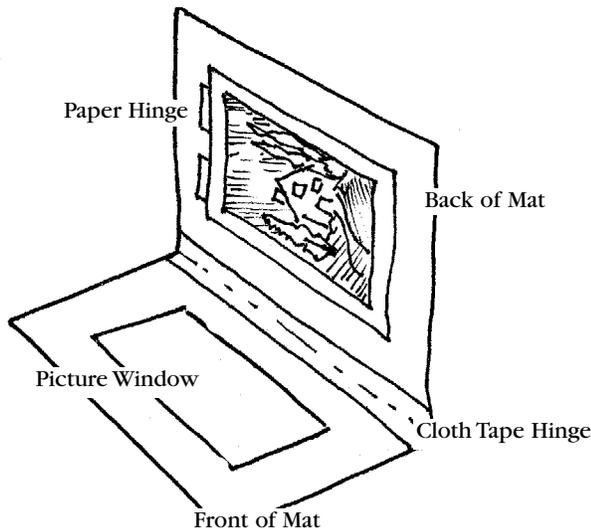


NOTES ON HINGING

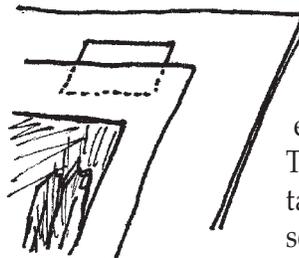
Hinges are used to fasten artwork to the back mat because they relieve stress on the paper when properly done. Hinging materials are made to expand and contract with the changes in the weather. Hinging material should be carefully chosen and pressure-sensitive tape should not be used. Hinges should be weaker than the paper they support so that, with stress, they will break instead of the artwork tearing.

As can be seen in the diagram of the mat below, the mat itself is hinged together and the image is hinged to the bottom matboard. To hinge the matboard, place the front mat face down to the left of and butted against the back mat which is face up. Apply an



archival gummed linen tape hinge across both boards. The top board will then fold to the right over the bottom board.

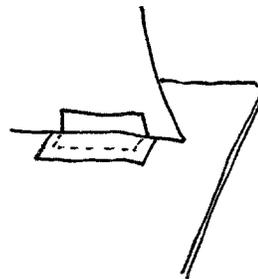
Cut the hinging material into strips of appropriate length and width for the size and weight of the image being matted. Hinges should neither be too wide nor too long. Use hinges no more than 2" long and only as many as are realistically required. Too many hinges will defeat the purpose of using them - they are to accommodate limited movement.



Folding Hinge - this is the simplest for small, lightweight works of art on paper

It is their length which provides stability when applied to the upper edge of the image. For reinforced hinges, fold the hinge in half and apply 1/2 to the back of the art work.

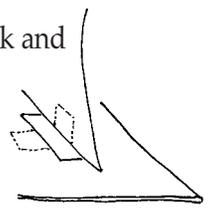
Next, correctly position the image on the back or bottom mat - checking its position by folding over the front mat - and then fasten the hinges. Once the image is in the correct position, attach the other half of the hinge to the back mat; add the reinforcing strip as shown in the illustration. For large or heavy images gummed linen tape is used - the same cloth that is used for hinging the mat itself.



Reinforced hinges are considered the best method of attachment for works of art on paper.

There are three kinds of hinges used to secure floating work: reinforced V-type, S-hinges, or wrapped hinges.

1. Reinforced V-Hinge: A rectangular folded hinge is adhered to the art work and to the backing. Since V-hinges are not as strong as T-hinges, they should be reinforced with a rectangular cross piece. The cross piece covers the flap of the hinge that is adhered to the backing board.



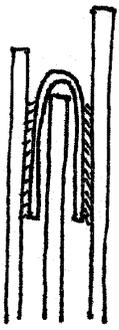
Reinforced V-Hinge

2. S-Hinge: An S-hinge goes through a slit in the backing board. With a sharp blade, make a slit in the backing board and feed the hinge through it. This is especially useful for heavy or large art. One end is adhered to the art work and the other end adheres behind the backing board. This type of hinge should be reinforced by taping a rectangular piece of tape over the section that is behind the backing board.



S-Hinge

NOTES ON HINGING



3. Wrapped Hinge: The hinge is fastened to the art work and then stretched over the top of a board that is slightly smaller than the art work. This assembly is then adhered to the backing board. This is a very secure method. If necessary, use an additional hinge at the bottom of the paper. Make sure hinges along the bottom of the art work are

Wrapped Hinge loose enough to afford leeway as the paper expands and contracts.

If you are floating irregular or three-dimensional art work, make sure you provide enough depth to keep the art work away from the glazing. This can be done by double matting greater ply mats (i.e. 8 ply, deep bevels made of foam board). Window mounts (sometimes called sink mats), which raise the top mat above the art work, are good solutions too.

Posters and photographs can also be floated using dry mounting or spray adhesives. Center the art work on a matboard. Place positioning marks where you will mount the piece. When the mount has dried and flattened, cut a mat for it showing 1/4" to 1/2" of coloured perimeter beyond the art work. Why not use just two mats? This style alleviates the step effect of two mats. This method also renders the whole image visible.

Often, photographers can't sacrifice even the 1/8" covered by a mat. To add depth to this design, cut a window mount. This is a slightly smaller mat, cut from foam board and placed under the top mat. This provides depth and adds interest. In the case of a photo float, use either a mat or spacers to separate the photo from the glass. Photography (especially glossy prints) can stick to the glass as moisture collects inside the framed unit.

Whether you are floating original art work on handmade paper, a poster or photograph, the very highest quality materials and techniques are not much more difficult, expensive or time consuming to use, and are much more economical in the long run. Your reputation is tied to the longevity of the product you produce.

~ *Picture Framers Magazine*



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