

Andrea Pramuk framing in her studio

Andrea called to order some frames because she was working on an exhibition. Since she works in larger sizes, we thought it would be interesting to show her framing in her studio. She said she wasn't a video expert but agreed to give it a try. She sent us videos of each different aspect of the framing and we edited them.

Pramuk works on large Ampersand Panels and frames them with our Metro Floater Frames. Although our frames and cradles can be purchased completely joined, she purchases them unassembled to save money on shipping.

Framing large oversize work requires that your studio layout is well organized. In addition you need to have the proper tools. Andrea shows some techniques on how to join a cradle with a crossbar as well as joining the floater frame and attaching the artwork that we think you will find useful.

Additional tip:

She did tell us that the adjustable sawhorses make all the difference in her workspace for both framing and painting big. They are not a huge investment (\$35-\$50/pair) and they fold up when she's not working in the big area of the space.

ABOUT THE ARTIST

Texas painter, Andrea Pramuk, creates organic, drawing-based abstractions. Her pictures may seem familiar at first glance, but on closer inspection, they are not things or places that exist, but rather lyrical subjects whose dialogue originates out of line, color and light. She looks to ephemeral subject matter that is constant throughout time, reminiscent of stone, sea, sky and botanical forms – all traditional painting

subjects.

Andrea uses acrylic paint and dye-based pigments within a system that includes a carefully mixed color palette, paint pouring and drawing techniques, working both flat and at the easel. She arrived at this current method of working due to physical limitations with manual dexterity and also for technical reasons like drying times and limited time constraints. Pouring paint for Andrea is like building sediment layers in stone, creating wave patterns in sand and bringing about tree rings born out of drying paint puddles shrinking one ring at a time. Her process and subject matter, therefore, are both temporal and symbiotic. Poetry comes into play with her choice of titles, often borrowed from music lyrics, poetry or books, while also folding in themes from current events.



Andrea Pramuk

Nosotros

May 31- July 7, 2019

Georgetown Art Center, Georgetown, TX

FRAMING SPECIFICATIONS





METRO FLOATER FRAME

Profile: 121

Type: floater frame with cradle

Wood & Finish: maple with charcoal finish

Purchasing Option: cut to size with wedges

FRAMING PAINTINGS FOR EXHIBITION

Floater frames have become a popular way to frame contemporary paintings on canvas or cradled panels because their minimal look does not detract from the paintings and they create a strong border to separate the paintings from the

wall.

Paintings should be recessed in the frame to provide protection when moving and installing exhibitions.

Floating frames are available in different depths and widths to accommodate small to very large paintings. Most of our painters use the same presentation style (wood & finish) on all of their paintings. This way the frames will be consistent on all of their exhibitions and can be reused if necessary on new shows.

This slideshow will give examples of using floating frames for painting exhibitions.

PAINTING EXHIBITION SLIDESHOW

TERMINOLOGY





FLOAT SIZE

The float size is the the gap between the sides of the canvas and the inside edge of the frame. The float space is determined by how much you may want to see the sides of the canvas.

SMALL FLOAT SPACE

Select a small float space if the staples are showing on side of canvas, the sides of the canvas is blank, or the sides of canvas sloppily painted.

LARGE FLOAT SPACE

Select a large float space if the canvas is out of square or the image wraps around onto sides. To determine if the canvas is out of square measure diagonally from the top left to the

bottom right and diagonally from the top right to the bottom left. If it is perfectly square those two measurements will be the same. Depending how different they are you will need to increase the size of the float.

FRAMING FINE ART PHOTOGRAPHS

The installation and presentation style are critical to having a successful show. Fine art framing for galleries has a limited vocabulary and the discerning eye can quickly determine if you have taken the time to present your work properly. This slideshow will give examples of gallery frame presentations for photography exhibits.

PRESENTATION STYLES

The first decision is to select the presentation style that best suits your photograph. The choice is whether to use a glazing (acrylic or glass) presentation or to mount it on substrate and frame it without glazing. The following gives examples and explanations which one is most suitable for your work.

Editor's Note: Where to sign your photo is a topic of many blog posts. The consensus I seemed to find is that fine art photography galleries prefer you to sign on the back (recto) and more commercial galleries prefer you to sign on the front. Some photographers sign on the mat. The method you prefer might determine which framing presentation style you use. If you have gallery representation this is a discussion to have before you frame your exhibit.

MATTED PRESENTATION WITH GLAZING



Artist: Mike Rebholz



Artist: Herman Mhire

Matted presentations are used when you want to cover the edges of the photograph. This is often done when the artwork has

large borders around the image.

ONLINE CALCULATOR

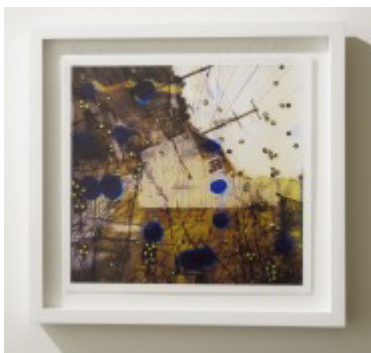
We are taking the stress out of calculating fractions. Just measure your artwork and decide on the border size or outside dimension and our new **custom calculator** will do the rest.

FRAMING ADVICE

Hinging methods

Metropolitan has framing advice and videos on different methods of hinging or securing the photograph to the matboard when using a mat. Click to see videos on using a **T-Hinge**, **plastic mounting corners**, **paper mounting corners**, or **edge strips**.

NON-MATTED PRESENTATION WITH GLAZING



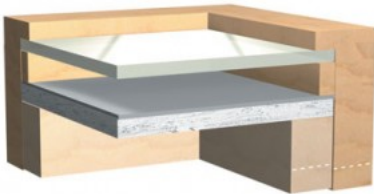
Artist: Elise Nicol



Artist: Mathew Swarts

When photographs are not matted it is necessary to separate the photograph from the glazing for conservation reasons. Either plastic, wood, or matboard spacers are used to provide the separation. Whether the frame comes to the image of the photograph or there is a white border left around the image is an aesthetic decision. One of the reasons a white border is left around the image is that the shadow cast by the spacer will be on the white border and not on the photographic image itself.

Sometimes the white border becomes a distraction because the photograph has little or no white in the image. In this case, we would recommend framing to the image. If using a 1/4 spacer less of a shadow is cast. If the photo is floated on a matboard then a **v-hinge** would be used to attach it to the backing board. See framing advice for **attaching spacers/strainers** and **final fitting** instructions.



FRAMING WITHOUT GLAZING



Photo: Cecelia Condit



Floater frames are now being used on photographs that are mounted and framed without glazing. This

presentation became popular for very large photos that made framing them with glazing too technically difficult as well as too heavy to move and install. The presentation is now used on photographs of all size when glazing isn't used. They photographs are mounted on different substrates such as dibond or sentra. Then a wooden cradle is then mounted on the back of the mounted photograph. The cradle allows the frame to be attached to the floater frame. Floater frames for mounted photographs provide a professional presentation while also providing protection to the edges of the panels. By recessing the image it also provides protection to the surface when moving and installing your exhibit. See **framing advice** for fitting instructions.

Exhibition Tip: Matted Presentations

When mounting an exhibition many of our museum clients standardize the frame sizes and vary the mat borders in order to make the overall exhibit more visually coherent.

Metropolitan has added more options to make it easier for our customers to calculate the borders on their mats when mounting an exhibition using standardized frame sizes. When dividing fractions it is easy to make a mistake.

We have added two new options to our online **mat calculator** to make sure they are done correctly.

Just enter the inside dimension of the artwork and the frame size and we will calculate the borders for you. We have also given you the option of identifying the artwork.

If you cut your own mats just print this off and you have a cutting list. If you want us to cut your mats we will include the title of the artwork with your mat so it is easy to identify which mat goes with which picture.



Irving Penn Art Institute of Chicago

FRAMING ART ON PAPER

The installation and presentation style are critical to having a successful show. Fine art framing has a limited vocabulary and the discerning eye can quickly determine if you have taken the time to present your work properly. This slideshow will give examples of professional presentations for fine art on paper.

PRESENTATION STYLES

The first decision is to select the presentation style that best suits your artwork. The choices are a mat, float, or a mat and float combination. The following gives examples and explanations which one is most suitable for your work.

MATTED PRESENTATIONS



Artist: Roman Romanyshyn



Artist: William Wegman

Matted presentations are used when you want to cover the edges of the artwork and the mat is deep enough to provide a separation from the glass or acrylic. This is often done when the artwork has large borders around the image or has edges that are frayed or damaged.

ONLINE CALCULATOR

Take the stress out of calculating fractions. Just measure your artwork and decide on the border size or outside dimension and our new [custom calculator](#) will do the rest.

FRAMING ADVICE

Hinging methods

Metropolitan has framing advice and videos on different methods of hinging or securing the artwork to the matboard when using a mat. Click to see videos on using a [T-Hinge](#), [plastic mounting corners](#), [paper mounting corners](#), or [edge strips](#).

FLOAT PRESENTATIONS



Artist: Maarja Roth



Artist: Jody Williams

Float presentations are used when the artwork has a deckled or uneven edge or the entire image is critical and it is important that nothing is covered. It is also used on artwork that is dimensional or doesn't lie flat which requires a spacer to separate it from the glazing. Spacers can be made of wood, plastic, or matboard.

Custom calculator

Take the stress out of calculating fractions. Just measure your artwork and decide on the border size or outside dimension and our new **custom calculator** will do the rest.

FRAMING ADVICE

Hinging

Hinging is done with a V-Hinge method using archival tapes or Japanese rice paper and wheat/starch paste. Metropolitan has step by step instructions and a video on how to **attach a V-Hinge** to the backing board.

MAT AND FLOAT PRESENTATIONS



Artist: Jean Gumper



Artist: Jantje Visscher

Mat and float presentations are used when the artwork has a deckled or uneven edge or it is important that none of the image is covered and a mat is deep enough to provide the separation from the art and the glazing.

Custom calculator

Take the stress out of calculating fractions. Just measure your artwork and decide on the border size or outside dimension and our new **custom calculator** will do the rest.

FRAMING ADVICE

Hinging

Hinging is done with a V-Hinge method using archival tapes or Japanese rice paper and wheat/starch paste. Metropolitan has step by step instructions and a video on how to **attach a V-Hinge** to the backing board.

Exhibition Tip:

When mounting an exhibition many of our museum clients standardize the frame sizes and vary the mat borders in order to make the overall exhibit more visually coherent. Metropolitan has added more options to make it easier for our customers to calculate the borders on their mats when mounting an exhibition using standardized frame sizes. When dividing fractions it is easy to make a mistake. We have added **two new options to our online configurator** to make sure they are done correctly. Just enter the inside dimension of the artwork and the frame size and we will calculate the borders for you. We have also given you the option of identifying the artwork. If you cut your own mats just print this off and you have a cutting list. If you want us to cut your mats we will include the title of the artwork with your mat so it is easy to identify which mat goes with which picture.



Graphicstudio: Uncommon Practice at USF Tampa Museum of Art

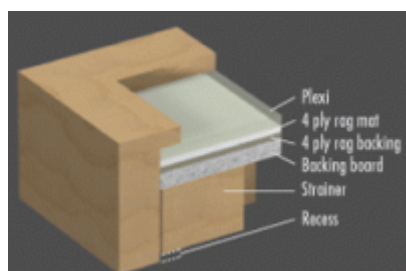
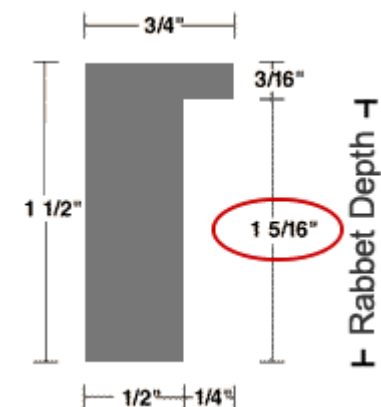
FRAMING TERMINOLOGY

In order to be able to order exhibition frames for your exhibitions it is necessary to understand the terminology of the picture framing industry. The following will get you started on basic concepts.

RABBET DEPTH

Besides aesthetic considerations it is necessary to determine the depth of your artwork package to ensure that it is deep enough to accommodate all of the components in the artwork package.

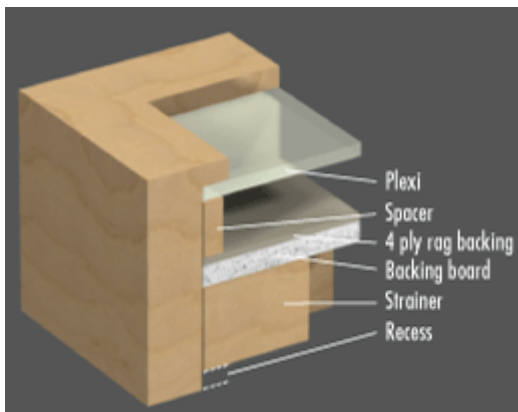
The rabbet depth is the amount of space in the frame to accommodate the artwork package. All Metropolitan frames have the rabbet depth dimension illustrated in the product section. Use the [frame depth calculator](#) to determine the exact depth of the frame you will need and then view our product page to see which frames will accommodate your artwork package.



SPACERS

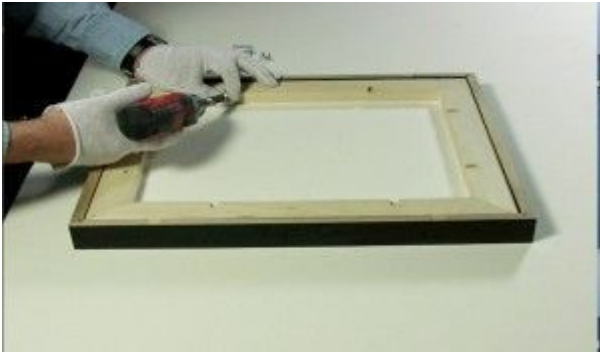
A spacer is used to separate artwork on paper or photographs from glass or acrylic when a mat isn't being used. Spacers are also used on artwork that is dimensional or doesn't lie flat. Spacers can be made of wood, plastic, or mat board. Metropolitan has designed a line of exhibition frames that will accommodate our custom wood spacers that can be purchased in depths ranging from 1/4" – 2".

See [framing advice](#).



STRAINERS

Strainers are an inner frame that is placed behind the artwork package and secured with screws. They add extra strength to the artwork package and hold the artwork package in the frame. They also serve as a means of attaching the hanging devices. This is critical on very thin frame profiles. See framing advice.



STANDARD ALLOWANCE

When ordering frames it is necessary to measure the item you are framing, and give us that exact measurement. We will add our standard allowance of $1/8"$. This will allow $1/16"$ on each side to allow your art package to fit easily within the frame and compensate for any small out of square problems.

FLOAT SIZE ON FLOATER FRAMES



The float size is the the gap between the sides of the canvas and the inside edge of the frame.

Floater frames have become a popular modern way to frame canvasses. The float space is determined by how much you may want to see the sides of the canvas.

Reasons for small float space: staples showing on side of canvas, sides of canvas left blank, sides of canvas sloppily painted

Reasons for large float space: canvas out of square or the image wraps around onto sides. To determine if the canvas is out of square measure diagonally from the top left to the bottom right and diagonally from the top right to the bottom

left. If it is perfectly square those two measurement will be the same. Depending how different they are you will need to increase the size of the float.

PURCHASING OPTIONS

STANDARD JOINING

Frames are cut to your specifications, glued, and joined with our wedge system from behind so there are no visible nail holes. All frames are then touched up and sanded before they are finished to ensure the highest level of quality.



SPLINE JOINING

Spline joints are used for additional strength and beauty. Because the spline joint offers a larger glue area, the joint becomes very strong. They are necessary on very large and or very thin frames.

Matching splines use the same wood as the frame and are less conspicuous than the contrasting splines.

Spline joints are often used with painted white, black and graphite frames to add stability to their seamless corners. **With the painted finishes they will not be visible.**



UNCUT LENGTH MOULDING

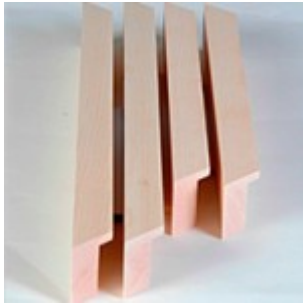
All of our frame profiles can be purchased uncut in lengths. They can be purchased unfinished or finished to order. Lengths vary from approximately 8 to 12 feet (most will be 10'). We will come as close to the footage on your order as possible. Note that UPS will not ship over 8 feet. When ordering you can specify cut 5' and balance, 6' and balance, 7' and balance, etc. On larger orders we normally ship by truck and cutting the lengths is not necessary.



UNJOINED – CUT TO SIZE FRAMES

Frames are cut to your specifications with mitred corners. This option will require that you have a method for joining

the frames. It is commonly used by picture framers and woodworkers who have their own joining equipment.



UNJOINED – CUT TO SIZE FRAMES WITH WEDGES

The wedge system makes the joining of wood frames as easy as joining metal frames. The frame comes to you unjoined, but the mitres have been routed out from behind with a special machine. You glue the corners and insert a plastic wedge and use a hammer to insert it into the prerouted slot. This system will allow you to adjust the corners until they are aligned. See framing advice. This option is often used by customers who are ordering large or oversize frames and want to save money on shipping. See **framing advice**.



WOOD TYPES

ASH

Ash is a very dense wood with a grain pattern that can complement or detract from the artwork. If the grain complements, it is a good choice because it is a less expensive option. **Ash will vary in color and is not recommended on the clear and white finishes if consistency is important.** It is most popular in our darker wood stains and

charcoal and black finishes which will cover the inconsistencies.



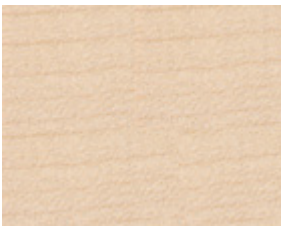
CHERRY

Cherry in its natural state has a light red color which makes the finishes have a depth of color that cannot be achieved on other woods. All woods will change color over time. Cherry gets darker giving it even a deeper concentration of color and grain. The wood is moderately heavy and hard. Cherry like walnut is more expensive than the other wood options we provide.



MAPLE

Maple is our most popular wood. It is valued by museums and fine art galleries for its neutral appearance. Metropolitan Picture Framing clear lacquer and stain finishes are semi-transparent, allowing the grain of the wood to show. Our painted finishes are opaque and have seamless corners.



POPLAR

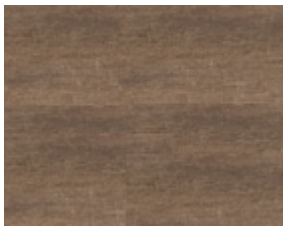
Poplar varies from light cream to yellowish brown, with occasional streaks of gray or green. Poplar is primarily used

for painted or dark finished frames because of its color inconsistencies. Poplar typically has a straight, uniform grain, with a medium texture. Because Poplar is an inexpensive hardwood it is a good choice when price is a consideration. Colors tend to darken upon exposure to light.



WALNUT

Walnut has a rich dark brown heartwood with a tan colored sapwood. The wood is fairly soft and moderate in weight. It will lighten with age. Darker finishes are often used to cover the color differences in the heart and sapwood.



PRESENTATION STYLES

MATS

This presentation is used when you want to cover the edges of the photograph or work on paper and the mat is deep enough to provide a separation from the glazing. This is often done when the artwork has large borders around the image or has edges that are frayed or damaged.



FLOAT

Float presentations are used when the artwork has a deckled or uneven edge or the entire image is critical and it is important that nothing is covered. It is also used on artwork that is dimensional or doesn't lie flat which requires a spacer to separate it from the glazing. Spacers can be made of wood, plastic, or matboard. Metropolitan has designed a line of exhibition frames that will accommodate our custom wood spacers that can be purchased in depths ranging from 1/4" – 2".

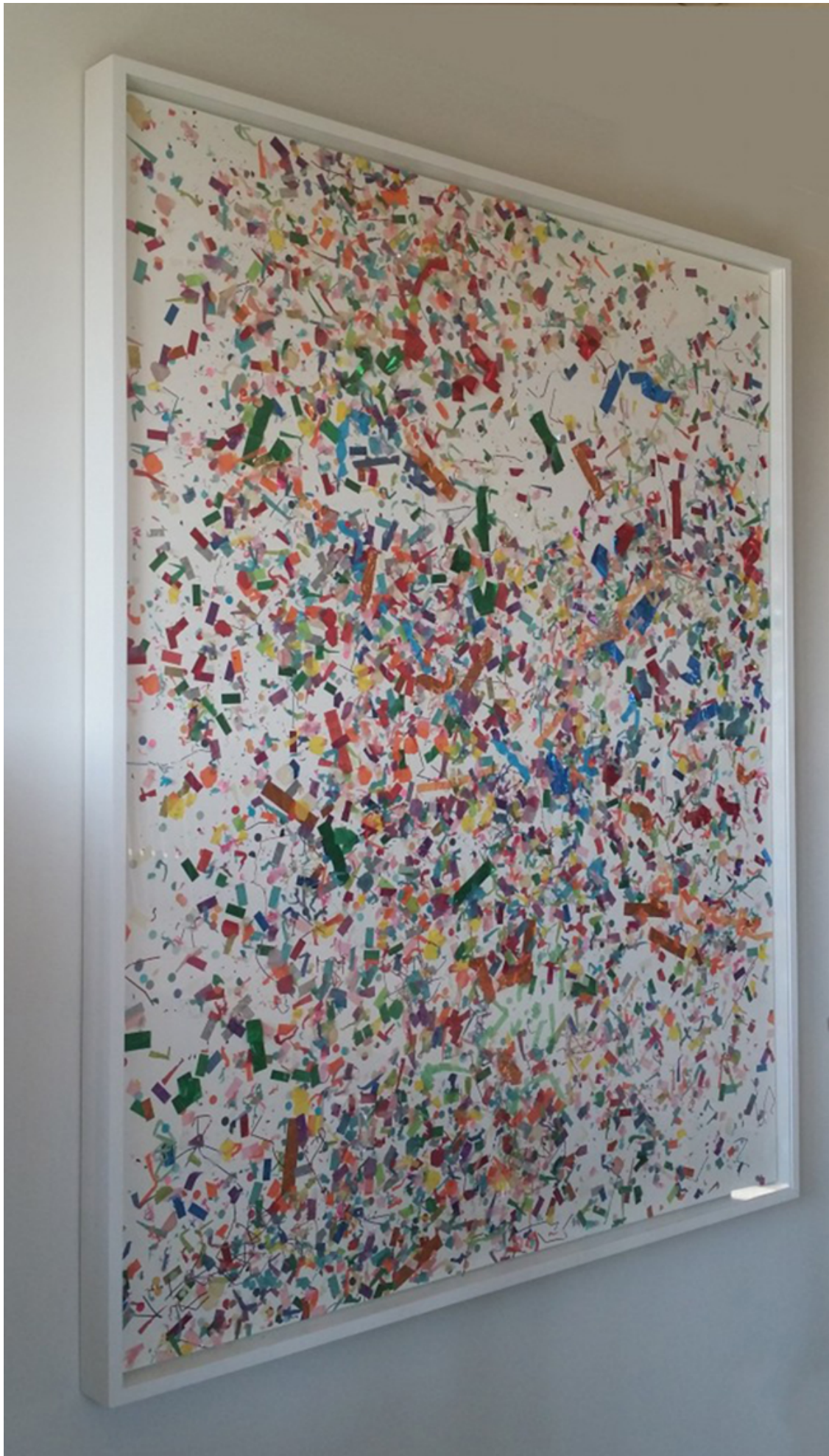


FLOAT AND MAT COMBINATION

Mat and float presentations are used when the artwork has a deckled or uneven edge or it is important that none of the image is covered and a mat is deep enough to provide the separation from the art and the glazing.



A primer on adding acrylic protection on an oversize painting



We are getting more and more requests from our clients to custom mill frames that will accommodate acrylic to protect their valuable paintings. This was a challenging project but I think you will agree the results speak for themselves. We are documenting a project for a client that has a large painting that he wanted to frame with acrylic for protection. The painting size is 88 x 108 and we allowed a 1/2" float all the way around. We custom milled a frame 1 1/4" face x 4 11/16" depth which sets over our 120 floater profile which is 3" deep. The rabbet was increased to 1/2" from our normal 1/4" to provide additional support for the acrylic which weighed over 90 lbs. On the top and bottom of the frame we added screws to add strength. When the painting is hung they will not be seen. No screws were put on the sides of the frame. The acrylic goes between the floater frame and the outside frame. A custom made strainer goes behind the floater frame and holds the artwork package into the frame. Metal cleats have been installed on the top of the strainer and the crossbars to install it on the wall. The overall weight of the frame and acrylic is very heavy and the cleats will ensure that it is hung safely on the wall.











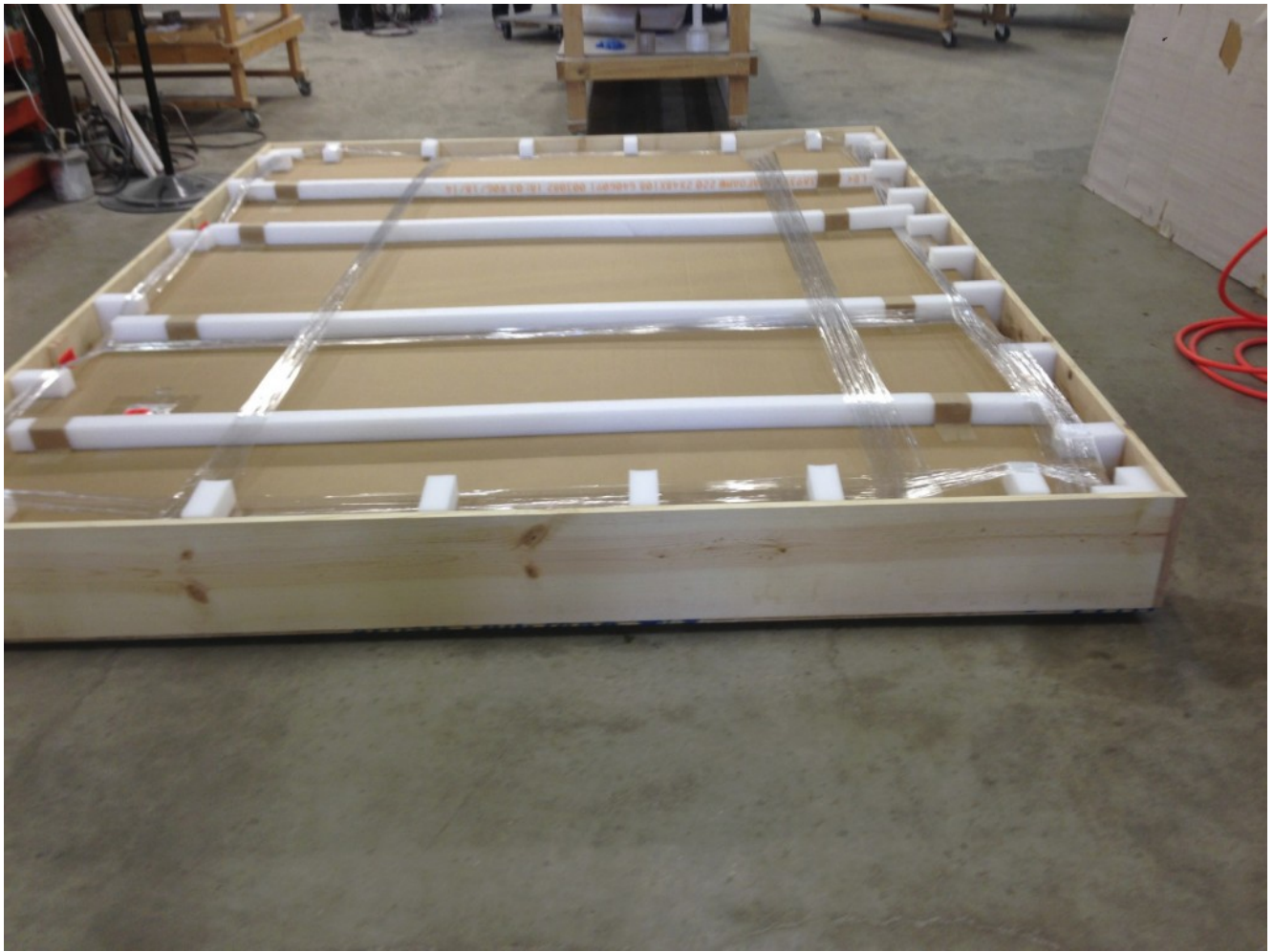








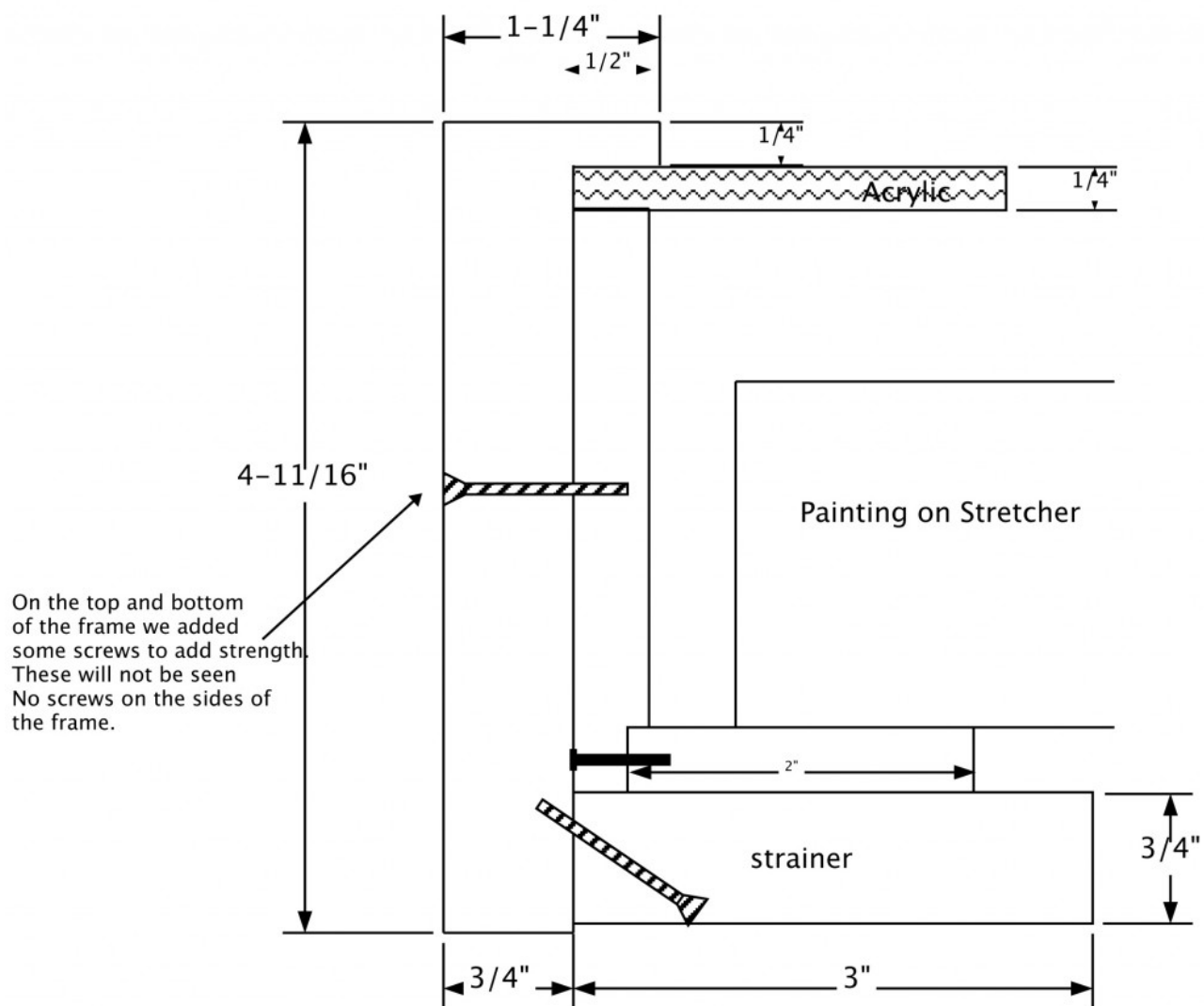


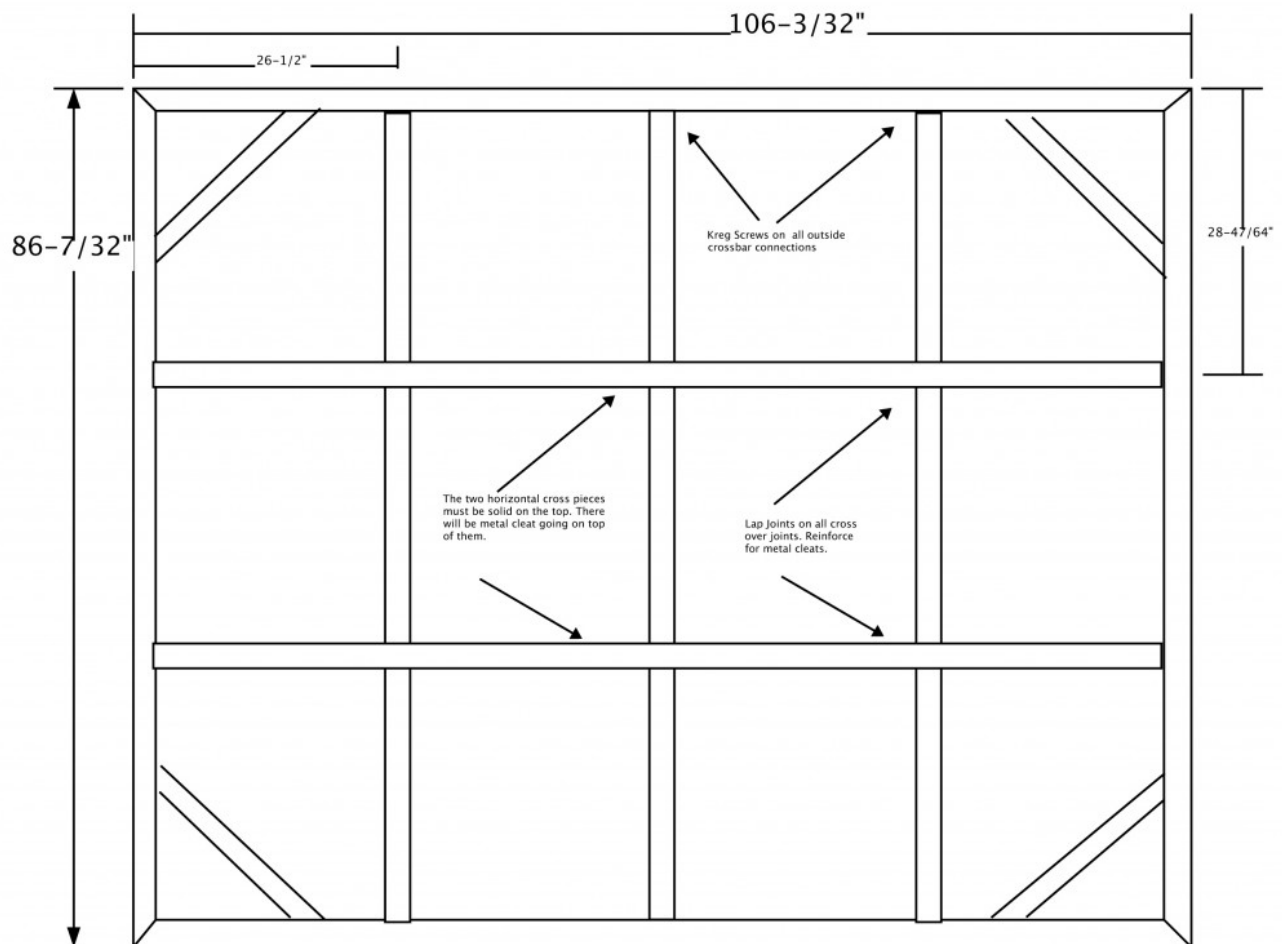












**We've just broken our record
for how big a frame we can
make – $60 \frac{1}{8}"$ x $241 \frac{7}{8}"$**

"Just wanted to say thanks again for the great job on those last two large frames. Top notch product and team that you guys have. They both were installed today and the clients were very pleased!"

Steve Gamler

StudioMule

www.studiomule.com

We would like to return the compliment to Steve and say, "Bravo!" The amount of expertise involved in joining, finishing, and installing the painting is impressive.



Paul Harryn
THE ODYSSEY, 2014

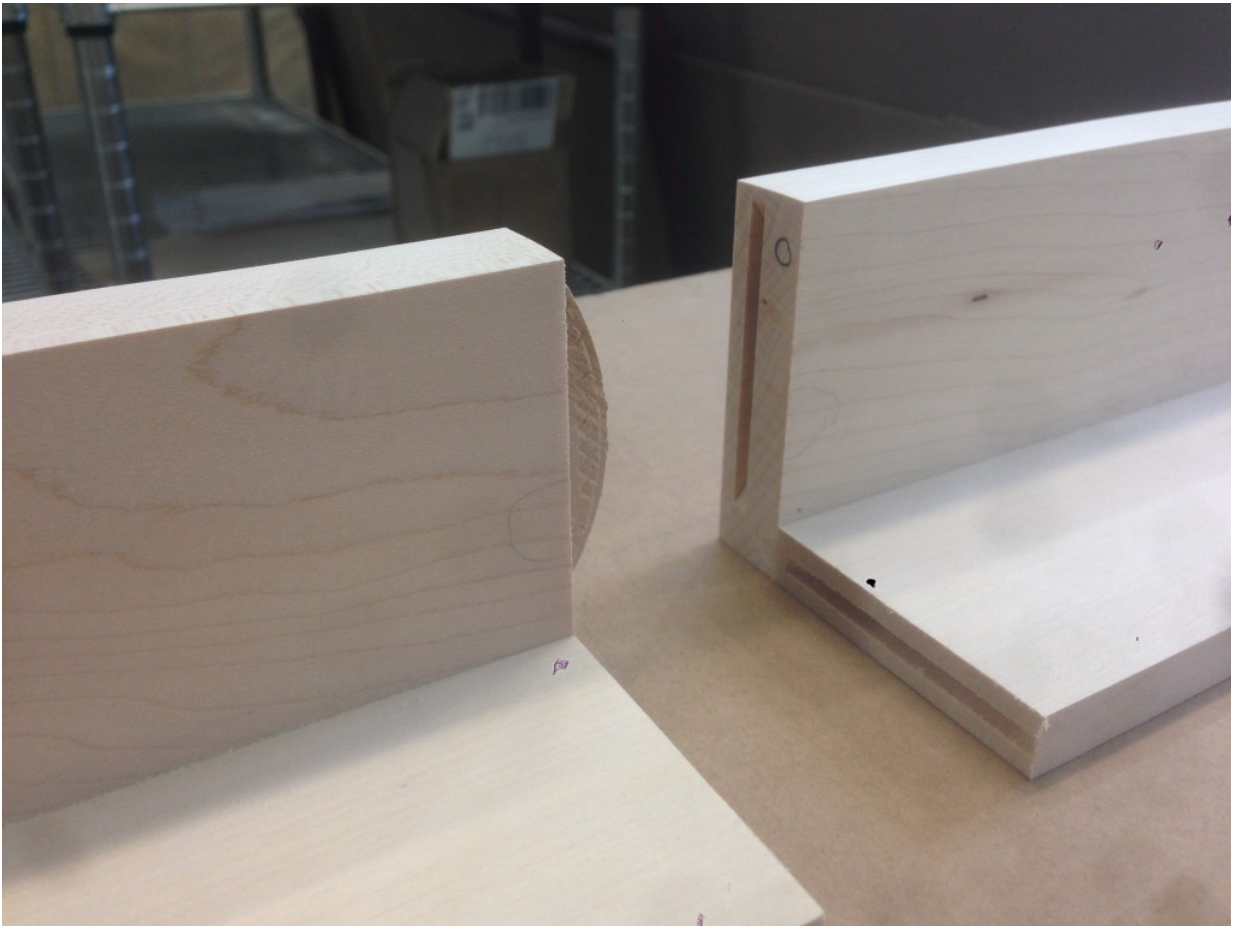
Ink and acrylic paint on stretched canvas (5)

5 ft. H x 20 ft. W

152.54 cm H x 609.6 cm W

Metropolitan works with some of the best exhibition crews in the country and this required a lot of expertise not only on our part but our customers. Our lumber suppliers supply us 10' boards. It is much more difficult to get boards over 12' and not possible over 20'. And, of course, the boards need to be very straight. Therefore, this frame needed to be done in sections. We first custom milled the frame to have a wider face and base and deeper depth than our standard floater frame. We made this in 3 sections and the customer joined the sections with wood biscuits that we supplied. Crossbars were made to add stability to the frame. The frame was then routed out with our wedge system. Working with professionals is always fun. We took some pictures so you could get an idea how projects like this are done.

The work was installed 6/21/14 at Kutztown University's Schaeffer auditorium. Click to see a **video** of the painting and the actual installation.



Metropolitan routed out the wood and supplied the biscuits for the three part frame.



Metropolitan routed out the ends of the frames and supplied the wedges so the customer could join the frame.



Metropolitan drilled holes and provided screws for crossbars.



Metropolitan did a dry fit of all of the pieces before sending to customer for assembly.

Demystifying the fine art framing business

A friend of mine suggested I become a friend of Michael Corbin, the Artbook Guy, on facebook. I did and he asked me if he could do an interview about framing. He does many interviews with artists and said fine art framing mystified him. I said I would do my best to try to explain our business. We then emailed back and forth questions and answers. To read the interview visit his website at **ArtBookGuy.Com** . I'll let you decide whether the shroud of mystery has been lifted.



50 x 88 Custom Oversize Frame

We are often asked how large a frame we can make. This is not the largest frame we've made but it is a good example of the sizes we ship. This job is being sent to a museum in Texas. They have ordered multiple frames and we are shipping the entire job on a palette. We have taken pictures of the 50 x 88 frame and the packaging involved to give you a good idea of how a frame this large is shipped. The job included custom made frame, custom cut 8 ply mat and backing boards, & UV acrylic. All of our boxes are custom made for each frame and in this case it was necessary to custom make a palette



50x88 frame prepackaged



8-Ply Rising Mat Ready To Ship



Custom Made Palette



Frames on Palette at Dock

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Standard Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple wood frame with white opaque finish

Purchasing Options: joined wood frame with splines

Custom Frame Strainer: 3/4" wood frame strainer with crossbars

Custom Frame Mat: 8 ply white museum mat

Custom Cut Matboard: 4 ply white museum matboard

Custom Frame Acrylic: UV acrylic cut to size

Custom Frame Backing Board: archival coroplast cut to size

We Love Getting Pictures From Our Customers

We always like to hear from our customers and love getting pictures of our frames in their artwork. We just received the



following.

"The frames arrived yesterday; they are perfect! I have attached a photo of them in situ with the calligraphy mounted and the frames hinged as a screen. Thank you for your help and expertise in this."

*Regards,
David A.B. Price*