



Brush Strokes



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THE IMPORTANCE OF FRAMING

Those of you who take my classes know that when we have a show, your work will have to be properly framed, with wire for hanging and a freshly cleaned glass.

To make this happen, first find a good framer even if you have to interview several to get the right one. I was able to secure a framer for my class that had the right price, the right location and was able to do it on time.

One of the first requirements is to have the top mat in a white or off-white color. There's nothing worse for an art show than to have a room full of paintings with all colors of mats hanging side by side. Think of the viewer! Each painting should be judged by its quality, flowing to the next well framed painting.



The frame should reflect some of the color found in the painting, be wide enough to enhance the subject matter and at the same time be a part of the subject. In the painting above titled "A Knight With the Peaches" I selected a frame that imitated the lightest color of the wood pieces along with being a complement to the color of the peaches. Since the chessboard is wood with black squares, my liner mat was black also. A good framer should be able to help you with the selections as he/she must have been in business long enough to know what moldings are in stock and what their prices are.

My first show was filled with about 45 paintings and I spent over \$3,000 to have them all framed. This was because I lived in the East now and metal frames just aren't acceptable. In the West these metal frames are meant to show off the painting and allow the buyer to later select the wooden frame. Before I found our current framer, I was at the mercy of the market and framing is very expensive. Now we have a framer for me and my class who is more reasonable and stocks about 9,000 feet of molding. Some of the molding is more expensive but be sure to ask the price before proceeding to frame.

Hanging the show is the next big step. Place all paintings on the floor in an upright position and keep switching them until you have a flow of color that is pleasing. Then consider their size and if you have to double-deck them, have the subject matter and painting that contains the darkest colors and heaviest subjects hanging at the bottom of the double-decker. Try and line up the paintings either by the top line of work or by the bottom when on the wall. If you have to use a vertical painting and it is large, hang it in the middle between the other double decked paintings so it is a stand-alone. The viewer should not be stopped by color or irregular size of the paintings.

