



# PROSPECTUS

## Making a Booking

- Bookings are made on “first come-first served” basis. If you would like to arrange a Course, please telephone Lyn Hall to discuss a mutually convenient time. All training is on a one-to-one basis unless two students mutually agree to work together, and all courses can be tailored to suit individual needs.
- Once a booking has been arranged you will receive written confirmation together with an Invoice. Please pay invoices within the time specified on that document. Failure to do this may invalidate your booking.
- The courses commence at **9.15 a.m. and finish at 4.30 p.m.** Refreshments will be provided during the day together with a light lunch. Please advise in advance of any specific dietary requirements.
- All materials for training are supplied during the course. Charges will apply for materials over and above those allocated for a student.
- Course notes will be supplied together with a Certificate of Achievement at the end of the course.
- All courses are accredited by the Fine Art Trade Guild.
- All training follows the syllabus of the Guild Commended Framers qualification.
- A comprehensive range of tools are supplied. Please make sure you have labels on any items that you may wish to bring along.
- All courses are held at Great Down Workshop, Farnham, Surrey. Full directions are given in full at the end of this Prospectus.
- Residential courses are available at a cost of £55 per night to include evening meal and breakfast. This sum is payable in cash only. Please provide details of any special dietary needs. The workshop and accommodation are non-smoking zones.
- Non-drivers: Collection is possible from Guildford Railway Station by arrangement. Please arrange when making a course booking. Alternatively taxis are available outside the station.

## Directions

The A31 is known as the Hog’s Back which is a long chalk ridge running between Guildford and Farnham. Great Down is on the south side of the dual carriageway direction Guildford to Farnham. The first landmark is a parking/café area on left side. Continue for approximately one mile further. **The second landmarks are two houses called LITTLE DOWN and BEECH DOWN. When you see them, get into left lane, slow right down and start indicating. Do not turn into this drive – they are neighbouring properties. GREAT DOWN (and also Ben Taigh) is the next turning on the left. It is sharp and demands a slow entrance so take great care.** Follow the drive through the white gate and park anywhere near the house. Entrance to the workshop is through the metal arched gate to the left of the front door. If you are using Satellite Navigation, the postcode is GU10 1HD. Please be aware that our entrance is actually on the A31. If you pass it, you will have to go round the loop once more because it is a dual carriageway.

## Sponsors

With thanks to Arqadia Limited, Lion Picture Framing and Keencut Limited for their continued support of The Art of Framing Training Courses.

## Equipment

The following equipment is available for use in the Workshop:

- Morso Guillotine (Hydraulic metric)
- Gunnar Hybrid computerised mountcutter
- Keencut Futura 48”mountcutter x 2
- Fletcher 2100 48” mountcutter
- Ademco Drymounting vacuum press
- Drytac Jet Mounter 26”
- Keencut Excalibur 5000 wall-mounted glass and board cutter
- Cassesse CS89 Pneumatic underpinner
- Pneumatic Stapler and Omer tab gun and various hand tools

## Purchasing Equipment

If you are intending to purchase equipment it is recommended that you defer this until after your course. You will receive recommended trade suppliers details who will help you and give the best discounts.

## COURSES AVAILABLE

### Introduction to Picture Framing 2 days (Ref AOF1)

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#### Things to bring with you

Notepad

A piece of artwork no larger than A4

Camera (can be useful)

#### Course content

- Setting up a workshop including preparation of a safe working environment
- Setting budget and choosing equipment
- Health & safety issues, security and insurance
- Mount-cutting using bench mount-cutters including calculating sizes and cutting single mounts, double mounts, multi-aperture mounts, V grooves, exploring aesthetics of mount design, layouts and colours, Simple creative mount-cutting.
- Mouldings – understanding profiles, wood types and choices.
- Calculating sizes and cutting frames with Morso Guillotine, clamping, joining (underpinning).
- Cutting Glass – handling glass safely, exploring different types available (2mm, 3mm, conservation, non-reflective), using hand cutters and wall-mounted glass cutter.
- Assembly of Work – completing the framing of your artwork from start to finish.
- Dry-mounting – its uses and techniques (where appropriate)

### GCF Preparation (1 day AOF2)

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#### Things to bring with you

Examples of your work including a piece of work framed to conservation level, a piece framed to commended level and a stretched canvas, if possible. Be aware that these pieces of work will be disassembled for inspection.

Lining Pen

Camera (can be useful)

Canvas painting or print and bars for stretching

#### Course content

If you are at the point of taking your Guild Commended Framer qualification, you will need to read the Study Guide produced by the Fine Art Trade Guild. The Guide contains information about all topics, techniques and skills required to pass the GCF.

The preparation day will take much the same route as an actual exam. Examples of your work must be submitted for inspection and once this has been done, the remainder of the day will be spent going through all aspects of the exam. It is an opportunity for you to check that you are doing things correctly so that you are more confident about taking the GCF.

Lyn has been a Guild Examiner since its inception in 1994. You can book to take the exam by contacting the Fine Art Trade Guild on 0207 381 6616 (Louise Hay, GCF Co-ordinator). If you wish to take the GCF the day after your course, arrangements can be made with an alternative local examiner. Louise Hay will be able to organise this for you.

### Advanced Picture Framing Skills 1 or 2 days (Ref AOF3)

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#### Things you may bring with you

Notepad

A piece of artwork no larger than A4

Any piece/s of work that you wish to discuss

A canvas for stretching and bars

Camera (can be useful)

#### Course content

This will vary depending on the needs of the individual student. However, an example course could include the following:

##### Understanding Conservation Framing

Understanding principals of Conservation and threats to paper-borne artwork

Choosing suitable materials and understanding their composition

Techniques applied in Conservation Framing

Advising customers about preservation of artwork

Conservation quality glass

##### Stretching Canvasses

Assembling stretcher bars

Attaching canvasses to bars using staples or pins

Checking tension

Wrapped canvas stretching

## Creative Mountcutting

Single/double mounts review  
Arabic corners, slanted corners, other designs  
Special V grooves and Inlays  
Spaced mounts including shadow, fillets, wraps etc.  
Multi-aperture mounts and title boxes  
Ovals, circles and combination cuts

## Mount Decoration

Use of paints for lines and washes  
Special effect finishes and adhesive decoration papers  
Special inlays

## Boxing and spacing

Framing 3d objects

It is suggested that you make notes of different topics that you wish to cover during the course. Lyn will then structure your time to accommodate your exact requirements.

## Advanced Textile Handling 1 or 2 days (Ref AOF4)

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### Things you may bring with you

Needlework that requires framing including:  
Football Shirt  
Tapestry  
Any Textile that you do not know how to handle

### Course Content

Again, this course will be tailor-made for the individual's requirements. However, depending on the length of the course, the following subjects are possible suggestions:-

- Terms and techniques in needlework handling
- Squaring, stretching, padding and lacing
- Mounting and framing needlework to conservation level
- Close-framing to conservation level
- Framing 3d Needlework to conservation level
- Using donor fabrics
- Framing Football Shirts and other items of clothing

## Textile Framing – Advanced Accreditation

Guild Commended Framer

The Advanced Accreditation Programme enables framers to demonstrate and promote their advanced framing skills. To take this exam you must be a GCF, a Guild Member and have experience in framing textiles.

You may wish to use the Advanced Textile Course as preparation for the above qualification. If so, please ensure that you bring along enough textile examples for use during the course.

## Advanced Mountcutting 1 or 2 days (Ref AOF5)

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### Things you may bring with you

Notepad  
Artwork no larger than A4  
Camera (can be useful)

### Course Content

This Course relates to the Fine Art Trade Guild Advanced GCF for Mountcutting and Design. To take this exam, you must be a GCF, a Guild Member, and be experienced in creative mount design and up-to-date with specifics of materials, techniques and framing levels required. You may wish to use this Course as preparation for this exam. Alternatively, if you choose to do this Course purely to expand your expertise in mount-cutting, you can expect to cover the following subjects:-

- Design, planning and cutting relative to different artwork styles
- Spacing, slips and fillets
- Fabric mounts
- Combination mounts using straights and curves
- Hand-cutting specific shapes not achievable on machine4s
- V grooves and inlays
- Cutting and fitting moulding slips
- Cutting thick Mountboard
- Refresher in materials standards (5 levels of framing)
- Review of Mountboards and tapes

## Project Training Day (Ref AOF6)

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### Things you may bring with you

Item/s for framing including materials as chosen by your customer (for example moulding, mount board, special glass), notebook and camera

**Question:** Has a customer ever brought in a job where you have been completely stumped? If so, how do you deal with the situation? Do you (a) turn the customer away risking losing future business or (b) book yourself on a Project Training Day where the problem item can be framed with you learning in the process. Today's businesses need to keep up to date with techniques and framing styles and once learnt, a new technique can be added to your repertoire.

### Course Content:

This day can be spent framing anything from the "unusual to the plain difficult." This may include things like sports shirts, 3d objects such as shoes, medals, cake icing etc. and may involve a large variety of techniques and materials enabling you to "learn on the job". Your customer will need to be fairly open-minded as to the final presentation but be assured that you will leave with a piece to be proud of. If you would like to discuss a particular project beforehand, please do not hesitate to contact me. A camera is a useful way of reminding yourself of any techniques that you may learn.

## Half Day training (AOF/7)

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### Things you may bring with you

Item for framing including materials as chosen by your customer (for example moulding, mount board, special glass), notebook and camera

By public demand, the half day training course has now been officially included. There are occasions when a full day is too much and half a day is perfect to learn something new or just review your own methods. The morning session is from 9 a.m. to 1 p.m. and includes refreshments mid-morning. The afternoon session is from 1 p.m. to 5 p.m. and again includes refreshments mid-afternoon. This arrangement has also proved very useful with students wishing to hone an element

of the GCF exam. Whilst there is a GCF preparation day, you may not feel that you need to cover all elements so why not consider a half-day to sort out any problem areas you may have. A camera is a useful way of reminding yourself of any techniques that you may learn. The charge for half a day is £170.

## Blue Peter "Workshop" (AOF8)

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It is a common problem that we don't make enough time out of our businesses to experiment with new techniques and ideas. Lyn is a creative framer and feels strongly that without making time for "experimenting", businesses can lose their edge. If you are interested in coming along for such a session (which will include use of fabrics, paint effects etc.) please do not hesitate to contact us. Up to four people can take part and these will generally occur on a weekend. Come along with an open mind and experience the pleasure of learning something completely new. Suitable for framers of any level.

## Off-site Workshops (AOF8)

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If training is required to take place within your own workshop, I am happy to tailor a course to suit your exact requirements. The cost for this service is £500 per day plus travelling (45p per mile) and accommodation (if appropriate) and can include up to 3 members of staff. If there are between 4 and 6 people, the price will be increased to £600. Dates and times are by mutual arrangement.

## Course Prices

All full-day Courses are charged out at a daily rate of £295 per person per day. In the event that two students are booked together, the price is £295 for the first person per day and £175 for the second person per day (e.g. £470 per day for two) including refreshments and a light lunch.

The price includes all materials with the exception of canvas paintings or prints and traditional stretcher bars. In the event that you wish to cover canvas stretching, you will therefore need to bring your own materials.

Half-day courses cost £180 (returning students will qualify for a 5% discount) (4 hours)

Students returning for additional full day courses will be entitled to receive a 10% discount on the course fees.

Blue Peter Workshops will take place on either a Saturday or Sunday by demand and can accommodate up to four students. The cost per student will be £200 on the basis of there being more than one person. Three or more students qualifies for a discount for each attendee. The course will commence at 9.30 am and finish at 4.00 pm. It includes all materials, light refreshments and lunch.

## About Lyn Hall GCF Adv

Lyn established her framing business in 1983 and has been running her own training school since 1993. Having been appointed the first Guild Commended Framer Examiner by the Fine Art Trade Guild she has extensive experience of the expertise required to produce high quality work. All her courses are taught along the GCF Syllabuses to reinforce standards within the industry. She is internationally recognised for her mount-cutting and framing skills and has worked all over the world in demonstrating, examining and training capacities.

Lyn is an Advanced GCF in Mountcutting, Textiles and Conservation/Museum framing being the second person in the world to achieve all three levels. She has also won many awards for her framing and business.

