

Presentation and Framing Guidelines for LRAA Shows

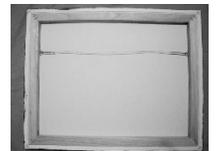
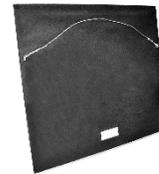


"Poor presentation can make great art look terrible"

- All artwork should be presented in a simple, professional manner. Consider yourself a professional and treat your artwork with respect. Always use the best materials possible.
- Whenever possible use archival materials in making and presenting your artwork. Common materials such as paper, cardboard and tape contain acid that will cause gradual yellowing, fading and deterioration. By using archival materials, you can help preserve your art for future generations of art lovers to collect and enjoy.
- The finished presentation – front, back, top and bottom - is part of the whole work. It should appear to be new and well crafted, not battered and shop worn or flimsy or fragile.

Paintings, photographs, pastels, drawings, other similar two-dimensional pieces

Art work for all LRAA Shows must be presented ready-to-hang with a wired back.



Do not use saw-tooth hangers. They are not strong enough to support the weight of a frame safely.

Do not use frames designed for tabletop use.



Paintings must be clipped on sturdy to the back of the frame. **Do not** use nails as clips.



Choosing the Right Frame

"The frame is just as important as the piece of art! Take the time to make it enhance your masterpiece."

Frame molding varies greatly in style and quality. Avoid over powering the art with bright, bold, or busy framing materials that distract from it visually and look cheap or out-of-place.

Some pieces are well suited to hand-carved gold frames; all other pieces look best in modest frame moldings with clean lines and black, neutral, or natural wood finishes.

Do not use "snap on" frames, corner-clips with glass or frames designed for tabletop use.

Proper Matting

Photographs, watercolor and all two-dimensional work on paper should be matted and covered with clean glass. The frame should be backed with a dust cover and/or moisture barrier.

Matting separates the art from the glass, but it also isolates it for better viewing.

Mat size should be appropriate to the piece. A wide mat is better; it expands the work and makes it appear larger. Narrow borders visually reduce the artwork and look cheap. A three to four-inch mat with an extra half-inch on the bottom gives a nice visual feel to a finished piece. Use the proper "non acid" or archival adhesives to attach artwork to the matting.

Float-mounting the artwork over the mat, so that the edges are seen, is an option when an artwork has a deckle edge or is constructed with handmade paper. A spacer within the frame should be used to keep the art from touching the glass.

A stretched canvas requires no glass because the canvas needs to breathe. The frame may be backed with a dust cover and/or moisture barrier, but this must be perforated to allow air to circulate.

Large oils or acrylics on heavy-duty stretchers with a gallery wrap do not need to be framed. The canvas should be stapled on the back and the edge must be painted.

How to Wire a Painting for Hanging

Materials:

Two eye screws of appropriate scale (When inserted, they should pierce the stretcher about one/half inch--enough to hold securely but not enough to weaken the stretcher).

Use woven picture wire, enough to cross the width of the painting plus 6-8 inches with a strength sufficient to support at least twice the weight of the painting.

Procedure:

- 1) Mark 2 points on the inside of the two side stretcher bars about 25% down from the top of the canvas.
- 2) Screw the eyes into the stretcher being careful not to apply pressure to the stretched area of the canvas.
- 3) Measure a piece of wire the width of the canvas plus 6-8 inches.
- 4) Thread the wire through the first screw twice then neatly wrap the remaining wire around itself.
- 5) Pull the wire across the back of the painting so it is not quite taut (allow about 1 inch of give), then repeat the threading process on the second side.

