

COMMENDED LEVEL (middle of the five specifications)

Objective To visually enhance artwork and offer a moderate level of protection from airborne pollution and handling for around five years in normal conditions.

Suitable for Replaceable artwork of limited commercial and/or moderate sentimental value and where visual appearance is important. Preferably, processes should be fully reversible.

Moulding No significant blemishes. Care must be taken to match the pieces. The moulding should have a rebate that is sufficiently deep to comfortably hold the sandwich.

Mitres Accurately cut, glued and pinned tightly. Corners to be touched-up so no unfinished moulding is visible.

Windowmount A windowmount or slip should normally be used to visually enhance the artwork and distance it from the glazing. If close framing is required, there should be a spacer between the artwork and the glazing. The corners of the windowmount must be cleanly cut; the mountboard must be free from blemishes; there must be clearance of between 1-3mm (clearance varies according to frame size) inside the rebate. Standard quality mountboard (or better) of at least 1100 microns and conforming to the Guild mountboard standards should be used. Slip moulding must be accurately cut and joined. Multiple mounts or deep spacers must be used to frame works with migrant pigments, such as pastel drawings, or artwork with a cockled surface.

Undermount There should be a barrier layer between the artwork and the back board; this should be made from Standard quality mountboard (or better) at least 1100 microns 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 edge. Other methods of joining the two are acceptable providing no adhesive comes into contact with the artwork.

Attaching artwork Ideally the artwork should be hinged to the undermount with T-hinges along the top edge, preferably using gummed paper with a water-soluble adhesive, though self-adhesive water-reversible white tape may be used. It is not acceptable to make hinges from tape with a high acid content. Hinges should be weaker than, or the same paper weight as, the artwork - never heavier. Hinges 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. *Note: for the majority of art on paper 5mm should be sufficient.* At this level dry mounting is acceptable, providing customers understand that the process is irreversible. Artwork must be properly centred and free from blemishes caused by framing.

Glazing 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. It is not acceptable for the glazing to touch the artwork. For large pieces and for items to be hung in areas accessible to the public, safety should be considered eg. laminated or acrylic sheet may be advisable.

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.

Securing the frame The frame must be secured with framers' points or tacks; flexible tabs are not acceptable.

Hanging Hanging fittings must be sufficiently strong to support the frame. D-rings riveted into the back board should only be used on lightweight items.

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Finish 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. At this level good quality self-adhesive framing tape may be used, but it is important to ensure good adhesion and longevity. Masking tape, cellophane tape and parcel tapes are not acceptable. *Note: self-adhesive tapes dry out and can fail.* Pads or bumpers should be applied to the two lower corners. A label giving the date and the framer's name should be adhered to the back. Old labels should be retained if possible and attached to the back.

Notes on framing fabric, canvas and objects

Fabric should be squared if necessary. It is not acceptable for fabric to be stapled or to use any other process that may damage the fabric. Preferably it should be laced or similarly reversible methods should be used. Washable fabric art may be stuck at the edges, preferably with a water-reversible adhesive. Dry-mounting may be used on fabric but is not considered satisfactory for stitching that does not lie completely flat at the back. Some attempt should be made to conceal unsightly problems, such as knots or travelling stitches. Use of nylon tag guns is acceptable.

Canvas must not sag/bow or tear/distort. Stretchers must be square and sufficiently strong to stand the test of time. Corner wedges must be used. The rebate should be around 3 to 6mm larger than the stretcher bars.

Objects - it is acceptable for small blobs of silicone sealer or adhesive to come into contact with non-absorbent objects.

Combination undermount / back boards are acceptable at this level provided each element meets the specifications above.