

# Framing tips

## ***Aquarelle***

An aquarelle (from the Latin „aqua“ meaning water) is a picture that is produced using water-soluble transparent paints. This process involves diluting the glazing paints comprising a binder (gum arabic) and color pigments with water and applying them to paper, parchment or other materials using a brush. The painting substrate gleams through the paints.

### ▶ ***The framing***

For esthetic and preservation reasons, an aquarelle always needs a passe-partout. If the picture is wavy, it should be framed loosely and with a floating passe-partout. The wavy paper gives the aquarelle its very own original character. The aquarelle is an original and therefore should not be mounted. This is mostly impossible anyway without producing folds due to the extreme stresses in the paper. Always recommend the above framing variant, possibly even with a double passe-partout. The top passe-partout should be bright whereas the bottom passe-partout may be darker and may pick out one of the colors from the picture. Passe-partout borders should be at least 6 cm wide - excessively narrow borders look „cheap“. It is preferable to choose a natural or lightly stained wooden molding. It is also possible to use wooden or aluminum moldings in opaque colors in the case of vividly colored subjects. Avoid the use of shiny picture moldings for aquarelles.

## ***Gouache***

Gouache (from the Italian „guazzo“ meaning splash) is a painting technique using semi-opaque and opaque water paints produced from pigments such as chalk and the binder gum arabic. The paints are often used in pasty (creamy) form which makes them stand out slightly. Preferred painting substrates are taut canvasses or wooden panels.

### ▶ ***The framing***

Since the edges of a gouache are floating and the paints must not come into contact with the glass, it is absolutely imperative to use a passe-partout. Just like an aquarelle, this is an original which should not be mounted. Recommend framing with a lined passe-partout, ideally also with a double passe-partout. It is preferable to choose a natural or lightly stained wooden molding. It is also possible to use wooden or aluminum moldings in opaque colors in the case of bold subjects. As with an aquarelle, avoid the use of shiny picture moldings for a gouache.

# Framing tips

## ***Pencil or ink drawings***

Since the 19th century, the term „artwork“ has also become established as the specialist term for this type of painting. This work is presented in one color as per conventional understanding. A distinction is made between dry (including graphite, charcoal, chalk, wax) and liquid (including iron gall ink, sepia) drawing means. The most common substrate is paper. The Far East, in particular China and Japan, has developed its own art of drawing, so-called ink painting. This arose from calligraphy and is performed using paintbrushes and black inks and soot.

### ▶ ***The framing***

Choose a neutral molding, preferably natural colors, gold, silver or black. Artwork is distinguished by clear lines, shading and precision. Recommend a light passe-partout. It is conceivable to use a double passe-partout for high-contrast subjects. The bottom passe-partout should then be a dark color.

## ***Red chalk drawing***

The term „red chalk drawing“ derives from the use of red chalk. Red chalk is one of the mineral colors and comprises a soft mixture of clay and hematite (Fe<sub>2</sub>O<sub>2</sub>) (an iron oxide mineral). The Teutons, Greeks and Romans even found a use for red chalk. Red chalk was already used as a drawing pencil during the Renaissance period.

### ▶ ***The framing***

Red chalk drawings are „sensitive“ pieces of art. Particular care should therefore be taken when framing them. Recommend a double passe-partout. The top passe-partout should be bright and the bottom passe-partout should have an earthy or stony color. Choose a shiny molding, preferably mahogany or a picture molding with a root wood veneer.

## ***Lithography***

The principle of lithography (also called stone printing) (from the Greek „Lithos“ meaning stone and „graphein“ meaning to write) is based on the grease-repelling property of water. Grease-containing ink is rolled onto a moist stone. The drawing applied to the moist stone takes up ink while the rest of the moist surface repels the ink. When the stone is pressed onto suitable paper, this gives a clean printed picture. Up to 10,000 copies can be produced using this reproduction process.

### ▶ ***The framing***

Lithographies are very valuable and therefore must not be cut or concealed! Recommend a single passe-partout ideally combined with Bevel Accents. Choose a plain but high-value molding in harmony with the subject. A frame which preserves the subject is recommended.

# Framing tips

## ***Pastel***

Pastel painting is a painting technique in which pigments are applied to a substrate. The pigments adhere weakly, even to rough paper. Pastels are therefore very sensitive. Pastel paintings should be sealed with a fixative before being framed, ideally by an expert.

### ▶ ***The framing***

Pastel paintings must not come into contact with the glass. It is absolutely imperative to use a passe-partout or a spacer strip. Mount the passe-partout in floating fashion. Line the passe-partout so that any paint particles that come loose can fall behind the passe-partout and do not soil the white cut edge. Choose a subtle molding which takes a step back from the very vivid colors of the pastel painting.

## ***Screen printing***

Screen printing is a printing process which uses a wiper-like tool called a squeegee to force the printing ink through a finely-woven fabric (mesh) onto the material to be printed. At those points of the fabric onto which no ink is to be forced, the openings in the mesh have been made impermeable to ink using a stencil. Many different materials can be printed using the screen printing process.

### ▶ ***The framing***

Screen prints are pictures which are almost always very rich in contrast and have intense colors. The frame should therefore be modern and bold in character. If the screen print does not have a white border, a passe-partout should be recommended so that the subject can have the right effect. Choose a picture molding with a modern design and color.

## ***Engraving***

In the case of an engraving, a burin is used to cut (score) a motif into a metal plate, wood or else stone. The plates are coated with ink and then used as a printing plate. The copies are printed as a limited edition and are usually signed by the artist. Engravings are therefore often very valuable. During the Renaissance period, the use of copper plates was preferred for printing, and therefore engraving also became commonly known as „copper printing“.

### ▶ ***The framing***

An engraving is distinguished by its border (also called „well“). The printing plate causes a slight indentation. For esthetic reasons, this border should remain visible. The passe-partout window should be dimensioned such that it is about 7 to 10 mm away from the „well“. Wide passe-partout borders (above 6 cm) additionally enhance the picture. Wooden picture moldings with a silver-plated surface are very well suited to engravings.

# Framing tips

## ***Photography***

Photography (from the Greek „photos“ meaning light and „graphein“ meaning to draw) refers to the permanent slide produced by photographic processes. Photographs, whether in black and white or in color, are the most frequently framed subject. Photographs often have a high sentimental value and therefore call for sophisticated framing. There are a large number of picture frames specifically for smaller formats on the market. Framers take care of larger formats.

### ▶ ***The framing***

Simple, monochromatic picture moldings should be used to ensure that photographs can have the right effect. Photographic paper always becomes wavy and so photographs should be laminated beforehand. Use a passe-partout which ensures that the surface of the photograph does not come into contact with the glass. Otherwise, so-called „Newton’s rings“ will appear at the contact points. With black and white photographs, recommend a bright or alternatively a gray or black passe-partout. Bevel Accents, for example in silver, enhance the subject.

## ***Textiles***

The following pages deal with the subjects which are applied to fabric or cloth, i.e. embroideries, lace or any other work performed using a needle and thread. This category also includes items of clothing such as garters, jerseys or hats. Unfortunately, these objects often need to be treated before they are framed. This includes cleaning, smoothing (ironing) or else fixing on a substrate.

### ▶ ***The framing***

- ▶ It is not easy to frame a piece of textile. A large amount of time and care has to be invested in this process.
- ▶ Agree upon all the working steps in advance with the customer. Perhaps they can help you with the work and take on one working step or another.

# Framing tips

## ***Embroidered pictures/fine embroidery***

Embroidery is still a much-loved hobby. Primarily produced on a white or light beige fabric, fine embroideries can be mounted like silk pictures. In this case, particular attention should be paid to whether the light substrate is soiled. The mounting of the whole surface area of the picture makes the „worn“ points, which are produced during embroidering when holding the picture in one’s hand, appear much more clearly. In addition, all embroidery threads should be well worked and shortened on the rear side since the color of any excess threads will gleam through. Embroidered pictures have to be mounted on a backing material with a soft surface so that the thicker points on the rear side (knots, sewing-up points) can be impressed into the backing material and do not poke forwards. For this, we recommend providing only Decoboard/Foamboard (or KapaMount for larger pictures). Fine embroideries are framed behind glass, either with a passe-partout or with a spacer so that the relief-like effect comes into its own and the surface does not have a squashed effect. When measuring Gobelins and embroidered pictures, please do not stipulate a final size for the frame since the size of parts of the picture will still change considerably because of the stretching process (particularly with Gobelins). Rough dimensions can be given, but the final size can only be stipulated after the picture has been mounted. The workshop carries out the measurement free of charge. In principle, customer’s own embroideries, silk pictures and fabric pictures will not be cut by the workshop. If the fabric is larger than the frame ordered, the excess part is placed around the board onto the rear side. For professional framing, an additional wall should therefore generally be ordered on the rear so that the adhesive strip can grip to it for dust-free adhesion.

### ▶ ***The framing (of embroidered pictures and Gobelins)***

The type of picture molding which blends in with the subject often depends on the type of stitching. For example, a plainly colored picture molding goes well with a cross stitch; the molding should be wider for Gobelins in order to blend in with the vibrant effect of the picture.

## ***Batik***

Batik (from the Indonesian „batik“ meaning floral, patterned) is a textile dyeing process which originated in Indonesia. In this process, patterns and decorations are manually traced onto the fabric (silk, cotton) with liquid wax using a tool known as a Tjanting. Parts of the fabric which are covered are thus not rinsed when the fabric is subsequently dyed in the dye bath. This process is repeated several times in order to produce multi-colored subjects.

### ▶ ***The framing***

Batik can be processed in 2 variants: thin fabrics should be mounted over the whole surface area (redetachable like silk mounting) since these are usually very smooth and can easily become warped. Thicker fabrics can be mounted on stretcher frames. In this case, too, care should be taken not to warp the subject. A suitable frame is an Indonesian-style picture molding, for example a natural molding with a brown glaze.

# Framing tips

## ***Oil painting***

Oil painting is artistic painting on the basis of oil paints with turpentine. This type of artwork is traditionally painted on a linen or cotton cloth. A varnish is additionally applied to protect the painting. These canvasses are stretched and tacked onto stretcher frames. Oil paintings need a very long time to dry. This is why the stretcher frames are designed to allow the canvas to be stretched as required - the canvas is usually only positioned on the edge of the stretcher frame piece.

### ▶ ***The framing***

- ▶ Nail head frame: this simply involves applying four wooden moldings to the sides in order to cover the nails. This is essentially used only by the artists themselves.
- ▶ Classic frame profile: this is the traditional way of framing an oil picture. It is preferable to use wide, decorated moldings in gold and silver. Ivory-colored picture moldings are also frequently used. In some countries, intermediate moldings are additionally used to distance the picture from the frame profile.
- ▶ Shadow gap profile: This profile is L-shaped. When four sides are glued together to make a frame, this gives a type of box with an open bottom into which the stretched painting is inserted. A gap of about 1 cm is left between the painting and the wood profile; this gap is called the shadow gap and allows the painting to float in the frame.

## ***Papyrus***

Papyrus was the most important writing material in ancient times. In ancient Egypt, the first papyri were supposedly produced as far back as the third millennium B.C. The raw material is real papyrus, a variety of galingale, which can grow up to 3 m high. The pith of the stem is cut into strips which are up to 4 cm wide and are placed side by side so as to overlap slightly. Two layers of these strips which are laid on top of one another at right angles are pressed and mashed to form a solid sheet. This sheet is held together by the adhesive strength of the starch-containing plant sap. Today, papyrus is only still produced for artists.

### ▶ ***The framing***

A papyrus is distinguished by its irregular borders. These should therefore be shown. Place the papyrus on a colored passe-partout or display it in a double-glazed frame, as desired. Framing with a passe-partout as backing card: choose a powerful color to contrast with the yellow and gold tints. Double-glazed framing: a dark gold molding is traditionally used in both cases. Dark wooden profiles having a natural color are also very well suited to this.