

Framing the Silk Weave Designs

These unique Silk Weave Patterns are offered float mounted in specially designed double-sided box frames.

The moulding used is Tulipwood; a sustainable timber with a close grain well suited for paint finishes. The standard profile is a flat 15 x 32mm, however larger frames will require a proportionately larger section, namely 22 x 35mm. The moulding is mitred, routed and then joined using a special hard plastic ribbed wedge and an ultra strong expanding wood adhesive. The corners are also cross-pinned for extra strength. The assembled frame is then filled and sanded smooth ready for painting. The frame can be painted using any colour from the extensive Farrow & Ball range, however most of the sold designs framed to date have used *London Clay* with some customers opting for *Mouse's Back* depending on the colours of the pattern, the background paper and the eventual location of the frame.

London Clay was initially chosen for its neutral but warm and complementary tone and it appears to work well with the majority of the designs. The thinking behind the frame is that it should in no way detract from the silk pattern itself. An advantage in using the Farrow & Ball range is that should the frame become scuffed the mark can easily be over painted with the same colour.

The silk weave designs are float mounted on a slightly pinkish toned Conservation grade board using acid free paper loops. Conservation grade board is ph neutral thus completely acid free. The standard border on these frames is 50mm around the silk design in order that the frame may be displayed in either a landscape or portrait format. The hand cut spacers, which serve to keep the glass away from the work, are 15mm in depth and utilise the same Conservation board as the mount so that the interior of the frame is visually uniform in colour.

Part of the charm of these silk designs is that in most cases they have been dated, numbered and may also have instructions for the weaver hand written on the verso of each pattern. The mount board itself has therefore been window cut so that the reverse of the silk pattern may be viewed when desired.

The reverse of the frame is glazed with Water White glass a superior glazing material with a very low iron content compared with regular framing float glass. This results in much improved visual clarity with minimal colour shift; the 'grey tone' of standard float glass is much reduced.

The front of the frame is also glazed with Water White as standard, however our recommendation is that Museum Glass be used instead. This excellent glazing option has an even more reduced colour shift combined with an anti-VU filter and an anti-reflective coating (similar to the special coating on spectacle lenses). The result is a frame with 'invisible' glass that will offer long-term protection from the harmful ultra-violet in light, which will both damage the paper and cause the paint pigments to fade¹. That these patterns have such vivid colours after one and a half centuries is due solely to the fact that they were stored bundled in portfolios, hence in completely light free conditions. The finished frame comes ready to hang with double D-rings and strong nylon cord, which will not corrode over time as is the case with picture wire.

Finally it is strongly recommended that the framed designs should not hung in areas of direct sunlight or other areas with strong light sources, even when glazed with Museum Glass. Finally avoid wall space over radiators or other direct heat sources as this will result in the wood expanding causing the corners to crack. Please note that this advice also applies to any framed artwork.

¹ All light, including artificial light, will eventually cause damage to paper; the fibres break down and the paper becomes brittle. With 97% UV protection, Museum Glass will safeguard the artwork for many years to come.