 	<ul style="list-style-type: none"> to provide a visually acceptable frame at a budget price 	<ul style="list-style-type: none"> to provide a basic frame at minimum cost; price overrides visual appearance and quality
SUITABLE FOR	<ul style="list-style-type: none"> Museum-quality works and artwork to be preserved for the future, including high value items and artwork of potential or historical value Processes must be fully reversible 	<ul style="list-style-type: none"> collectable artwork to be kept for future generations, eg original paintings and limited edition prints of moderate to high value, as well as items of sentimental value Processes must be fully reversible 	<ul style="list-style-type: none"> replaceable artwork of limited commercial and/ or moderate sentimental value and where visual appearance is important. processes should preferably be reversible 	<ul style="list-style-type: none"> replaceable artwork of no commercial or sentimental value 	<ul style="list-style-type: none"> temporary display or an inexpensive "cash & carry" product into which customers can insert their own artwork
MOUDDLING	<ul style="list-style-type: none"> no significant blemishes must match the pieces rebate should be sufficiently deep to comfortably hold the sandwich. artwork should be sealed with strips of Cotton Museum-quality mountboard or a conservation foil and paper tape if it is likely to touch the moulding <p>Note: <i>Good original frames should be retained wherever possible as these can enhance the value of the artwork.</i></p>	<ul style="list-style-type: none"> no significant blemishes must match the pieces rebate should be sufficiently deep to comfortably hold the sandwich. artwork should be sealed with strips of Cotton Museum-quality mountboard or a conservation foil and paper tape if it is likely to touch the moulding <p>Note: <i>Good original frames should be retained wherever possible as these can enhance the value of the artwork.</i></p>	<ul style="list-style-type: none"> no significant blemishes must match the pieces rebate should be sufficiently deep to comfortably hold the sandwich 	<ul style="list-style-type: none"> no significant blemishes 	<ul style="list-style-type: none"> no significant blemishes
MITRES	<ul style="list-style-type: none"> accurately cut, glued and pinned tightly corners to be touched-up so no unfinished moulding is visible 	<ul style="list-style-type: none"> accurately cut, glued and pinned tightly corners to be touched-up so no unfinished moulding is visible 	<ul style="list-style-type: none"> accurately cut, glued and pinned tightly corners to be touched-up so no unfinished moulding is visible 	<ul style="list-style-type: none"> accurately cut, glued and pinned tightly corners to be touched-up so no unfinished moulding is visible 	<ul style="list-style-type: none"> accurately cut, glued and pinned tightly
WINDOWMOUNT	<ul style="list-style-type: none"> should be used to visually enhance the artwork and distance it from the glazing spacer between the artwork and the glazing (if close framing is required) should be made from Cotton Museum mountboard. * corners of windowmount must be cleanly cut; the mountboard must be free from blemishes and there must be clearance of 1- 3mm inside the rebate (clearance varies depending on frame size) use only Cotton Museum mountboard at least 1200 microns thick and conforming to the Guild standard slip moulding must be accurately cut and should not touch the artwork multiple mounts or deep spacers must be used to frame works with migrant or delicate pigments, such as pastel drawings, or artwork with a cockled surface using fixative on pigments not acceptable windowmount should, where possible, project at least 5mm over the edge of the artwork, thus holding it firmly in place no pencil marks allowed on underside of the windowmount unbuffered cotton museum mountboard should be used on photographs <p>Note: <i>Where possible, retain original windowmounts (possibly gilded or decorated). In this case preferably a 1200 micron, but at least 500 micron, Cotton Museum quality mountboard barrier should but cut to fit the underside of the windowmount to within a few millimetres of the window or a few millimetres beyond the opening.</i></p>	<ul style="list-style-type: none"> should be used to visually enhance the artwork and distance it from the glazing spacer between the artwork and the glazing (if close framing is required) should be made from Conservation or Cotton Museum mountboard. * corners of windowmount must be cleanly cut; the mountboard must be free from blemishes and there must be clearance of 1- 3mm inside the rebate (clearance varies depending on frame size) use only Conservation-quality mountboard or Cotton Museum mountboard at least 1200 micron thick and conforming to the Guild specifications slip moulding must be accurately cut and should not touch the artwork multiple mounts or deep spacers must be used to frame works with migrant or delicate pigments, such as pastel drawings, or artwork with a cockled surface using fixative on pigments not acceptable windowmount should, where possible, project at least 5mm over the edge of the artwork, thus holding it firmly in place no pencil marks allowed on underside of the windowmount unbuffered cotton museum mountboard should be used on photographs <p>Note: <i>Where possible, retain original windowmounts (possibly gilded or decorated). In this case preferably a 1200 micron, but at least 500 micron, Cotton Museum quality mountboard barrier should but cut to fit the underside of the windowmount to within a few millimetres of the window or a few millimetres beyond the opening.</i></p>	<ul style="list-style-type: none"> should be used to visually enhance the artwork and distance it from the glazing spacer between the artwork and the glazing (if close framing is required) should be made from Conservation or Cotton Museum mountboard. * corners of windowmount must be cleanly cut; the mountboard must be free from blemishes and there must be clearance of 1- 3mm inside the rebate (clearance varies depending on frame size) use Standard-quality mountboard (or better) at least 1200 micron thick and conforming to the Guild standard slip moulding must be accurately cut and should not touch the artwork multiple mounts or deep spacers must be used to frame works with migrant or delicate pigments, such as pastel drawings, or artwork with a cockled surface 	<ul style="list-style-type: none"> should be used to visually enhance the artwork the corners of the windowmount must be cleanly cut; the mountboard must be free from blemishes; standard-quality mountboard is acceptable as is Conservation or Cotton Museum there must be clearance of 1mm inside the rebate slip moulding must be accurately cut and joined 	<ul style="list-style-type: none"> not necessary to use a windowmount but if one is used, the corners must be cleanly cut and the mountboard must be free from blemishes

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UNDERMOUNT	<ul style="list-style-type: none"> maintain barrier layer between the artwork and the back board - this should be made from Cotton Museum board at least 1200 microns thick use unbuffered cotton museum mountboard for photographs undermount should be the same size as the windowmount and hinged to it along the longer side using museum-quality paper or fabric with either starch paste or SCMC (sodium carboxy methyl cellulose) <p>Note: Artwork stuck down onto acid board should be referred to a conservator for possible removal of the board.</p>	<ul style="list-style-type: none"> maintain barrier layer between the artwork and the back board - this should be made from Cotton Museum board at least 1200 microns thick use unbuffered cotton museum mountboard for photographs undermount should be the same size as the windowmount and hinged to it along the longer side using a gummed conservation tape with a water-soluble adhesive <p>Note: Artwork stuck down onto acid board should be referred to a conservator for possible removal of the board.</p>	<ul style="list-style-type: none"> maintain barrier layer between the artwork and the back board - this should be made from Standard-quality mountboard (or better) at least 1200 micron thick but, at this level, 500 micron thickness may be used for lightweight artwork the undermount should be the same size as the windowmount and ideally should be hinged to it along the longer side other methods of joining the two are acceptable providing no adhesive comes into contact with the artwork 	Not necessary	Not necessary
ATTACHING ARTWORK	<ul style="list-style-type: none"> artwork should be hinged to the undermount with T-hinges on the top edge, or a similarly reversible process should be used, such as corner pockets made from naturally lignin-free museum quality paper Hinges should be made from naturally lignin-free, pH neutral paper and the adhesive made from starch paste or SCMC (sodium carboxy methyl cellulose); should be torn, not cut; should be weaker than, or the same paper weight as, the artwork - never heavier; should be attached to the back of the artwork, not the front; and should overlap onto the artwork the minimum amount necessary to give proper support <p>Note: For the majority of art on paper 5mm should be sufficient. Artwork should be hinged to the undermount, not the back of the windowmount. Artwork must be properly centred and free from blemish caused by framing.</p>	<ul style="list-style-type: none"> artwork should be hinged to the undermount with T-hinges on the top edge, or a similarly reversible process should be used, such as corner pockets made from naturally lignin-free museum quality paper Hinges should be made from naturally lignin-free, pH neutral paper and the adhesive made from starch paste or SCMC (sodium carboxy methyl cellulose); should be torn, not cut; should be weaker than, or the same paper weight as, the artwork - never heavier; should be attached to the back of the artwork, not the front; and should overlap onto the artwork the minimum amount necessary to give proper support <p>Note: For the majority of art on paper 5mm should be sufficient. Artwork should be hinged to the undermount, not the back of the windowmount. Artwork must be properly centred and free from blemish caused by framing.</p>	<ul style="list-style-type: none"> artwork should be hinged to the undermount with T-hinges on the top edge preferably using gummed tape with a water-soluble adhesive, though self-adhesive water-reversible white paper tape may be used, or a similarly reversible process, such as corner pockets Hinges should not be made from tape with a high acid content; should be weaker than, or the same paper weight as the artwork- never heavier; should be attached to the back of the artwork, not the front; and should overlap onto the artwork the minimum amount necessary to give proper support <p>Note: For the majority of art on paper 5 mm should be sufficient. At this level drymounting onto mountboard is acceptable providing customers understand it is irreversible. Artwork must be properly centred and free from blemishes caused by framing.</p>	<ul style="list-style-type: none"> it is acceptable for artwork to be "slotted" into the frame without fixing or to be stuck down artwork must be properly centred and free from blemish caused by framing 	<ul style="list-style-type: none"> it is acceptable for artwork to be "slotted" into the frame without fixing or to be stuck down artwork must be properly centred and free from blemish caused by framing
GLAZING	<ul style="list-style-type: none"> glazing must be free from obvious blemishes and of appropriate thickness for the frame size, of be preferably of museum-quality, i.e. glazing that blocks more than 90% of all UV rays unless work is to hang where there are already controlled UV levels (e.g. some museums) must be cut to allow sufficient clearance inside the rebate of the frame glazing must not touch the artwork for large items and for items to be hung in areas accessible to the public, safety should be considered (e.g. laminated or acrylic sheet) final cleaning fluid should contain only deionized water and perhaps industrial methylated spirit 	<ul style="list-style-type: none"> float glass or better, free from obvious blemishes and of appropriate thickness for the frame size glass with high UV protection should be considered must be cut to allow sufficient clearance inside the rebate of the frame glazing must not touch the artwork for large items and for items to be hung in areas accessible to the public, safety should be considered (e.g. laminated or acrylic sheet) final cleaning fluid should contain only deionized water and perhaps industrial methylated spirit 	<ul style="list-style-type: none"> float glass or better, free from obvious blemishes and of appropriate thickness for the frame size must be cut to allow sufficient clearance inside the rebate of the frame glazing must not touch the artwork for large items and for items to be hung in areas accessible to the public, safety should be considered (e.g. laminated or acrylic sheet) 	<ul style="list-style-type: none"> float glass or better, free from obvious blemishes and of appropriate thickness for the frame size must be cut to allow sufficient clearance inside the rebate of the frame 	<ul style="list-style-type: none"> rolled glass or better, free from obvious blemishes and of appropriate thickness for the frame size must be cut to allow sufficient clearance inside the rebate of the frame
BACK BOARD	<ul style="list-style-type: none"> back board needs to be strong, rigid and flat, e.g. hardboard or MDF with a 500 micron barrier board or Melinex sheet or similar, in addition to the undermount, pH neutral back board or foam board must be cut to allow sufficient clearance inside the rebate 	<ul style="list-style-type: none"> backboard needs to be strong, rigid and flat, and to protect the artwork from damage. Must be cut to allow sufficient clearance inside the rebate 	<ul style="list-style-type: none"> Back board needs to be strong, rigid and flat, and to protect the artwork from damage. Must be cut to allow sufficient clearance inside the rebate 	pulpboard and cardboard are acceptable	pulpboard and cardboard are acceptable
SECURING THE FRAME	<ul style="list-style-type: none"> glazing, windowmount, artwork and undermount should be sealed together using a gummed conservation-quality paper tape with water-soluble adhesive, before being fitted into the frame to keep out dust, insects etc. frame must be secured with framers' points, tacks or similar flexible tabs not acceptable 	<ul style="list-style-type: none"> the frame must be secured firmly with framers' points, tacks or similar. Flexible tabs are not acceptable 	<ul style="list-style-type: none"> the frame must be secured firmly with framers' points, tacks or similar. Flexible tabs are not acceptable. 	<ul style="list-style-type: none"> flexible tabs are acceptable but framers' points or tacks are preferred 	<ul style="list-style-type: none"> flexible tabs or better

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	MUSEUM	CONSERVATION	COMMENDED	BUDGET	MINIMUM
HANGING	<ul style="list-style-type: none"> hanging fittings must be sufficiently strong to support the frame riveted D-rings are only acceptable for lightweight works if the customer has chosen a thin moulding, in which case an additional 500 micron undermount should be used 	<ul style="list-style-type: none"> hanging fittings must be sufficiently strong to support the frame riveted D-rings are only acceptable for lightweight works if the customer has chosen a thin moulding, in which case an additional 500 micron undermount should be used 	<ul style="list-style-type: none"> hanging fittings must be sufficiently strong to support the frame D-rings rivetted into the backboard should only be used on lightweight items 	<ul style="list-style-type: none"> hanging fittings must be sufficiently strong to support the frame 	<ul style="list-style-type: none"> hanging fittings must be sufficiently strong to support the frame cord and screw-eyes can be supplied for the customer to attach
FINISH	<ul style="list-style-type: none"> dust and dirt should be removed and the glass should be cleaned and polished without smears do not seal the back with self-adhesive tape; gummed-paper tape must be used and this must be carefully applied pads or buffers should be applied to the two lower corners a label giving the date and the framer's name should be adhered to the back <p>Note: Any existing labels should be preserved as this can provide provenance for the art.</p>	<ul style="list-style-type: none"> dust and dirt should be removed and the glass should be cleaned and polished without smears do not seal the back with self-adhesive tape; gummed-paper tape must be used and this must be carefully applied pads or buffers should be applied to the two lower corners a label giving the date and the framer's name should be adhered to the back <p>Note: Any existing labels should be preserved as this can provide provenance for the art.</p>	<ul style="list-style-type: none"> dust and dirt should be removed and the glass should be cleaned and polished without smears the back should be sealed, preferably with gummed tape (good quality self-adhesive framing tape may be used but it is important to ensure good adhesion and longevity) do not use masking tape and parcel tape. Self-adhesive tapes dry out and can fail pads or buffers should be applied to the two lower corners a label giving the date and the framer's name should be adhered to the back <p>Note: Old labels should be retained if possible and attached to the back.</p>	<ul style="list-style-type: none"> dust and dirt should be removed and the glass should be cleaned and polished without smears it is acceptable to seal the back with self-adhesive tape 	<ul style="list-style-type: none"> dust and dirt should be removed and the glass should be cleaned and polished without smears