

FRAMING TERMS

ACID-FREE

A term used to describe adhesives, papers, matboards and other framing supplies that have NO acid in them. Acid-free materials should be used when framing works of art on paper. Matboards, mounting boards, tapes, envelopes and other framing materials all are available in acid-free varieties. Some have been chemically treated to remove impurities; others, such as those made of 100% pure cotton rag, never contained acid and are generally the best choice for framing fine art.

ACRYLIC

Clear plastic sheeting used in framing applications. Acrylic can be used instead of glass to glaze a picture; acrylic also is used to make boxes to hold large pieces and three-dimensional objects.

BEVEL

Generally refers to the 45-degree angle on the window opening of a matboard that has been cut with a mat cutter. When such a cut is made, the core of the matboard is exposed. A standard bevel, which leaves the core of the matboard showing around the window opening in front, is cut from the back of the matboard. Unless otherwise specified, it is this cut that framers generally mean when they refer to the bevel.

CONSERVATION FRAMING

Using materials and techniques in the framing process to ensure artwork is not damaged by framing. Hinging the artwork instead of mounting it, using high-quality acid-free boards and mats, using nonstaining paste, and glazing with conservation glass or acrylic are generally accepted procedures used to help preserve artwork. The same procedures are sometimes referred to as "preservation framing."

CONSERVATION MOUNTING

The process of attaching the artwork to the backing board in a way that will not harm the art. Materials used include ragboard, rice or wheat paste, and mulberry hinges, or other inert (non-deteriorating or non-staining) materials and processes. Many framers call this process "museum mounting" or "preservation mounting."

DRY MOUNT, DRY MOUNTING

The process of using dry adhesive tissues to mount paper artwork or photographs to a board, using high heat and a dry mount press.

FILLET

A very thin moulding used as an accent in framing inside another moulding or liner. It is sometimes used under the glazing at the edge of the mat window opening. Some framers also refer to the edge of an undermat (a thin border that shows around the artwork) as a fillet.

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MATBOARD

A paper or rag board used over artwork to separate it from the glass. Matboard generally is made up of three layers:

- The face paper
- The core
- The backing

Matboards come in a wide variety of thicknesses (plys), colors, textures and compositions.

Matboards can be carved, cut or painted to add decorative elements to the frame design. Various colors and textures can be stacked, spliced and combined in numerous ways.

Matboard usually has a whitish material in the center so that a white line (called "bevel") shows when it is cut. However, some matboards also have black or colored cores, resulting in a colored bevel when they are cut. Cores may be the same color as the face paper or a contrasting color. Color-core matboard expands the design possibilities for framers.

MOULDING

The material used to build a frame. Mouldings can be wood, metal, plastic or laminate, and they may be purchased from suppliers in lengths/sticks or as chops.

STRETCHING

Strainer:

A support frame made of wood on to which the canvas of oil paintings or needleart can be mounted. Strainers are constructed as solid frames and are not adjustable.

Stretcher:

A support frame made of wood on to which the canvas of oil paintings or needleart can be mounted. A stretcher has adjustable corners that allow for periodic tightening (stretching) of the canvas.

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