

Frame choice.

Overview

Essentially you can frame a picture any way you want. Though there are two basic rules that apply. They are, to match the environment, & to match the picture. Therefore your end result is very dependant on what type of picture you have & where you will be putting it.

We have included a few hints & guidelines pages on the left hand side of the website, that can offer useful insights into what you may want to consider when choosing your frame. They are not essential reading , though can help clarify a few issues that some people may be unaware of.

Many of the subjects covered on these "client" pages, are doubled up upon in parts of the " Kit frame instructions" area. It may be beneficial to read these segments anyway, as they are being approached from different angles & may offer alternative perspective on an issue.

1.1 Match the artwork.

One of the most fundamental rules of picture framing is to match the style & colour of the frame, in some part to the picture. This is not a direct relationship, in that a simple green picture needs a simple green frame. It is more like a loose arrangement so that the artwork & frame are in some kind of agreement.

For instance a black & white photo could look great in a white, black, silver, charcoal or timber frame. Most of these colours are in the picture apart from the timber tone which works well with anything, in a generic sense much like gold or black.

If you were to put the picture in a purple or pink frame, you would probably find the colours clashing & distracting from the artwork. This can work if you are seeking such a bold statement, though usually it is to be avoided.

It is a good idea to get the opinions of trusted friends & colleagues on the way you are framing things. They may think of something you haven't, or help persuade you in one direction or another. Be mindful however, that you are the one getting the framing done, & your opinion is the most important.

1.2 Match the environment.

Working with the arena that the frames will find themselves in, is another key consideration when choosing your frame. Think about , safety, space & wall colour.

For instance, in terms of safety, are the pictures going to be in a narrow hallway or around kids? In terms of space, are the frames going to be lost, overwhelming or even fit in the place where they are going to be hung? And in terms of wall colour & general surroundings, are they going to clash or

compliment the colours of one another?

Other things to consider in your choices are, lighting, Wall strength/condition, wall shape, whether the pictures will be hung inside or out, Hanging systems & visual accessibility.

Also if you are re selling your pictures, you should think of where your customers may be eventually putting the frame.

1.3 Frame feasibility.

Feasibility essentially means the structural strength of any frame, along with applicable conservation issues & deliverability.

Frame strength is usually dictated by the width of the timber or mounting, against the size & weight of the overall object.

For instance an A4 certificate put in a thick, hardwood profile would be very strong. This is because the mass of every component would be proportionally low when compared to the physical strength of the frame.

If you had a large work on paper, say 1000 x 1000mm, in a thin softwood profile, the result would change. Because of the increased weight & decrease in timber mass, the corners of the frame would not reasonably be able to cope with the stresses. In this instance it is not advisable that such a project be completed.

This is however your choice. Though we would like to state that if you have something done of this nature, it is solely your responsibility to manage once it has left our premises, & solely your responsibility if its integrity fails.

You will also need to choose framing that will not harm your art work.

Conservational issues such as glass contact, sticking strength, acidic materials & UV light, will determine the longevity of your picture.

When glass touches a picture it can cause wet looking marks & eventually stick both surfaces together. To get around this in flat works, you can use a mat or small spacer. To get around this in undulating works, use a deep spacer or don't use glass. If you don't use glass however, be aware that the picture may get dirty or damaged.

MDF, Masonite & older framing materials carry a lot of acid. This acid can eat into your picture, leaving it yellow or bleached. Kit frame only uses acid free materials, unless your frame exceeds the size at which they are easily available. When choosing your frame, keep this 2440 x 1220mm restriction in mind.

1.4 Cost

Now you may think that cost should have been at the top of the page, but that isn't necessarily so. While it is very important to choose frames in a manner that has price in mind, it is more important to concentrate on the success of the finished product.

It is generally better to choose something exactly the way you want it & then compromise, instead of the other way round. In other words find out what you want & what you need. Then find out if you can afford it & what needs to be changed if you can't.

Your choice. Because Kit frame has absolutely nothing to do with stylistic choices you make, the results you get can be vastly different from what you would get with a standard picture framer. Being conservative the first few times you have something done, can give you the feed back & knowledge to try something more adventurous in the future.

Measurements.

Overview

Measuring a picture can be the easiest, or most difficult part of any framing job. In order to make sure you have a good result, your measurements need to be exact above all else. Other considerations are economic & environmental, though these can be detrimental distracting if allowed to overshadow the natural proportions of the picture.

When dealing with KIT frame, please give the internal frame measurements in width x height format, measured with millimetres.

In other words, if you were going to only have a mat cut. Please give the external size of the board.

If you were going to have a whole frame made. Please give the internal size of the frame, or the size of the glass. They should be the same.

Please also realise that some portion of a picture or mat is lost under the lip of the frame when finally assembled. This varies from about 3mm to 20mm, with an average of about 6mm. This is especially important when you are going to have a thin border, or you have signed very close to the bottom. So if you have very specific requirements on size, remember to adjust your measurements to suit.

For instance, if you need a 35mm border showing, add an extra 6mm to this size to compensate for what will be hidden. This would give you a 41mm border until it was assembled. If you forget this step you will end up with a 29mm border at the end. Unfortunately if this happens, you will have to bare the cost of getting your job re-made.

2.1 Simple measurements.

Hardly needing to be covered at all. Measuring something simple, such as a certificate or poster going straight into a frame without a mat, means measuring the edges of the paper.

Be sure to crop off any unwanted kinks or scuffs, & think about squaring & evening up any borders on the paper if it has them.

2.2 Standard mats.

Measuring up for a mat is a basically straight forward task. Decide on the size you want your hole, then add your borders. There are a few pitfalls concerned with these measurements though, and they are worth reading to ensure a improved result.

2.2.1

Come in on the edges of your work a little so that they can be firmly held in place by the mat. If you forget this, the opening size in the mat will be exactly the same as the paper, meaning your picture will most likely escape the confines

of its border & become loose & damaged.

5mm is a good bench mark for most pictures to loose on each side. Of course this will depend on the size of the picture, & the proximity of the edge to any key feature. This is not however the case when measuring up for etchings etc.

2.2.2

Put a border on each side. Many members of the public (& some framers) will forget to add a border on both sides of a mat. For instance a 300 x 300mm picture with a 50mm border would end up at 400 x 400mm. If you look at the maths, we have added 100mm to each measurement. This is because the mat will be all the way round the picture. In other words 50mm on the left, & 50mm on the right. This adds up to 100mm combined.

2.2.3

When giving your mat measurements to KIT frame, please give them in the form of first the exterior size, then the border width.

For instance 250 x 360 60mm

This shows a width of 250mm. A height of 360mm. And a border width of 60mm.

2.2.4

A really quick way that removes a lot of the calculation errors that can occur, is to add the border size before making your measurement.

For instance if a mat is going to have a 70mm border, instead of taking the opening size & adding 140, you can centre the 140mm mark on your ruler as the starting point. So if you had a 400 x 460mm picture, you could measure that 400 x 460mm & then add the 140 to each measurement. Or you could put the 140mm mark on where you want to measure from & you will see that the other edge of the paper is going to be 540mm & 600mm.

It may sound complicated, but once you get the hang of it, you should find it easier & quicker.

2.2.5

If your paper is exactly the same size, or larger than your mat you may run into trouble.

If the picture is going to be fully framed, it is going to sit on the bottom of the frame that may give your picture acid burn. Because it is supporting its weight on the bottom instead of being hung from the top, it may also buckle or fold.

If you are just going to mat your work, you may find it hard to stick the mat to the backing in order to make a solid unit. In order to adhere the two together, you really need at least 20mm space so that you don't get glue on the picture.

2.3 Weighted bottoms.

To measure a picture up that has a weighted bottom, you should calculate the pictures width the same way as described above. You should then add the bottom border to the top border, then to the opening height, for the mat's height.

Weighting the bottom of mats is one of those personal choices that you may

subscribe to or you may not. If you do want to have a bigger bottom, then you must be sure you have your measurements the right way around for KIT frame to read them properly.

For instance if you had a picture 500 x 600 with a 70mm border top & sides, & a 100mm border on the bottom, you would have an external mat size of 640 x 770mm. If you gave that size to us as 770 x 640mm with the same border sizes, your mat opening would be 630 x 470mm. This is a common mistake so take care when orientating your measurements.

When giving KIT frame measurements of mats with bigger bottoms, Please give them in the form of, first the exterior size, then the side & top borders, a slash, then the bottom border.

For instance 250 x 380 60/80mm

This shows a width of 250mm. A height of 380mm. And a border width of 60mm on the top & sides, with a 80mm border on the bottom.

2.4 Freeform dimensions.

When you have something that you don't think will fit neatly into a common framing convention, or you are trying to achieve some kind of logistical half way point. You may find that your picture size & your frame size don't have much to do with each other. At this point you need to sit back & work out exactly how you want everything to look.

For instance, if you had an exhibition of 50 different sized pictures, that you wanted to fit into one standard frame size, You would have several decisions to make.

2.4.1

Firstly, the frames all need to be big enough to fit the largest picture within them. This means that you may end up with massive borders on some of the smaller works. If this is not going to work, you can consider 3 or 4 different sizes so there is not such a discrepancy, while still keeping a level of consistency

2.4.2

Are some of the pictures going to have bigger sides than the top & bottom? This is not a generally sought after look & can make the pictures look unprofessional. If this happens, you can increase the height of the frames or make them skinnier.

2.4.3

In an exhibition setting, it makes good visual sense to have the mid points of all the pictures lining up. While not necessary, it can be more appealing even though it takes a lot of tweaking out to get the proportions comfortable.

2.4.4

When giving such unconventional information to KIT frame, please provide a diagram of exactly what you expect. It doesn't need to be to scale, though it should be orientated in our usual fashion, & must be plotted in millimetres.

2.5 Multi aperture.

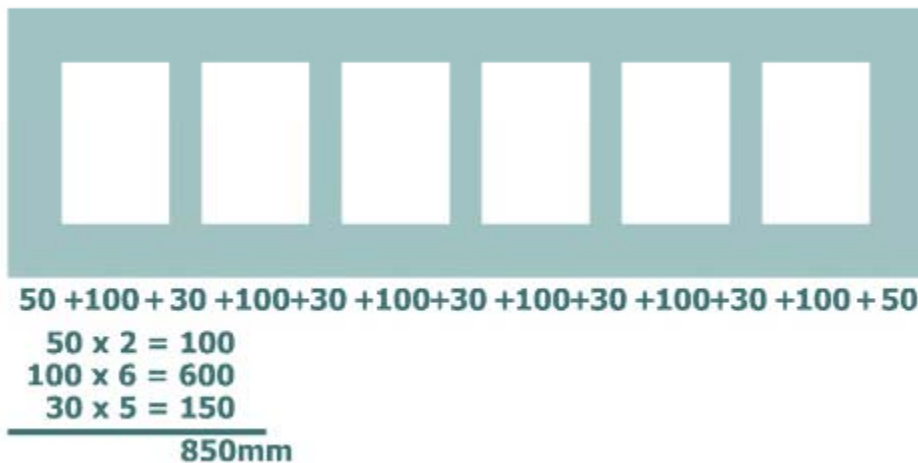
Frames can hold more than one picture. And for professional results a mat can be cut with more than one opening to accommodate such a group. This is a simple task that can make a great deal of difference to the finished look of a project.

2.5.1

Each opening needs an amount of mat surrounding it in order for it to sustain structural integrity. While we are capable of cutting mats with as little as 5mm in between, they are weak & unadvised. A width of about 30mm seems comfortable & we use this width as a standard on more than 90% of such jobs. When finally assembling such components, it is a very good idea to glue the strips of mat between the pictures, to the backing to promote strength.

2.5.2

Remember to add the width in between the pictures as many times as is necessary. For instance if you had 6 100 x 150mm pictures to be matted with a 50mm border with 30mm between. remember to add 5 x 30mm (150mm) for the 5 gaps between the pictures. Then add the other 600mm for the pictures & 100mm for the border to give a final width of 850mm.



2.5.3

When giving such unconventional information to KIT frame, please provide a diagram of exactly what you expect. It doesn't need to be to scale, though it should be orientated in our usual fashion, & must be plotted in millimetres.

2.6 Floating.

When a picture is going to be floated conventionally, you simply follow the steps in 2.2, Standard mats, except you don't have to take 5mm off the edges of the picture for it to sit under the mat.

If you are going to float & then mat the picture, you need to add both the border width & the floated amount to the exterior size of the paper. However, when you come to giving KIT frame your sizes, provide the exterior mat size, along with the border width, & indicate you are having another board

underneath.

For example an A4 piece of paper floating on 10mm of mat with a 80mm border would be given in the form of 390 x 477 80mm + float.

Not 390 x 477 90mm + float.

2.7 Etchings etc.

The general convention with etchings, woodblocks, linocuts & lithographs is to come out some amount from the plate (outer edge of printing block) mark.

What this amount will be will vary depending on what sort of picture you have, its condition & many other factors such as signatures & watermarks.

In general it is not good to come out too far from the plate mark because the picture starts to look loose & unfocused. It is also not good to come in too tight, as the picture can seem constricted. A good visual medium seems to be around the 10mm mark.

If the signature exceeds this 10mm on the bottom, it is perfectly acceptable to drop the opening to accommodate it. You should then increase the height of the mat to allow even proportioning with the larger hole.

It is a long standing practice in print making that the paper that a picture is printed on should not be cut down. If this convention is to be followed, you must increase the size of your mat until its just larger than the paper, or fold it.

2.8 Canvas.

When measuring up a canvas to have a strainer cut for it you should allow for a few factors.

2.8.1

Test the stretchiness of the canvas & accommodate for this in the measurement. Be careful because if you pull it in only one direction at a time, it will move a lot further than if you stretch both sides at once.

2.8.2

Check how much bleed you have. If the picture ends 2mm from the edge of the canvas, you are going to have to make some compromises. Ideally you should have at least 30mm in order for the canvas to extend round to the back of the strainer, with a little left over to pull on.

Generally if the canvas is going to be framed it should be OK to staple into the side of the strainer instead of the back, as the staples will be hidden by the moulding. This means that you don't need as much empty space around the picture, in order to pull it taught.

If you aren't going to frame it, you may have to pull some of the painting itself round the back so that no edge at all is shown. Your other option is to allow the staples to be visible & not concern yourself with such details.

2.8.3

When framing a canvas you should really have it stretched & ready to go before measuring the frame. This is because the canvas size may need to be tweaked, & because the canvas thickness itself can make a large difference to the exact

size once complete.

Frame Finishing.

Overview

The reason that frame finishing is not at the end of this information pack, is that it is not about the final steps concerned with finishing a framing job. Instead it is about tasks needed in order to make the frame (timber component) ready for progression along the assembly line, so to speak.

It is a good idea to make these changes before you have assembled your picture, as they may include dirty work that can dirty your other components.

3.1 Sanding

When some frames are cut they leave a burred edge, that needs a small amount of sanding to look finished. While many frames come out of the basic manufacturing process without this requirement, the majority need some level of touch up.

To sand the corners, simply use a light grade sandpaper & gently sand off any rough spots in a smooth fashion.

3.2 Puttying.

Many frames need some level of putty work. The majority of simple mouldings don't need anything, though a few specific types will always need extra attention.

The putty that most framers use is not putty at all, but something called nail hole filler. This material comes in a variety of colours that can be mixed to match most frames. While not exactly cheap it is something that you will not have to buy often & will be a necessary purchase to finish many jobs.

3.2.1

Heavy gold frames have heavy gold ornamentation, that inevitably never matches up on the corners. Because of this, they need much fiddling around with, & the use of a relatively large amount of putty. You may need a gold putty, as well as the colours needed to make up the wash colour. This colour is the colour usually washed over the frame to give a softer look. It is this colour that sits in the lower parts of the relief, & it is this colour that it is most important to match.

3.2.2

Deep frames offer a unique difficulty, in that the front of the moulding is far from the back. No surprises there, but most frames are joined from the back meaning that the front is then left relatively unsupported. To get around this, we staple in from the side of the frame. This in turn leaves a small hole to be filled. It is because of this staple on deep frames, that we must know which way up a

frame is being hung. We tend to staple in from the bottom & the top, not the sides. This means that when the frame is on the wall the holes are unseen.

3.2.3

White frames will show up a lot of things, especially small gaps in the frame joins. If you are going to be using these mouldings, be prepared for a little fiddling about.

3.2 waxing.

One of the simplest finishes possible, waxing is basically just scrubbing some bees wax into raw timber before buffing it off. The great thing about waxing is that it can leave the timber looking more natural than other finishes. Also when frames are used many times, or transported about a lot, scuffs & grubby marks can be sanded off & a new coat of wax can be very quickly applied.

3.3 Staining

Staining timber is one of those things that you need to have prior knowledge of before coming to KIT frame. You can make it as complicated or as simple as you wish, but the general idea is to scrub a solvent based tint into the wood until you have the colour you wish.

Things to remember are that stains soak easily into the end grain of the timber, so be careful not to apply too much to the corners. Also remember to stain a little way under the lip of the moulding to that you have a smooth finish.

3.3 Alternatives

Other finishes that work well on frames are, gilding, shabby chic / recycled look & limewashing.

Hinging.

Overview.








Hinging is a rough term dedicated to the task of attaching your artwork to the mat. The word hinging is used because it is more descriptive than taping, sticking or many other general functions. Hinging is also described by the way in which the picture is "hinged" to the mat rather than merely stuck, which allows several conservational advantages.

There's really not much to learning how to hinge your picture in, & once you've done your first one you should find it a breeze to do your second. Take your time & you should get great results. Then once you are comfortable, you should be able to hinge in a simple picture in around 20 seconds.

You may find this one way of hinging unsuitable or too laborious. Just because we recommend you do it this way doesn't mean you cant find your own better way.

4.1 Key

The diagrams provided have been made with hypothetical colours so they are easier to read. These colours are not typical of any frame job, & neither are the scales & thicknesses. The mat & papers have been split up into faces to try to make their orientation more recognisable.

	Arrow	Directional indicators of where & how action should occur.
	Foamcore	The backing. Usually white.
	Mat front	The front face of the mat. Can be many colours
	Mat back	The back face of the mat. Usually white.
	Mat core	The bevel & outer edge of the mat show the core of the board. Usually white.
	Light tape	Fine acid free tape. Usually white.
	Heavy tape	Heavy acidic tape. Usually brown.



Paper back
The back face of the paper.



Paper front
The front face of the artwork. This is the side with the image on it



"T" top
on back of paper
Indicates the top of the paper, when viewed from the back.

4.2 Things you'll need.

To hinge in your picture you will need

A clean working surface.

Your picture.

Your KIT frame bits.

Sticky tape.

Things that will be helpful.

Acid free tape.

Razor / Stanley knife / Scissors.

A ruler.

Things you may need.

Glue.

Double sided tape.

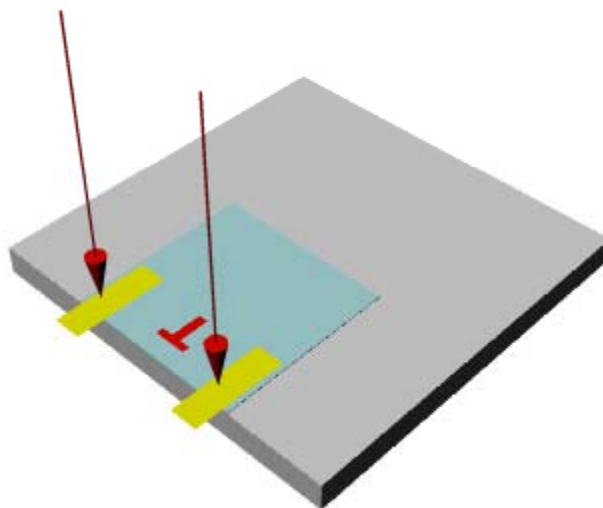
An eraser.

Very fine sand paper (500+ grit).

Tissues

Soft weights (like hacky sack balls).

4.3 Taping the picture



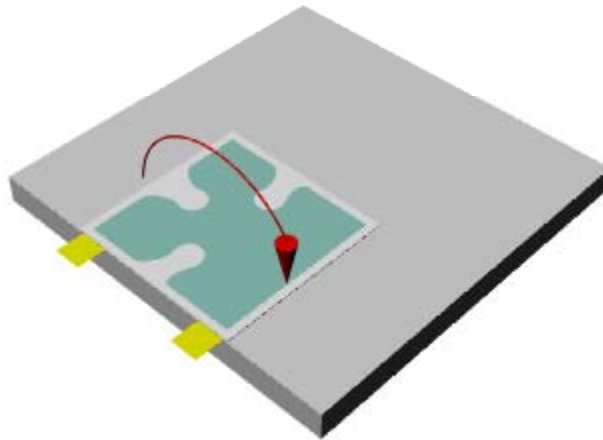
The first thing you need to do is to get the tape onto your picture. Flip the paper round so that its upside down & the top is closest to you. It is a good idea to do this on the foamcore backing, because its clean & should be bigger than your picture.

Now get a couple of lengths of tape & lay them sticky side down over the top edge of the artwork. They should protrude at least a thumbs width toward you from the edge, & a fair bit more in over the picture.

The number of tape hinges, & the depth to which they penetrate, will be greatly dictated by the size & weight of the picture. For instance a small card may need 2 lengths that are 30mm long. While a large heavy painting, may have 10 lengths of 300mm.

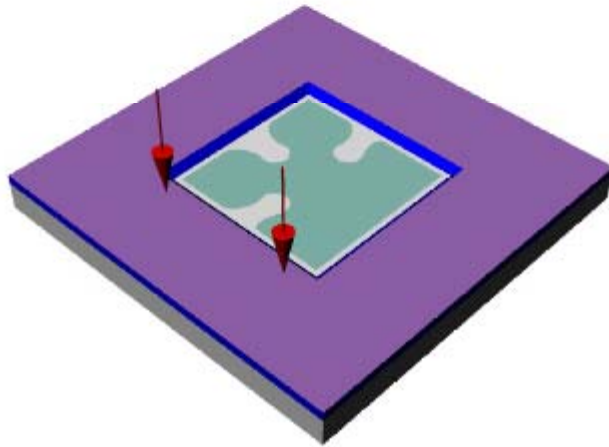
In stead of doing using several lengths of tape running into the picture, you can simply run one piece across the top edge. This does however promote puckering, especially in large format photos.

4.4 Flipping of the picture.



Simply put this is where you flip the picture over so it is right side up, on the edge of the foamcore, with the top closest to you.

4.5 Placing the mat.

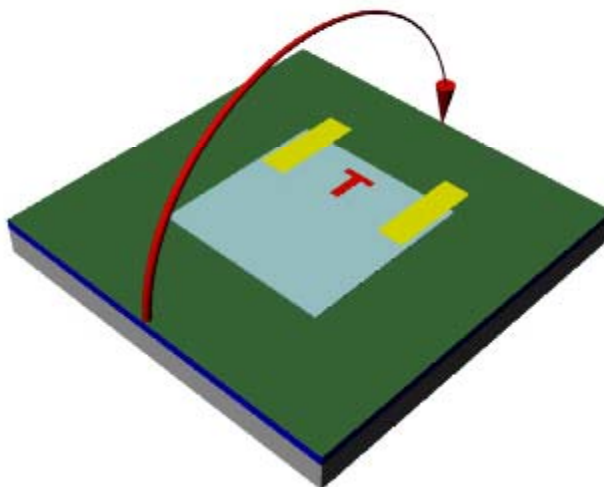


This part of the operation requires the most concentration & attention to detail. Put the mat lightly down, right side up with the top edge closest to you. If you push the mat down now, or drop it heavily, it can stick to the tape & cause an unideal situation.

Now comes the time to position the mat. Shift it round until you think it is in the right place. This can be tricky as you are looking at it upside-down, though you should quickly get the hang of it.

Once the mat is where you want it, press it down firmly onto the tape underneath. You may have to slide the mat & picture toward you to press the tape from the underside, though pushing it from the top usually works.

4.6 First flipping of the mat.

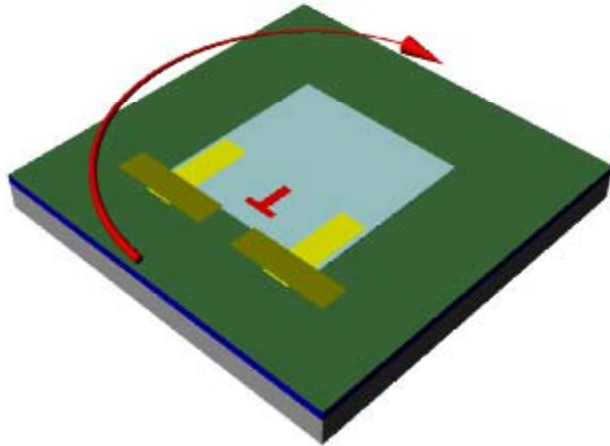


Once you have a reasonable bond between the tape & the mat, flip the mat over so it is upside-down again.

It is very important that you flip the picture & mat about the top or bottom axis. If you flip it over one of the sides, the picture can flop out of position causing it to become unstuck or rip.

Be careful not to catch the picture under the mat when you are laying it back down. If this happens, you may hard fold your paper.

4.7 Spin the mat & tape the tape.



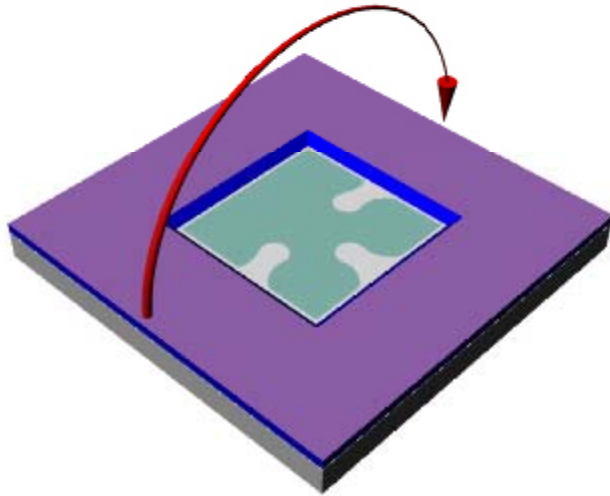
Now spin the mat flat on the bench, so that the tape & tops of all your components are closest to you.

Once this is done, push hard on the tape & make sure you have the best bond that is reasonable.

Then get out some of the heavier tape & stick it horizontally over the lighter tape, where it sticks to the mat. Do not put this tape over the picture or let it come within about 1mm of the artwork edge.

Rub the heavy tape until you are satisfied it has stuck, & briefly check that everything still looks all right from the back.

4.8 Last flipping of the mat.



The final thing to do with the mat is flip it back over & check that everything still looks fine from the front. Remember to flip it from the top or bottom axis & you should have a properly hinged picture.

If you are going to glue your mat & backing together for presentation. It is at this point that you would jump back one step by flipping you mat upside-down. Then apply your double sided tapes or glue before flipping it all back over again & weighting the whole thing down.

If you are using wet glues, remember that they will try to warp your boards, so be sparing with the quantities, or weight them down heavily.

4.9 Floating Methods

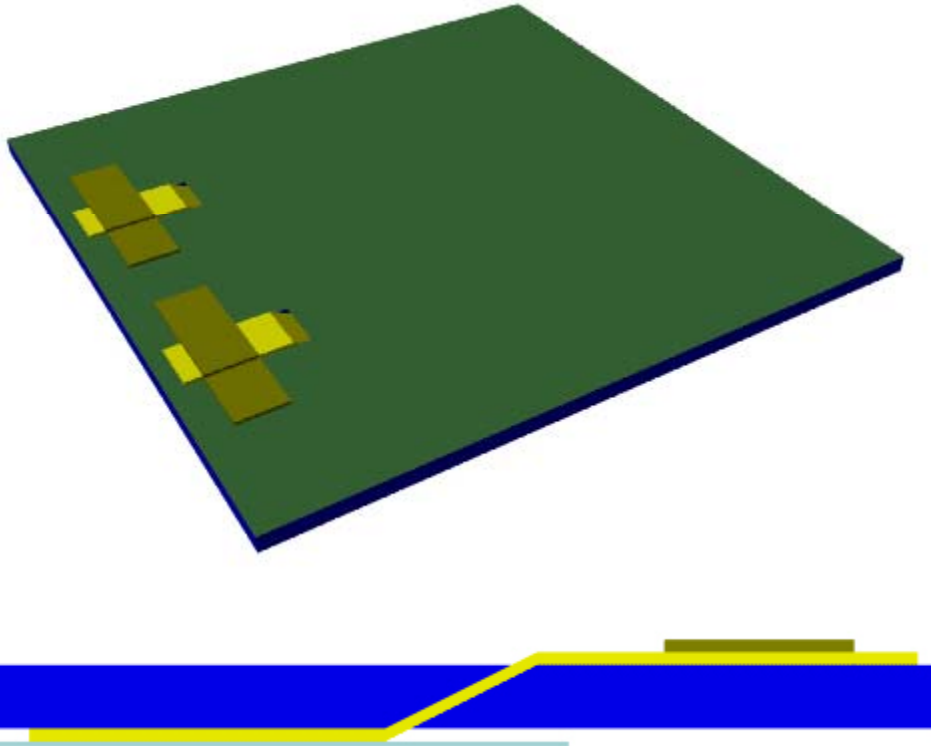
If you are not going to place the mat over the paper, there are several methods by which you can secure the picture in place.

The easiest, though arguably the less archival way is to use double sided tape. There are several quality grades of stock in existence, that should make firm & conservational bonds. You should be careful of how strong the tape is, as some are very aggressive & will damage anything if its removal is attempted.

The next easies way is to use some tape & make a circle out of it by looping the tacky side round & sticking it to the back. I'm sure most year 2 kids have done this at some point in their lives with Sellotape. Use good quality tape & be sure to use an appropriate amount as compared to the size & weight of the work.

Japanese hinging is where things get tricky. You must first complete first task mentioned in [4.3 Taping the picture](#). Then you have to fold the protruding tabs of tape over so they are sticky side up. You then flip the paper right side up & position it in place on the mat. Press down over the tape to secure its current spot & use the tape as a hinge to flip the paper over so it is upside-down again. To avoid slipping you must then secure the tape along the top underneath where the picture will be with more acid free tape. Then flip the picture back into place & you're done.

Another relatively recent method is to cut a slit into the mat & pass the tape through. This tape is then secured onto the back side of the mat while a tongue of tape protrudes through the front. The picture is then pressed onto this tongue, forming the bond needed to keep the picture in place.



4.10 Alternative positioning methods

If you are not satisfied with the conservational qualities of using ready made archival tapes, you have some more complicated options. We will not go into detail about these because of the general success of normal materials.

For your interest or research, the main alternative methods generally use mulberry paper, rag, wheat or rice starch, methyl cellulose or rubber cement. You can use many of these products in the steps described above, although it will take time & further knowledge to fully appreciate each procedure & its behaviour.

Another specific look that can be used is to hold the picture in place with pins. This has obvious advantages when it comes time to remove the work, however will leave holes in the paper.

Photo corners are a fiddly, though very workable solution for getting pictures sitting in conservational conditions that are easily removable. They are readily available in most photographic shops, though won't work with thin papers. Many people use blue tack or similar to hold pictures that will be floated. This is not a good idea at all & will lead to a short life for whatever you are seeking to frame. However if you must use it, try not to put any on the bottom part of the paper & let the picture hang much like a curtain. In this way your work should

sit better.

Assembly.

Overview.

The next step in the progress of your frame is to assemble the different components. This essentially entails, cleaning, fitting & sealing the different bits. Depending on what level of completion you are aiming for, you will find whether any of this information will apply to you. For instance if you are only having mats cut, you will not need to read any of this section.

5.1 Things you'll need.

To hinge in your picture you will need

- A clean working surface.
- Your picture.
- Your KIT frame bits.
- Glass cleaner .
- Cloth / tissues / newspaper.
- Pint driver / hammer & nails / staple gun.
- Screw driver.

Things that will be helpful.

- Good quality masking tape .
- Razor / Stanley knife / Scissors.
- A ruler.
- A 3" unused & soft paint brush.

Things you may need.

- Glue.
- An eraser.
- Very fine sand paper.
- A ruler.
- Blunt wire cutters.
- Gloves.

5.2 Cleaning the mat.

Most times you receive a mat from KIT frame it will be clean all ready. However if it isn't, or you get it grubby afterwards, you can clean most marks off. A notable exception to this is anything oily.

The easiest thing to do is rub the dirty mark with an good eraser. It should be noted however, that if the mark is something like a chip of crayon, you will end up with a long obvious smear.

If this doesn't work, some times a light scrape of a razor or rub of some sand paper will do the trick.

If you still aren't having any luck, you can always get another mat.

5.3 Cleaning the glass.

Once you have the mat back in tip top shape, you can start on the glass.

Depending on the size of the frame, this can be a very difficult task to undertake, & you will want to be sure you are capable of completing the job before starting it.

The way we work when assembling most pictures is to stack all the flat components, including the glass, mat, foamcore, picture etc on top of each other, in the way they will finally be put into the frame. This gives some extra level of support to the glass & enables you to see what is going on as the frame comes together. Generally speaking it is a good idea to clean the glass with the picture facing you & the right way up, so you have that little extra safe guard in case you have put the picture in upside down or something similar.

Once you have all that covered it is just a manner of cleaning the glass with a standard glass cleaner & some kind of cloth or tissues. There are several professional glass cleaning cloths on the market, though we have found common cheap tissues to be the most economical & efficient.

Be careful as the edges of the glass are razor sharp & will do you much damage if you are complacent.

If you do use tissues, don't use them in single sheets. You will find them unuseful & dangerous, as they provide no resistance to cutting yourself on the sharp glass edges. Make a wad of tissues to clean with & you will find the going a lot easier.

There are several ways of making wads of tissues, each with it's own characteristics.

1. The scrunch.

Simply get some tissues & scrunch them into a ball.

This is fast & usable, though makes for un consistent thicknesses, that may be too thin in parts to stop you being cut on the glass edge.

2. The fold.

Lay sheets neatly on top of each other & fold them into a precise cleaning swab. Though time consuming, the fold can have good results. Be careful that the wad doesn't come apart though, making your hand slip off over the glass edge.

3. The money bag.

Make a small scrunch, then keep layering new tissues on top of the old ones to keep it firm & usable.

Used well in various household tasks, the money bag is good for cleaning, waxing & polishing. It is quick to make & use & will provide good protection against glass penetration.

4. The cigar.

Start out with a thin, small scrunch & roll new sheets diagonally onto it. add new sheets as necessary until it becomes too large to use anymore.

Tricky to get the hang of, this method is the most efficient once mastered. Because it is about 3 times wider than the other wads, it can clean faster & better. It can also be used as a makeshift brush, to sweep away eraser waste & dust. It offers good protection against the glass edge, so long as you keep a hold of it.

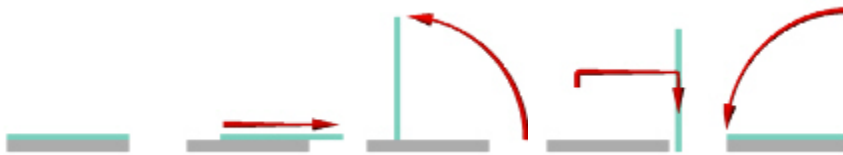
5.4 Cleaning acrylic.

Acrylic or perspex should be provided wrapped in paper or plastic so that the under-lying surface is perfectly clean. However once this protective sheeting is removed, the perspex will build up a static charge & attract every spec of dust within 40 square miles.

If this is an issue for you there are several de-staticing liquids that you can "clean" your perspex with to dispel this charge. They tend to be expensive, & once you use them you will then have to do a thorough job of cleaning off the smear marks they leave behind.

To remove the protective sheeting you can simply tug at it until it peels off. Another more controlled method is to use an empty picture tube or broom handle & wrap the paper around it. Start on one corner & twist the tube much like opening a sardine can until your perspex is totally uncovered.

5.5 Flipping the glass.



Once one side of the glass is clean, the next job is obviously to do the other side. This can easily result in broken glass & blood, so be very careful & pay close attention to what you are doing.

With anything of large size it is a good idea to clean the glass standing up in the frame for support. This is not the however best way to do it & may give you inferior results, though it will decrease your chances of breaking the glass.

5.5.1

When dealing with manageable sizes of glass there are a few simple steps that *should* get the sheet flipped with little fuss. The first is to slide the glass about 20mm off the boards underneath it toward you.

5.5.2

Next lift the glass from the edge closest to you, so it rotates on the furthest axis, until the sheet is pointing straight up in the air.

5.5.3

Then perhaps with the use of gloves, lift the sheet straight up in the air. Once the sheet is in the air bring it toward you & place it down on your bench parallel with the underlying boards.

5.5.4

Slowly lower the glass, rotating it about the axis closest to you until it is sitting flat on the boards again. Straighten everything up & your ready to clean the other side which will now be facing up.

5.6 Fitting the package.

The package is what we refer to as the slab of sheets that will be put into the frame. It includes the backing, the picture, any mats & the glass.

5.6.1

The first thing to do when fitting your package is to put the frame, right side up on top of all your other components to check it all fits. Everything should be a little loose, though not so loose as they may fall out of the frame. Give the frame a little wobble around & look out for anything that seems too loose or too tight.

5.6.2

If everything fits OK (it should) slide your fingers under the frame to push the package firmly up into the frame. If this is difficult slide the whole caboodle towards you until some of it is protruding beyond the bench top so you can get under it properly.

5.6.3

Now slide your fingers until they are half way up the sides of each vertical frame piece.

5.6.4

Tilt the frame so it is vertical, while keeping pressure on the package so it stays firmly in place.

5.6.5

Now take a moment to check that no specks of dust have made it between the glass & make sure that everything is sitting the way it is supposed to be & looks just right.

5.6.6

As the front of the frame should now be facing you the right way up. Lift & push the bottom backwards while tilting the top forwards & down. Your frames should now be sitting flat & upside down with all the bits you want in place.

This method is safer & more thorough than just putting the package in the frame up side down.

5.7 Fixing the package.

Now the package is in place, you have to keep it there. KIT frame offers several different methods to do this & each has different characteristics.

5.7.1

Staple guns can hold everything in place nicely & are a very quick way of doing things. Standard manual guns however are not much use as they generally have a wider staple than is ideal & lack the dexterity of custom machines. There are electric & pneumatic versions of these guns, though each are expensive & you must have the high turnover to warrant them.

5.7.2

Point drivers are similar to staple guns except that they fire a point of rigid or flexible metal that is flat & not much like a staple in appearance. Because they have a flexible variant, they can be more conducive to multiple assemblies. Although if you want to take them apart on a regular basis, you should consider turn buttons.

We can hire out flexi point guns for those who wish to use them.

5.7.3

Turn buttons are small fittings that are screwed into the back of a frame to keep the package in. They are time consuming to install, though are the only way to go if you are going to be taking your frame apart all the time.

5.7.4

Hammer & nails were the mainstay of the picture framing industry years ago, & are still an economical, if not a little tricky way to fix your package into a frame.

5.7.5

Glaziers points are another method that pushed a small fitting into the frame. Whenever fixing the package into the frame there are a few key points to consider in order for your work flow to move smoothly.

5.7.6

If you put any pressure directly onto the backing board of your frame you may make yourself some trouble.

In the first instance, you might exert enough weight to bend the glass past its breaking point.

In the second, you may squeeze all the air out of the small spaces within the package. This in itself is not a problem. Though when that pressure is released it sucks the air back in. This is also not a problem, except that this new air can carry with it dust & other undesirable things that can get in under the glass, & make you have to take the picture apart again.

5.7.7

Make sure the frame is thick enough to take what you are going to be putting into it. It is no good hammering a 20mm nail into a 10mm frame.

5.7.8

Nearly all frames need some kind of lateral support when you are hammering or firing into them. Place a secured wood block or a sturdy hand on the outer side of the frame to ensure it doesn't come apart.

If you are simply going to hold the frame with your hands, don't put them *directly* on the other side of where you are putting the fastener. If you do this & absent mindedly put in some staples that are too big, you will find yourself bonding with your frame on an unhealthy level.

5.7.9

When using staples, try to fire them through the backing a little so that they perform a gripping action above their primary role. This is especially useful on large frames that have thin mouldings.

5.7.10

Depending on the size & weight of the picture, you should try to put in a fitting every 70mm or so. This is a general rule of thumb & can be stretched to either extreme to make a very strong or weak framing job.

5.8 Sealing the package.

Now you have everything firmly affixed where you want it, the time comes to seal up the back of your frame. There are 2 main methods of doing this.

The first is to glue or tape a paper sheet across the back to make 1 neat surface.

This is a tricky procedure that does give good results.

The second way is simply to tape up the gap between the foamcore backing & the frame. This gives good results & is a much quicker & sturdier method than the one mentioned above. There is not too much to this procedure, & indeed many frames that are going to be taken apart do not need it at all.

This description is perhaps a little too in-depth for what is essentially sticky taping up a gap in your frame. Though its worth a read & a practice before you find out what is most comfortable for you.

5.8.1

The first thing to do is to choose the correct width of tape. Essentially this means using a tape thick enough to reach from the outer back edge of the frame, to about 20mm in over the foamcore. Deep frames may therefore need thicker tape & small frames will only need thin tape. It may even be that you might need to double up several strips of tape in order to achieve the required effect.

5.8.2

Next you put a run of tape down the back of one of the lengths of moulding, about 3mm in from the outer edge.

5.8.3

Then slice the tape off with a blade, again, about 3mm from the frame outer edge.

5.8.4

If the back of your frame is flush with the foamcore, you can skip this step. Cut a slice across the tape. near its end, where it is stuck a little onto one of the other pieces of the frame. The cut needs to run along the inner edge on the back of this other bit of moulding, until you hit the main piece you have stuck the tape onto in step 5.8.2 Once this is done, do the same to the other end of the tape.

5.8.5

Repeat these steps on 2 opposite facing lengths of frame

5.8.6

Then run the 3rd length of tape across one of the 2 un taped pieces of timber the same way as in 5.8.2.

5.8.7

If the back of your frame is flush with the foamcore, you can skip this step. Repeat the actions described in 5.8.4, Paying close attention so that you do not cut through the tape you have already put down. You may have to angle your blade or come at the frame from a slightly different angle to avoid this. If you do cut a hole accidentally, you can patch it up with a small sliver of some more tape. You shouldn't leave gaps open, as dust can get in & dirty your picture.

5.8.8

Repeat these steps until you have your frame fully sealed. You have now assembled your picture & are ready to put on the hangers.

Hangers.

Overview.

KIT frame supplies all regular framing jobs with [D-rings](#) & [nylon cord](#). We have found these to be most satisfactory. However if you wish to use braided steel wire or chain etc, you can find these at most hardware shops & some other picture framers.

The act of putting on your hangers should be very easy. So follow these simple steps & you should have no problems at all.

6.1 Things you'll need.

To hang your picture you will need

- A clean working surface..
- Your assembled KIT frame bits.
- A screw driver

Things that will be helpful.

- Drill
- ruler
- pencil / pen

6.2 Placement & marking.

The simplest way to place your hangers is to make a rough estimation of where they should sit, measure it & transfer it to the other side so you will have a level picture. Some people & framers have strict ratios they abide by, using formulas including the weight, width & height of the frame. This can get complicated, so for general purposes something like a 10% rule is easily applicable. This means put the hanger at 10% of the height of the picture from the top. For example, if you have a 1000mm high frame, put the hanger 100mm from the top.

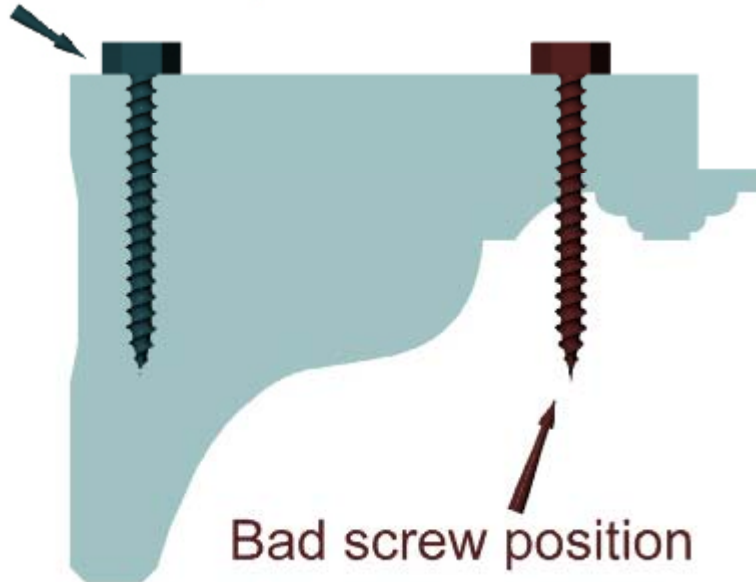
There are a myriad of exceptions to this rule including if the width of the frame surpasses this 10% mark, or if the frame is very wide. Though generally it is a good rule of thumb.

And as is mentioned. Remember to mark your hanging positions at equal heights.

Some gallery hanging systems need to come down a fair way behind the picture to hide the specialised hooks. Check with your gallery if you are using one.

And remember that the higher you hang your picture, the straighter it will sit on the wall.

Good screw position



Bad screw position

6.3 Preparation.

Now you know where your hangers will be, you may need to prepare the site for affixing the D-rings. Basically the only thing you need to do is make sure the screw is shorter than the width of timber you will be screwing into. And possibly pre drill a hole in narrow hardwood profiles.

6.4 Stringing.

You don't need to use the cord supplied with your KIT frame package at all. Instead many people simply hang off the D-rings. They give greater accuracy, though can be more time consuming to use.

6.3.1

When you do tie your string to the D-rings, be sure to use a good knot. If you don't know how to make fancy knots, just use a heap of simple ones.

6.3.2

Make sure your string is tight & secure. Nylon will stretch over time, so don't make it too loose, or it will become visible over the top of the frame.

6.3.3

It is a good idea to stop the ends of the nylon cord from fraying by taping or burning them. This will stop it from becoming unwound over time & dropping your picture.

6.5 Alternatives.

There are a number of alternative methods to our D-rings.

Blue tack. Only to be used on light works.

Velcro. Good for temporary displays &

Security brackets. For when there is a high chance of

Foamcore hooks. For hanging unframed pictures by