Mounting Ideas

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Please check resource sheet for links to articles, images, etc
These two small tapestries were mounted on mat board with those things like they put sales tags on clothing—plastic with a T at each end. For the tapestries, the tags are probably shorter than ½ inch, maybe ¼ inch. My tapestries are fairly thick, so they don’t show. Black frames on both. You can see by the shadow on right picture, the frame stuck up a bit from the mat board. No glass. They have ¼” fasteners on Uline.
This one is stitched to linen, then that’s stretched over stretched canvas of a size to leave a margin all around. The linen is then stapled in back like for the canvas.
All the above were stitched to linen, then mounted on a good quality 1/2 “plywood (not the kind for houses) cut to size to include the margins. The plywood is painted on both sides with flat black spray paint. The linen was glued to the sides of the plywood, one side at a time to make sure it was centered. The linen was trimmed on the back so that it would not be visible after the frame is attached. The frames are ¼” x ½” molding which has been painted with watered down acrylic paint. Small nails attach the frame to the plywood.
Each work you create is unique and your choice of presentation will depend on many factors. There are as many framing options as there are works of art. In this lesson we will consider tradition framing options. What kind of frame

• To use mat or not
• How to mount your work onto a backing board
• How to assemble the frame
• How to flush mount
When to use a Mat

• when you don't want your edges to show
• to give a small work more presence
• to give space between the work and the frame
• to create an air pocket between the work and the glass if you are going to frame your work
Options

• work adhered to backing board with gel medium = permanent but archival
• work sewn/tacked to backing board with thread = reversible
• either of the above without a mat
• Double sided tape that is acid free/archival

• Gel medium is kind of like acrylic paint without pigment
Do you want the edges of your textile work to show?

If NOT, you can use a mat on top of the work, then add the frame of your choice.
Sizing

the mat OPENING is 1/4" smaller than the finished work
the mat perimeter and the backing board are the same size
the frame pairs match the outside measurements of the mat and backing board
When working small, especially if there will be beading or embroidering a piece, don't even bother to add a backing fabric. You can be as messy as you’d like with knots and traveling embroidery threads. Just make sure you have a wide margin around the edge of the design and leave the edges unfinished.

If you know the work will be framed, and because the beading is heavy and might cause a tacked or sewn work to sag, choose to use GEL MEDIUM to adhere the work to an archival mounting board. Gel medium is very close to the same thing as acrylic paint without any pigment in it. There are different consistencies and artists use them for a wide variety of things but in this case - we are just using it as a glue.

Mounting and matting your work with this method of adhering it to an archival backing board with gel medium is quick and easy - and permanent. If you think at some point you will want to take your work off of its backing board you will need to use the sewn method shown later.
Gallery Wrapped
There are several ways to gallery wrap textiles.

• Fuse the art to the canvas with Wonder-Under
• Stitch the art onto linen or other fabric
  • Center the art on the canvas and wrap the fabric around the sides. Staple on the back. Trim excess at corners, fold over, then staple the corners
• Weave the piece large enough to wrap around the canvas
• Stitch the art to the prepped canvas itself. If appropriate, you could use blanket stitch or other decorative stitch to add to the art.
• Use mat board glued to stretcher bars, make holes with an awl, stitch piece to the mat board. See Molly Elkind’s blog (resource list) for pictures.
• Use a thinner stretched canvas, wrap in one of the methods above, then use a floater frame
Susie Taylor’s work
Buy ready made wrapped canvas

Pro: It’s already done, saves time

Con: you may not be able to find the correct size

Make your own wrapped canvas

Pro: correct size

Con: lots of learning to do
Canvas stretching pliers

Available locally at Asel Art
Amazon-see resource list
Canvas is painted in a color that coordinates with artwork. Art is glued to canvas.
painted and stitched
cradled wood board with velcro wafers

Here is the easiest mounting method yet - no sewing involved.

You can either size this smaller than your textile so that the edges don't show, or you can **paint it** a color that will highlight and set off, or blend with your textile work. I do strongly encourage you to seal the wood before attaching your textile to it. If you like the wood color spray the wood with an acrylic sealer or varnish or paint it with gel medium to prevent the acid in the wood from discoloring your textile over time.
Unique ways to display your art

- Wooden frame, drill holes in side, slide small dowel or stick through holes, hang art from the dowels - Regina Design
- Suspend the art in the center top from a frame with wire or string - Sarah Swett
- Wide rusty metal frame with art suspended in center, held there by wire that goes from art and attaches to frame - Trish Hassler
- Hang art from ceiling with fishing line
- Pin draping to wall and pinning it in place
From Architectural Digest article about using textiles in your house.
Girard Textiles [https://girardstudio.com/exhibition]
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