



BEUYS SAYS...

Make sure you think about how your artwork will be displayed

An extremely important aspect of creating an artwork is looking toward the finished product and how it will be displayed. It is not enough to finish a drawing and say, "That's it! I'm done." You must consider how to display your drawing. Will it be matted, will it be framed, will it be pinned to the wall, etc.? You must think about how to best serve the artwork. A drawing that is executed on a post-it note might look a little ridiculous in a ornately gilded frame. Perhaps your picture on the post-it note is supposed to look ridiculous, and so a giant frame will function to exaggerate it's humor.

We'll cover a few basics of traditional display methods for 2D work and the materials needed.

2D / Drawing / Painting

Drawings, Prints, Photographs (i.e. Works on Paper)

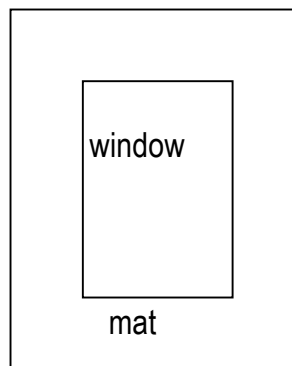
Materials needed:

- mat boards, 4H pencil, mat cutter, acid free linen tape, scissor, eraser

A lot of 2D work is executed on paper or some kind or another. As such it is flimsy, susceptible to harm from sunlight and human oils, and easy to damage. That is why works on paper are traditionally matted and framed behind glass - to keep them away from anything that could tear, stain, or destroy the paper.

Matting is an easy method to create a stiff protective shell around a work on paper. First you must locate some mat board or even better museum board. Museum board comes in a variety of thicknesses and shades, and is 100% cotton, therefore archival. Consumer grade mat board is not nearly as archival. Mat board/museum board should be white or off-white for the purposes of the All-Campus Student Exhibition. Black or colored mat board is a bit tacky and is rarely if ever seen in contemporary museums/galleries.

When matting an image, you may use the mat cutter in the photo lab on the 2nd floor. Just check with Cindy O'Dell (4344) before you use it. First you must determine the width of the matt that will surround the image. It is best if the finished dimensions are nice, round numbers or standard dimensions (8.5 x 11"; 11 x 14"; 18 x 24"; etc.). For example, I have an image that is roughly 9 x 7" on a sheet of paper that is 10 x 8." I will obviously want a matt that is larger than 8 x 10" (to cover the entire paper). I can either make the window a little smaller than 9 x 7" to hide the edges of the image, or I can give the image a little margin by making the window a little larger than 9 x 7."

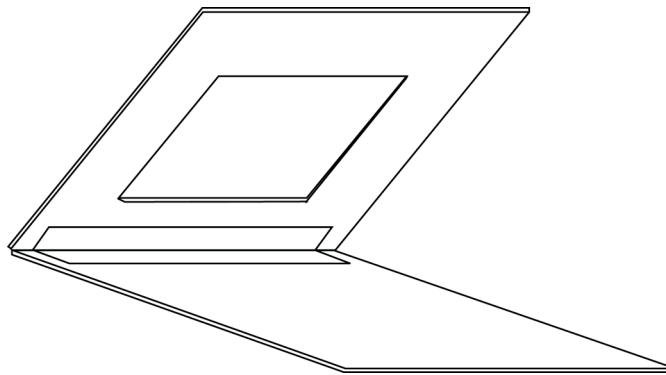


In my example, I will cut a mat board to 18 x 16" with a window that is 11 x 9." The side margins of the mat should be equal and the bottom margin should be a little larger than the top margin. This is called weighting the mat – making it a little bottom heavy. So I can have a margin of 3.5" on each side of the window, a margin of 3" at the top and 4" at the bottom to give me a nice weighted mat.

A handout cannot be thorough enough to cover the intricacies of cutting a window using a mat cutter, so if you have questions when attempting to cut your mat, contact myself (x.4884).

Be sure to cut another section of mat board to the same dimensions as the first, but without a window. This will be your backing board. You may use other, stiff material, but if the color and texture does not match up with the mat board, I would recommend cutting it 1/16" shorter all the way around so it won't peek out from under your top mat, like natural hair peeking out from under a toupee.

Next, you should hinge the mat window to the backing board. This is done by simply cutting a length of linen tape a few inches shy of the width of your backing board. Place your window mat on top of your backing board just as if there were a picture in it. Now, open the mat as if it were hinged at the top and rest the window mat (now face down) on the table. The two edges (the window mat edge and the backing board edge) should be pressed right against each other. Activate the adhesive on the tape and lay it over the seam of the two edges. Press the tape down firmly and then close the mat by bringing the window mat back down on top of the backing board.

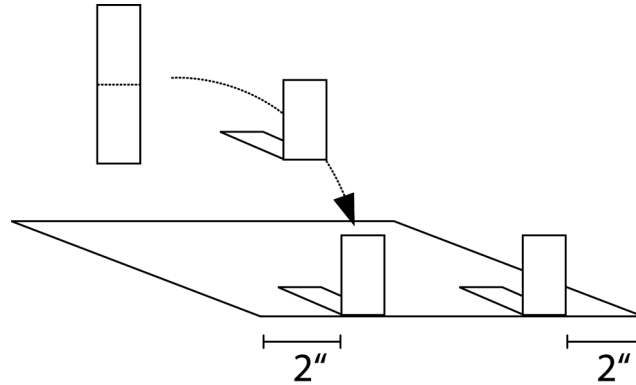


Next, you must adhere the image to the backing board. Measure in from the edge of the backing board so that the image will match up with the window when the top mat is placed over the top. It is best to measure as opposed to "eyeball it" because you may get the image off center a little or it may end up crooked. Measuring assures a level image. You may use mylar or cotton rag photo corners, or pre-gummed linen adhesive tape to affix the paper to the backing board.

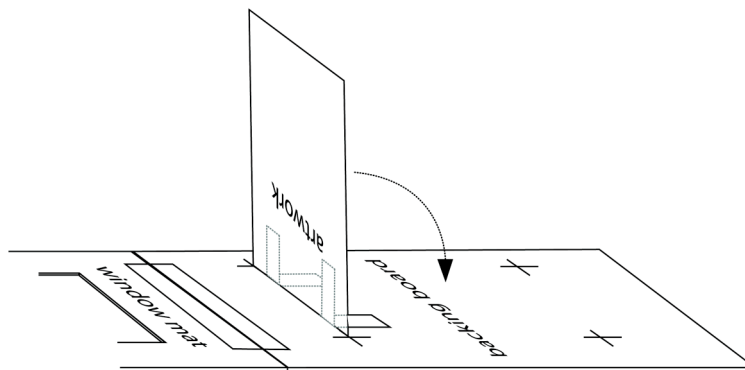
Photo corners are self-explanatory. You may remove the adhesive backing from the corner and place the corners of the paper securely in the photo corner pockets. Then you can place the paper on the backing board according to your measurements, thereby placing the photo corners exactly where you need them. Then just press the corners down to make sure the adhesive takes hold.

Using linen tape requires one of two methods. These methods are referred to as hinging. In one scenario, you may cut a piece of linen tape to roughly 3" in length (this all depends on the size of your paper). Next fold the tape in half adhesive side out, then activate the adhesive on the linen tape with a light dabbing of water.

Next place half of the tape (adhesive side down) onto the upper edge of the paper. Leave about 1/16 – 1/8” at the top edge of the paper, so that your hinge won’t be visible in the end. Then do the same with another piece of tape at the same distance from the side edge as the other.



Next treat the artwork as you did the mat window when hinging it to the backing board. Place the image face down and upside-down on the backing board. The top of the artwork should be lined up with the marks at the top of the backing board. If the image isn’t placed directly on the marks, when you fold the image back down, it will be amazingly crooked. Firmly press the remaining adhesive tape onto the backing board. Then lift the image and tip it into place on the backing board (as illustrated below). Then fold the window mat down, and you’re done! This method may be used to also display images as “floating” since the hinges are hidden behind the paper. (Note: only float images if you plan to mount them behind glass).



Paintings

Materials:

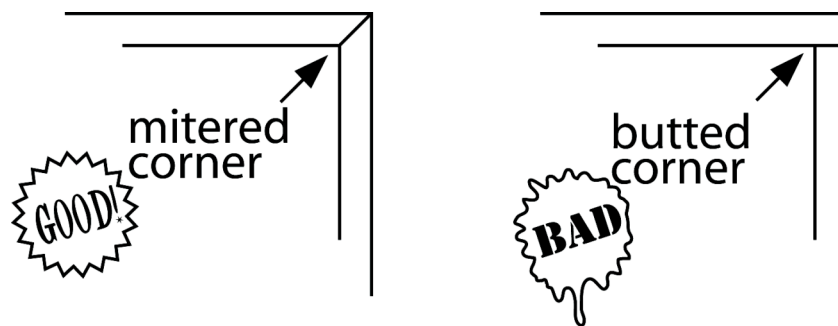
- lattice, miter saw, finishing nails, pencil, measure

In contemporary galleries and museums, framing paintings is becoming more rare. Typically artists will display their paintings with raw edges, or edges painted a neutral color. If an artist paints on panel or canvas, they will

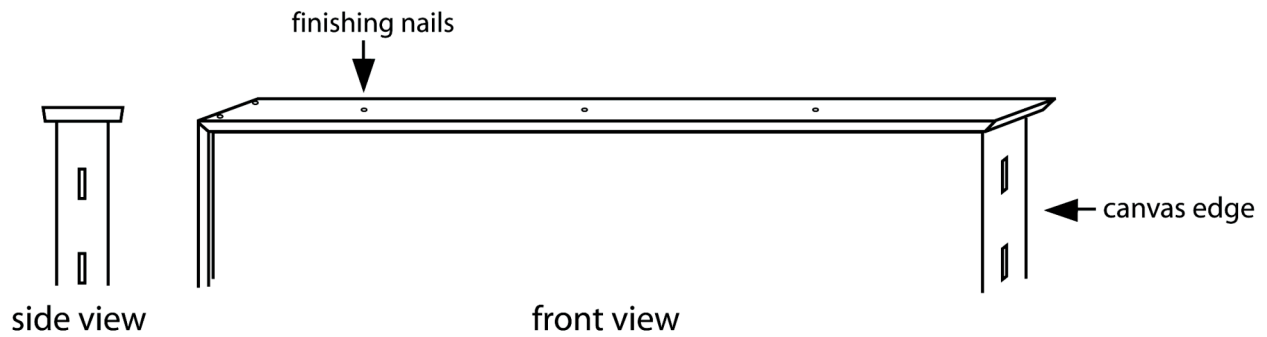
either be careful not to get too much paint on the edges, or they will paint the edges white, grey, black, or tan. If you plan to do this, and you paint on canvas, make sure that you stretch your canvas all the way around the stretcher bars so that the canvas is stapled to the back of the stretcher bars. Keep your corners nice and neat, and by all means, **TRIM YOUR CANVAS**. Nothing looks trashier than some stray canvas threads peeking out from under your painting like a weedy mullet on a Motley Crüe groupie. You don't need to give your canvas a crew cut (the polar opposite of a Crüe cut) where the canvas is trimmed right up to the edge of the staples. Doing so would weaken the staples' hold. You can still leave an inch or two of canvas beyond the staples, but there is no need for more than that.

If you are too stingy to buy enough canvas to go all the way around your stretcher bars, or you are unable to produce the strength necessary to stretch the canvas to the back of the bars, then you have to rely on another method of keeping your painting from looking like a bad accident. The cheapest solution (both in cost and look) is to use lattice. Lattice is a thin strip of wood (usually about $\frac{1}{4}$ " x $1\frac{1}{2}$ " x 8') that is easily purchased at any lumber yard. You use the lattice around the edge of your canvas to hide the nasty, frayed edges.

To create a lattice frame, measure the sides of your canvas. Then measure the thickness of your lattice. Let's say one edge of my painting is 24" and my lattice is $\frac{1}{4}$ " thick. I must account for lattice above my painting and lattice below my painting, so I should account for $\frac{1}{2}$ " of lattice added to my 24" canvas edge. I will miter my corners because mitered corners look much better than butted corners. Repeat after me, "I will miter my corners." Thank you.

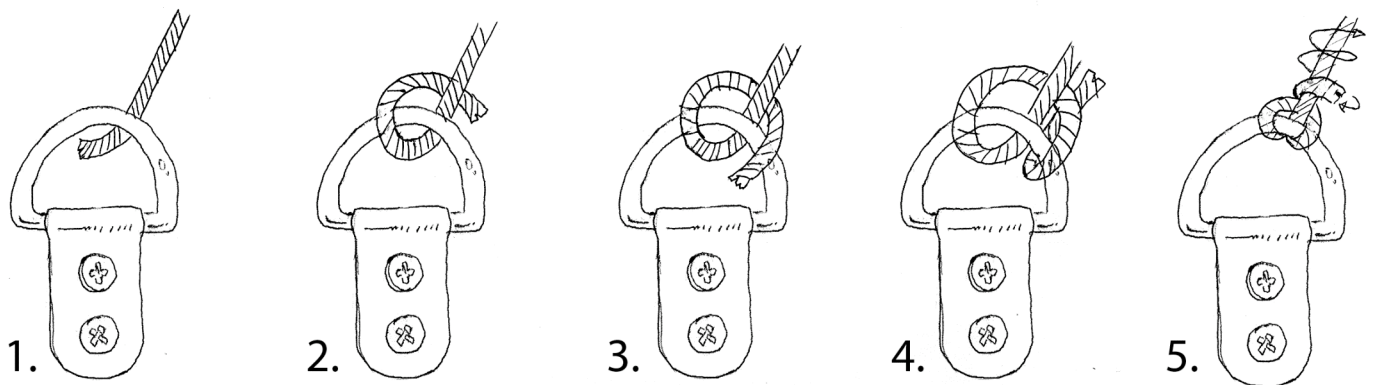


Mitering a corner just means that you will cut it at a 45° angle. The two 45° angles will meet up to create a clean 90° angle with the seam at the absolute corner. When creating a mitered lattice frame, you will want to purchase lattice that is a little wider than the depth of your canvas. If my canvas is $\frac{3}{4}$ " deep, then I could purchase a 1" wide strip of lattice. This will give my frame a little lip to protect the surface of the painting. After cutting my lattice at 45° angles, and at a $24\frac{1}{2}$ " length (24 " canvas + ($\frac{1}{4}$ " lattice x 2) = $24\frac{1}{2}$ "), I can tack it onto my stretched canvas. I don't want to give it too large of a lip at the face of the image (the larger the lip, the larger the shadow that is cast over the lighted work will be), so I will move some of the lattice width to the back of the image, in effect centering the lattice on the edge of my canvas. There will be a $\frac{1}{8}$ " lip at the front and back of my canvas. Now is the time to paint my lattice if I choose to. Neutral colors are best (white, black, grey, etc.). Otherwise, I can stain my lattice. However, lattice typically comes in pine, and pine is a very cheap looking wood when stained. I wouldn't recommend staining pine.



I then place the lattice on the canvas edge giving myself 1/8" at the front and back and 1/4" on each side to account for the other sides of the frame that will meet up with my mitered corners. I use very small finishing nails (but long enough to break through the lattice and attach firmly to the stretcher bar) to tack the lattice to the stretchers—a few nails along the edge at regular intervals. When attaching the additional strips of lattice to the remaining edges, I will use two nails at each end to secure the lattice corners to each other. The end (of framing).

Hanging 2D Work: We've just covered the display of your 2D work, now we have to figure out how to get it on the wall. There are a variety of different methods for hanging 2D work. There are **L-pins, L-screws, D-rings, eye screws, hanging wire**, and more. If you turn work into the all-campus show that is only matted, we will use L-pins to hang the work. If we receive an uncradled panel (not recommended), we will use L-screws. If you just provide a work with D-rings, we will hang the D-rings directly on screws/nails. Or else you can provide hanging wire. Hanging wire is not your typical wire. It is a grouping of smaller metal wires that are braided together for strength. Hanging wire is typically attached to a painting/wall sculpture using eye screws or D-rings. When placing the eye screws or D-rings be sure to place them about 3/4 of the distance from the bottom of the piece. The eye screws/D-rings should be at the exact same distance from the top of the piece. If not, it will be difficult (if not impossible) to hang your piece level. You can then attach the wire using the method illustrated below.



This provides a much stronger "knot" for the wire to hold on to your D-rings/eye screws. Be sure that when you wrap the excess wire around itself (you should **always** have excess wire to wrap around itself for additional strength) you wrap it tightly to the wire and grouped closely to the previous wrap. It should look a bit like the knot for a noose when you are all done.

The wire should form a nice arc between the D-rings when you are all done but still be at least 2-3" from the bottom edge of the frame/stretcher bar/cradling.

