

Mounting Matters

by Chris A. Paschke, CPF GCF

The LA Framer – GLAC Newsletter January 2013

"Recto Verso for Wax Saturated Monoprints"

A few years ago a friend of mine Paula Roland, encaustic artist from Santa Fe, NM had a series of full sheet sheer monoprints that she wanted light to be able to transfuse through for exhibition. She also wanted the framing to be preservation. She and her framer came up with an inventive way to present her pieces in a preservation way while still maintaining the translucent look allowing light to reflect through (**photo 1**). The framed art is displayed as a free hanging panel suspended from the ceiling in the middle of the gallery. She preferred using natural light rather than housing LED lighting and preferred the frame to become more virtual than a visible part of the presentation.



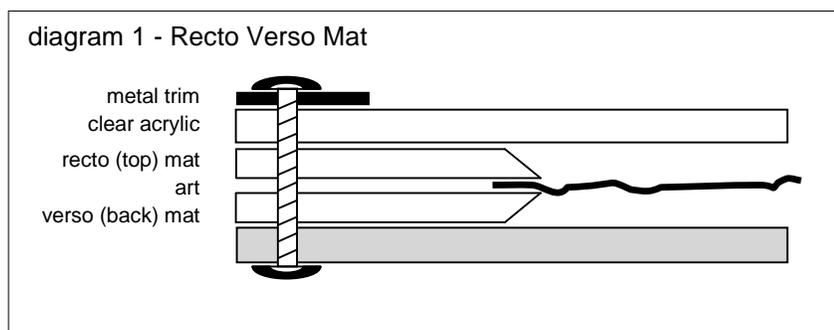
photo 1

This encaustic monoprint is housed in a translucent acrylic frame unit hung suspended by cables in the center of the gallery to allow light to penetrate through.

Art and frame photo courtesy of Paula Roland, Santa Fe, NM.

Recto-Verso Mats

A recto-verso mat is a two-sided unit which employs two bevel cut window mats placed back to back allowing the art to be viewed from both sides. Paula's monoprints are matted between 8-ply rag mats in this type of recto-verso design. It is housed between a sheet of 1/4" frosted acrylic on the back and 1/4" clear acrylic on the front (**diagram 1**).



The presentation is held together with strips of black metal surrounding the perimeter of the face of the art using short screw bolts to hold it tightly together. The detail of the screws at the back corner of the frame show the screws are perfectly sized to fit the thickness of the package. All screws and metal trim on the front were painted black (**photo 2**). I would have suggested the metal strips to be painted a neutral color--rather than black--to help the illusion of the frame not being there, or better yet used acrylic strips. There may have been a need for a few additional bolts to prevent warping but it would have removed the visible exterior banding.

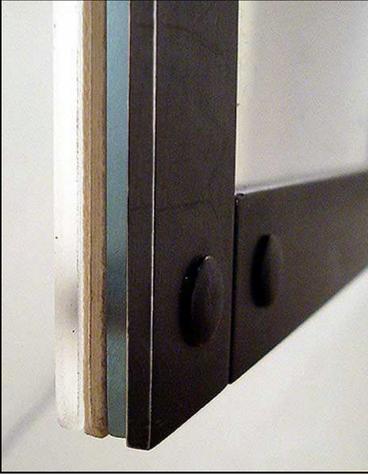


photo 2

The art is between recto-verso mats, backed with frosted white acrylic, topped with clear acrylic and held together by 1/8" thick metal strips bolted at the corners.

By using double mats, air is allowed to circulate between the acrylic and the art preventing sticking or condensation. Also the cotton rag 8-ply mats help protect and seal the enclosure to better protect the art from pollution and ozone damage.
END

Copyright © 2012 Chris A Paschke

Chris Paschke, CPF GCF
Designs Ink
785 Tucker Road, Suite G-183
Tehachapi, CA 93561
661-821-2188
chris@DesignsInkArt.com

For additional framing articles and a list of all past *Mounting Matters* from **LA Framer** visit <http://www.DesignsInkArt.com/library.htm>