

Guidelines for Framing Artwork

For all framed work and wall hangings

- Frames should be bespoke, i.e., intended for the specific artwork being framed. Frames should sit flat against the wall surface when hung i.e. must not be warped or twisted, or chipped or damaged.
- Corners should be well fitting without obvious gaps or unevenness.

Artwork should not be in contact with glass.

Artwork should be hinged onto backing paper/barrier paper/board that is pH neutral.

The picture should be backed with a standard kraft lined or corrugated board. MDF and hardboard are not accepted.

Picture backs should be sealed all round using a recognised framing tape suitable for the purpose. Other types of tape including sellotape, masking tape or packaging tape or similar are not accepted. The tape when applied should cover the underpinning wedges so they are not visible.

Underpinning wedges should be inserted flush with the underside of the frame, ie not protruding.

Any tape or tissue coming into direct contact with the artwork must be pH neutral. A recommended tape is Filmoplast P90 made by Neschen.

Where mountboard is used around the artwork the borders should be proportional to each other and in keeping with the image being framed. The visual presentation of artwork is often enhanced by making the bottom border slightly wider than the sides and top.

D rings should be fixed securely one third of the way down each side of the rear of the frame and low stretch polyester cord should be used. D rings should not be over tightened to allow the rings to swivel comfortably in case a gallery hanging system is used. Cord should not be over tensioned to allow the frame to sit comfortably on the hook or hanging system.

Any type of recognised picture framing glass may be used. Glass should be presented clean; without any visible fingerprints or other marks.

For Conservation framing all the above steps and procedures should be followed with the below additions:

Conservation grade (or better) mount board should be used. Standard mountboard is not acceptable as this type of mountboard may damage the artwork.

Conservation mountboard is typically made from alpha cellulose fibers and are

calcium carbonate buffered for durability. They are acid and lignin free.

Museum standard mountboard is made of 100% cotton, acid free and lignin free.

There must always be a pH neutral barrier between the artwork and its backing.

A good quality specialist “anti-reflective” glass is highly recommended. There are many different types of glass, offering different specifications, but you should expect a minimum of 70% UV filtering (protects the artwork from 70% of harmful indoor and outdoor UV light). The glass should allow at least 90% light transmission. At the very top end (for high value art) Museum glass will offer around 99% UV protection with a light transmission rate of circa 97%. The backs should be sealed all round with a good quality self-adhesive framing tape designed for the purpose. Gummed tape should not be used.

Mounted work for display in a browser:

Artwork should be backed in accordance with the above requirements and wrapped in sealed poly bags or wrapped with polypropylene film, a mount is optional.