



Museum Standards

'Museum Standard' is a term that put simply means using the highest grade materials and techniques. It is a step up from 'Conservation', offering the very highest level of protection.

Whenever two surfaces are in close proximity for any period of time, their respective molecules will come into constant contact, causing chemical reactions and resulting in the accumulation of by-products. It's therefore extremely important to consider every aspect of a frame's construction in order to avoid any long term chemical deterioration of the artwork.

By considering the environment in which the item is to be displayed and the materials used in the frame's construction, we can help to arrest the process of ageing and deterioration, maximising the longevity of an artwork.

Specific Considerations

Tabs

When it comes to mounting an artwork in position, the materials and techniques used are of paramount importance. Any form of adhesive or hingeing involves binding, residue or marks, and most methods can cause permanent damage to the surface of the artwork. We use Japanese hingeing, which has gained wide acceptance as a safe and reversible technique, using traditional Japanese tissue papers to attach the artwork into place.

Mount Board

Our mount boards are not only acid-free, they are entirely free from impurities; not just acid, but also lignin and the various other impurities that are found in ordinary 'pulp' board. We recommend that pure-grade 100% cotton boards are used for mounting art and photographic works, with an 8-ply thickness to lend maximum stability.

We also take into account the type of artwork surface, and advise accordingly. For instance, certain photographic processes react with alkaline-based materials, so in those circumstances it is important that non-buffered board is used, as it has a lower pH level.

Backing Board

We use acid-free high density backing boards to provide protection against knocks to the rear of the frame. Our boards are made from non-recycled wood pulp and are PVA laminated, with the added option of an archival Polyester lining to prevent moisture absorption.

Foil Lining

As time passes, certain types of wood have a tendency to produce fumes, which can cause damage to works of art. We recommend the use of foil lining on the inside of the frame, to prevent acid migration. Porous seals applied to the reverse of the frame can also protect against dust and other airborne pollutants, yet at the same time allow the free movement of air to ensure the correct level of humidity is maintained.

Fillets

As the inventors of the original paper-wrapped wood fillet which was designed to ensure a distance between the surface of an artwork and the glazing, we have now pioneered and patented an inert Perspex paper-wrapped fillet which is now an essential part of our Museum Standard Framing.

Protective Glazing

Protective glazing is an absolutely vital element of modern framing. There are numerous options available and we will recommend the best type for your specific artwork.

Ultraviolet Protection

Many artworks are brought to us for reframing that have been damaged by ultraviolet light – both from natural and artificial sources.

Damage from UV occurs subtly over time and is often difficult to notice at first. The symptoms include faded colours, yellowing, bleaching of paper fibres and the darkening of certain pigments. In addition, paper and other base materials can become brittle and degrade. The effects are cumulative and lasting.

Since ultraviolet rays are present in both natural and artificial light, it is not enough simply to move your frame away from direct sunlight. We recommend glazing with a UV filter of 99%, particularly for watercolours, historical pieces and other delicate works.

Low reflection

Certain types of glazing can also cut down on reflection. Modern coated glazing, when lit properly, is so low-reflective that it is virtually invisible. Current technology ensures a high standard without the green tint of other glasses.

Perspex

With large works, and those that are to be shipped in their frames, it is prudent to use Perspex glazing with UV filtration. Not only is this lighter and therefore much easier to move around, it also – more importantly – protects the art from becoming damaged if the glazing breaks in transit.

Additional benefits

We also provide glazing that is resistant to scratches and prevents the build-up of static; the latter is particularly important with loose pigments such as charcoal, chalk or pastels. One of the latest developments is a clear white laminated glass that not only filters UV rays, but is also low-reflective and shatterproof. Our consultants will talk you through the varieties on offer to select the best one for your artwork.