

## COTTON CANVAS ROLLS

### ART BASICS PRIMED COTTON



Acrylic primed, high quality medium weight canvas. Smooth finish for harder edge oil or acrylic painting.

ABPC08	182cm x per metre	8oz
ABPC10	182cm x per metre	10oz
ABPC10R	182cm x 6 metre roll	10oz

### ART BASICS UNPRIMED COTTON

Unprimed pure cotton duck with a good tooth. Ideal for both oil and acrylic priming.

ABUC06	182cm x per metre	6oz
ABUC08	182cm x per metre	8oz
ABUC10	182cm x per metre	10oz
ABUC12	182cm x per metre	12oz

### FREDRIX WATERCOLOUR



### FREDRIX WATERCOLOUR CANVAS



Join the Fredrix revolution! This innovative 100% cotton artist canvas combines the texture of a natural, woven fabric with a specially formulated gesso designed for all water-based paints. Exciting to create on, it delivers a unique look that can only be captured on canvas, with superb lifting ability for easy washes and corrections. It's versatile and durable too. Frame it with or without glass as it won't buckle or tear like paper. Scratch or scrape it for unique effects, staple or re-wet it without damaging the canvas.

FXWS1209	12 x 9
FXWS1212	12 x 12
FXWS1612	16 x 12
FXWS2016	20 x 16
FXWS2418	24 x 18

### FREDRIX WATERCOLOUR CANVAS ROLL



The revolutionary 100% cotton canvas roll made specifically for watercolour application.

FXWR1	58 inch (1.47m)	3 yards
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## FREDRIX WATERCOLOUR ARCHIVAL BOARDS

Archival boards are mounted on rigid, non-warping hardboard core.

FXWB1008	10 x 8
FXWB1411	14 x 11
FXWB2016	20 x 16

## TARA 70



Double acrylic primed, best quality medium weight canvas. Smoother finish for harder edge oil or acrylic painting. Very popular.

Code	Width	Length
FX1070	53 inch (1.35m)	1 metre
FX370	53 inch (1.35m)	3 yards
FX6070	53 inch (1.35m)	6 yards
FX3070	53 inch (1.35m)	30 yards
FX0070	53 inch (1.35m)	100 yards
FX0070L	59 inch (1.48m)	100 yards

Look for stapie guns in our framing section

## YANKEE 122

A strong medium weight duck with an excellent tooth. For larger painting and murals. Acrylic primed.

Code	Width	Length
FX0122	72 inch (1.83m)	100 yards
FX6122	72 inch (1.83m)	6 yards

## ALABAMA 583

Economical chafer duck with pronounced weave. Very versatile. Acrylic Primed.

Code	Width	Length
FX0583	52 inch (1.32m)	100 yards
FX30583	52 inch (1.32m)	30 yards
FX6583	52 inch (1.32m)	6 yards

## TRYON 139

Heavy weight primed, with a slightly coarser tooth than the other cottons.

FX6139	64 inch (1.58m)	6 yards
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## CHATOOGA 562

Chatooga 100% cotton, acrylic primed heavyweight canvas. 62" x 6 yards. Excellent for landscapes and larger work.

FX6562	60 inch (1.53m)	6 yards
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**ATLANTA 567**

Medium weight 100% cotton duck. Preferred as an all purpose canvas. Ideal choice for converters in commercial production of stretched canvas. Available in 6, 30 and 100 yard rolls.

FX6567 53 inch (1.35m) 6 yards

**DALLAS 569**

An extra wide cotton duck with a uniformly even weave and medium texture. Acrylic primed.

FX6569 63 inch (1.57m) 6 yards

**UNIVERSAL 580**

Popular cotton duck with an even texture. Acrylic primed.

FX6580 53 inch (1.35m) 6 yards

**SCHOLASTIC 575**

Lightweight Cotton universal media primed canvas with a uniform texture for fine or detailed work.

FX6575 57 inch (1.43m) 6 yards

**UNPRIMED 568**

Medium weight unprimed pure cotton duck with a good tooth.

FX6568 52 inch (1.32m) 6 yards

Look for our Fredrix Inkjet Canvas in the Inkjet Paper section

**SYNTHETIC CANVAS ROLLS****ULTRASMOOTH**

A medium weight blended Polyflax/Cotton which is substantially stronger than cotton fibres. Triple acrylic primed for an even, smooth surface. Excellent for portraits and detail work.

FX61098 57 inch (1.45m) 6 yards

**RED LION 520**

A synthetic fabric developed for the artist. Greater strength than natural fibres. Universally primed.

FX6520 55 inch (1.41m) 6 yards

**CHEROKEE 901**

A medium weight blended Polyflax/Cotton duck with a medium texture. Stronger than 100% cotton.

FX6901 59 inch (1.50m) 6 yards

**LINEN CANVAS ROLL****GALICIA 588SP**

Pure Galacian Linen. Outstanding value. Irregular texture, acrylic sized and universal media primed.

FX6588 54 inch (1.38m) 6 yards

**RIX 111SP**

Fine, heavyweight, 100% Belgium linen, single primed. All line yards & fine construction. Woven to highest quality standards and suitable for most critical work in portraits and fine techniques. Uniform weave.

FX6111SP 92 inch (2.35m) 6 yards

Please refer to image of TARA70 on page 98

**BELGIUM OIL PRIMED LINEN 9**

Oil primed, an economical linen with a fine to medium surface for fine detail painting

ASLIN09 2.1 x 10 metres Fine/Medium

**BELGIUM OIL PRIMED LINEN 13**

Oil primed, very fine texture, closely woven, smooth surface.

ASLIN13 2.1 x 10 metres Fine

**BELGIUM OIL PRIMED LINEN 15**

Oil primed, medium surface, all-purpose for landscape, portrait and abstract paintings.

ASLIN15 2.1 x 10 metres Medium

**BELGIUM OIL PRIMED LINEN 18**

Oil primed, medium surface with a slightly closer weave than the no.15

ASLIN18 2.1 x 10 metres Medium

**BELGIUM OIL PRIMED LINEN 66OP**

Oil primed smooth to medium surface and a close weave. Slub free surface.

ASLIN66OP 2.1 x 10 metres Smooth

**BELGIUM OIL PRIMED LINEN 68**

Oil primed, very pronounced weave and texture. Ideal for heavy impasto work.

ASLIN68 2.1 x 10 metres Coarse

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## BELGIUM ACRYLIC PRIMED LINEN 66AC



Acrylic primed smooth to medium surface and a close weave. Slub free surface.

ASLIN66AC	2.1 x 10 metres	Smooth
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## CLAESSENS PRIMED COTTON



Oil primed Cotton, even weave, medium surface.

ASLINOB	2.1 x 10 metres	Medium
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## UNIVERSAL PRIMED COTTON 104TS

Universal Primed Cotton (linen look) Medium surface Lightweight.

AS104TS	2.1 x 10 metres	Medium
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## CALICO UNBLEACHED CHINESE

Plain white cloth made from cotton. Unbleached calico is inexpensive and readily available fabric that is strong enough to last for several months in an outdoor environment. Great for banners and displays, as a liner, for craft or for clothing.

CALICO122	122cm x 36.6 metres
CALICO160	160cm x 36.6 metres

## STRETCHER BARS

### ART BASICS LIGHTWEIGHT STRETCHER BARS



Art Basics lightweight stretcher bars are made with the tongue-and-groove design that is the standard of the industry. Made of clear fine quality pine and produced under close tolerance with the finest precision equipment.

ABSB06	6 inch
ABSB08	8 inch
ABSB10	10 inch
ABSB12	12 inch
ABSB14	14 inch
ABSB16	16 inch
ABSB18	18 inch
ABSB20	20 inch
ABSB24	24 inch
ABSB26	26 inch
ABSB28	28 inch
ABSB30	30 inch
ABSB32	32 inch
ABSB36	36 inch
ABSB38	38 inch
ABSB40	40 inch
ABSB42	42 inch
ABSB44	44 inch
ABSB46	46 inch
ABSB48	48 inch

## ART SPECTRUM HEAVY DUTY STRETCHER BAR



For larger work, especially suitable for lightly or non-framed work. Wider section is designed with double tongue to give the support normally provided by the frame. Made from specially selected, knot-free, kiln-dried pine. Bracing slots are provided on all sizes from 48" and above. Single braces are coded white, cross braces are coded yellow and purple. You must have one brace of each colour for cross-bracing. Open-ended mortice and tenon corners make squaring-up easy to achieve and maintain.

ASHDC12	12 inch
ASHDC14	14 inch
ASHDC15	15 inch
ASHDC16	16 inch
ASHDC18	18 inch
ASHDC20	20 inch
ASHDC22	22 inch
ASHDC24	24 inch
ASHDC26	26 inch
ASHDC28	28 inch
ASHDC30	30 inch
ASHDC33	33 inch
ASHDC36	36 inch
ASHDC40	40 inch
ASHDC42	42 inch
ASHDC44	44 inch
ASHDC48	48 inch
ASHDC54	54 inch
ASHDC60	60 inch
ASHDC66	66 inch
ASHDC72	72 inch
ASHDC78	78 inch
ASHDC84	84 inch

## ART SPECTRUM PQ HOOP STRETCHER BAR



The stretcher bars used are not guaranteed against warping and are not subject to return.

Kiln dried Hoop Pine. This stretcher has a more substantial profile and very large wedges adding strength and stability. Bracing slots provided on all lengths 48" and above. Double mitre, open-ended mortice and tenon. Braces are also available - single braces are black and cross-bracing is red and green. Please note that cross-bracing must have one of each colour. Wedges are available as an optional extra.

ASPQH12	12 inch
ASPQH14	14 inch
ASPQH15	15 inch
ASPQH16	16 inch
ASPQH18	18 inch
ASPQH20	20 inch
ASPQH22	22 inch
ASPQH24	24 inch
ASPQH26	26 inch
ASPQH28	28 inch
ASPQH30	30 inch
ASPQH33	33 inch
ASPQH34	34 inch
ASPQH36	36 inch
ASPQH38	38 inch
ASPQH40	40 inch
ASPQH42	42 inch
ASPQH44	44 inch
ASPQH48	48 inch
ASPQH54	54 inch
ASPQH60	60 inch
ASPQH66	66 inch
ASPQH72	72 inch
ASPQH78	78 inch
ASPQH84	84 inch

## STRETCHER BARS



The original Fredrix tongue-and-groove design that is the standard of the industry. Made of clear ponderosa pine and produced under close tolerance with the finest precision equipment. Each strip branded with the Fredrix name and length, and drilled through the lip for use on peg boards. Fredrix stretchers fit all brands that conform to the standard dimensions of 1 5/8" x 3/4".

FXSB08	8 inch
FXSB10	10 inch
FXSB12	12 inch
FXSB14	14 inch
FXSB16	16 inch
FXSB18	18 inch
FXSB20	20 inch
FXSB22	22 inch
FXSB24	24 inch
FXSB26	26 inch
FXSB28	28 inch
FXSB30	30 inch
FXSB36	36 inch
FXSB40	40 inch
FXSB42	42 inch
FXSB48	48 inch
FXSB54	54 inch
FXSB60	60 inch

The stretcher bars used are not guaranteed against warping and are not subject to return.

## BOARDS

### CANVAS ON 3MM MDF



Medium grade primed canvas attached to MDF board with acid free glue. An ideal solid surface for Oil and Acrylic Painting. Suitable for beginners, students and professionals.

COM0705	7 x 5
COM0806	8 x 6
COM0905	9 x 5
COM1006	10 x 6
COM1008	10 x 8
COM1208	12 x 8
COM1209	12 x 9
COM1210	12 x 10
COM1410	14 x 10
COM1411	14 x 11
COM1510	15 x 10
COM1512	15 x 12
COM1608	16 x 8
COM1612	16 x 12
COM1814	18 x 14
COM1815	18 x 15
COM2010	20 x 10
COM2012	20 x 12
COM2014	20 x 14
COM2015	20 x 15
COM2016	20 x 16
COM2018	20 x 18
COM2214	22 x 14
COM2218	22 x 18
COM2412	24 x 12
COM2416	24 x 16
COM2418	24 x 18
COM2420	24 x 20
COM2618	26 x 18
COM2815	28 x 15
COM2816	28 x 16
COM3015	30 x 15
COM3018	30 x 18
COM3020	30 x 20
COM3022	30 x 22
COM3024	30 x 24
COM3624	36 x 24
COM3627	36 x 27
COM3630	36 x 30
COM4028	40 x 28
COM4030	40 x 30
COM4036	40 x 36
COM4824	48 x 24
COM4836	48 x 36

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## FRESCO CANVAS PANEL

Fresco 4 to 5mm thick substrate canvas panels are perfect for both oil and acrylic paint. A firm, rigid, workable surface with perfect texture. Ready to use and ready to frame, requiring no additional support.

FCP0403	4 x 3 (162 x 76)
FCP1008	10 x 8 (254 x 203)
FCP1210	12 x 10 (305 x 254)
FCP1612	16 x 12 (406 x 305)
FCP2016	20 x 16 (508 x 406)
FCP2420	24 x 20 (610 x 508)
FCP3015	30 x 15 (762 x 381)
FCP3624	36 x 24 (914 x 610)
FCP4836	48 x 36 (1219 x 914)

## CANVAS PANELS



Closely woven fine artist canvas, prepared by sizing and priming with the most durable materials available. The surface texture provides a very definite paint-gripping "tooth" with minimum vehicle absorption, providing a perfect support. All sides are completely turned in to prevent fraying and separation. The entire area of the canvas is firmly glued to the board support to allow cutting to any size, and the informative backing liner is multi-lingual. For painting in oil, casein, tempera, acrylic and collage.

FP0705	7 x 5 (178 x 127)
FP0806	8 x 6 (203 x 152)
FP0907	9 x 7 (229 x 178)
FP1008	10 x 8 (254 x 203)
FP1209	12 x 9 (305 x 229)
FP1210	12 x 10 (305 x 254)
FP1410	14 x 10 (356 x 254)
FP1411	14 x 11 (356 x 279)
FP1510	15 x 10 (381 x 254)
FP1512	15 x 12 (381 x 305)
FP1608	16 x 08 (406 x 203)
FP1612	16 x 12 (406 x 305)
FP1814	18 x 14 (457 x 356)
FP1815	18 x 15 (457 x 381)
FP2010	20 x 10 (508 x 254)
FP2016	20 x 16 (508 x 406)
FP2218	22 x 18 (559 x 457)
FP2412	24 x 12 (610 x 305)
FP2418	24 x 18 (610 x 457)
FP2420	24 x 20 (610 x 508)
FP2822	28 x 22 (711 x 559)
FP3015	30 x 15 (762 x 381)
FP3020	30 x 20 (762 x 508)
FP3022	30 x 22 (762 x 559)
FP3024	30 x 24 (762 x 610)
FP3624	36 x 24 (914 x 610)

## CANVAS PANEL ECONOMY



Triple Gesso primed canvas mounted on a backing board. Economically priced, and suitable for students, children. Ideal for oil and acrylic painting.

EP0704	13 x 18cm Pack of 3 (7 x 5)
EP1008	20 x 25cm Pack of 2 (10 x 8)
EP1612	30 x 40cm (16 x 12)
EP2016	40 x 50cm (20 x 16)

## WATERCOLOUR ARCHIVAL BOARDS

Archival boards are mounted on rigid, non-warping hardboard core.

FXWB1008	10 x 8
FXWB1411	14 x 11
FXWB2016	20 x 16

Please refer to image of WATERCOLOUR CANVAS ROLL on Page 98.

## CANVAS PADS

### FREDRIX CANVAS PADS



Fredrix Canvas Pads contain ten sheets of genuine artist's canvas, primed and ready to use with any medium. Economical enough to use as a practice surface, yet entirely reliable for permanent work and for mounting on stretchers or rigid supports.

FPP1209	12 x 9 inch
FPP1612	16 x 12 inch
FPP2016	20 x 16 inch
FPP2418	24 x 18 inch

### WATERCOLOUR CANVAS PADS

FXWP1209	12 x 9
FXWP1612	16 x 12

Please refer to image of WATERCOLOUR CANVAS ROLL on Page 98.

### CANVAS PAD



Acrylic Gesso primed, canvas suitable for use with a variety of mediums including acrylic and oil paint. 10 sheets per pad

MCG0019	10 Sheets A3
MCG0020	10 Sheets A4
MCG0021	10 Sheets A5

## FREDRIX INKJET CANVAS



All Fredrix Desktop Inkjet Canvas is made especially for desktop printers. Some desktop printers will deliver better quality than others, but Fredrix® Desktop Inkjet Canvas is recommended for use on HP®, Epson®, Lexmark®, Canon® and other printers. The canvas is a fine woven blend of polyflax and cotton, and is specially coated with an acid free acrylic titanium gesso to provide long term archival quality just like Fredrix® Artist Canvas. Available in A3 and A4 sizes.

FXICA3	A3 Pack of 6
FXICA4	A4 Pack of 10

## STRETCH CANVAS

### ECONO THICK CANVAS

A competitively priced canvas stretched over thick, bars stapled at the back for maximum strength. Acrylic primed, unbleached Cotton Duck. On completion of artwork, the frame and canvas can be tightened with the student quality wooden wedges supplied.

EE1008	203 x 245mm (10 x 8)
EE1210	245 x 305mm (12 x 10)
EE1212	305 x 305mm (12 x 12)
EE1612	305 x 406mm (16 x 12)
EE1818	457 x 457mm (18 x 18)
EE2016	406 x 508mm (20 x 16)
EE2412	305 x 609mm (24 x 12)
EE2420	508 x 609mm (24 x 20)
EE2424	609 x 609mm (24 x 24)
EE3020	508 x 762mm (30 x 20)
EE3024	609 x 762mm (30 x 24)
EE3624	609 x 914mm (36 x 24)
EE4836	906 x 1218mm (48 x 36)

The stretcher bars used are not guaranteed against warping and are not subject to return.

## FREDRIX WATERCOLOUR STRETCHED CANVAS



These canvases are available in a variety of sizes, and are stretched on standard bars with staple-free edges.

FXWS1209	12 x 9
FXWS1212	12 x 12
FXWS1612	16 x 12
FXWS2016	20 x 16
FXWS2418	24 x 18

Please refer to image of WATERCOLOUR CANVAS ROLL on Page 98

### ECONO STRETCH CANVAS

A competitively priced canvas stretched over standard sized, stretcher bars, and stapled at the back for maximum strength. Acrylic primed, unbleached Cotton Duck. On completion of artwork, the student quality frame and canvas can be tightened with the wooden wedges supplied.

ES1008	20 x 25cm (10 x 8)
ES1210	25 x 30cm (12 x 10)
ES1612	30 x 40cm (16 x 12)
ES1616	40 x 40cm (16 x 16)
ES2016	40 x 50cm (20 x 16)
ES2412	30 x 60cm (24 x 12)
ES2420	50 x 60cm (24 x 20)
ES2424	60 x 60cm (24 x 24)
ES3020	50 x 70cm (30 x 20)
ES3024	60 x 75cm (30 x 24)
ES3624	60 x 90cm (36 x 24)
ES4836	90 x 120cm (48 x 36)

## HEAVY DUTY STRETCHED CANVAS



Canvas stretched on extra thick, 3" deep, heavy duty bars with a clean, staple free edge that allows you to paint on all four sides. Canvas is neatly stapled at the rear of bars. Hangs with or without a picture frame. Medium texture, 100% cotton duck canvas. Double primed with acid free acrylic gesso. Profile 76mm thick.

SH3024	30 x 24 (762 x 610)
SH3030	30 x 30 (762 x 762)
SH3040	30 x 40 (762 x 1016)
SH3624	36 x 24 (914 x 610)
SH3636	36 x 36 (914 x 914)
SH4824	48 x 24 (1219 x 610)
SH4836	48 x 36 (1219 x 914)
SH6048	60 x 48 (1524 x 1219)

# 104 CANVAS

## SLIMLINE STRETCHED CANVAS



Stretched canvas with a clean, staple free edge allows you to paint on all four sides. Hangs with or without a picture frame. Medium texture, 100% cotton duck canvas. Double primed with acid free acrylic gesso.

SS0705	7 x 5 (177 x 127)
SS1008	10 x 8 (254 x 203)
SS1209	12 x 9 (305 x 225)
SS1210	12 x 10 (305 x 254)
SS1212	12 x 12 (305 x 305)
SS1411	14 x 11 (356 x 275)
SS1612	16 x 12 (406 x 305)
SS1814	18 x 14 (457 x 356)
SS1818	18 x 18 (457 x 457)
SS2016	20 x 16 (508 x 406)
SS2020	20 x 20 (508 x 508)
SS2418	24 x 18 (610 x 457)
SS2420	24 x 20 (610 x 508)
SS2424	24 x 24 (610 x 610)
SS2822	28 x 22 (711 x 558)
SS3020	30 x 20 (762 x 508)
SS3022	30 x 22 (762 x 558)
SS3024	30 x 24 (762 x 610)
SS3030	30 x 30 (762 x 762)
SS3040	30 x 40 (762 x 1016)
SS3618	36 x 18 (914 x 457)
SS3624	36 x 24 (914 x 610)
SS3630	36 x 30 (914 x 762)
SS3636	36 x 36 (914 x 914)
SS4836	48 x 36 (1219 x 914)

## GALLERY STRETCHED CANVAS



Stretched canvas with a clean, staple free edge allows you to paint on all four sides. Hangs with or without a picture frame. Medium texture, 100% cotton duck canvas. Double primed with acid free acrylic gesso.

SE0504	5 x 4 (127 x 102)
SE0505	5 x 5 (127 x 127)
SE0705	7 x 5 (177 x 127)
SE0707	7 x 7 (177 x 177)
SE0808	8 x 8 (203 x 203)
SE1008	10 x 8 (254 x 203)
SE1010	10 x 10 (254 x 254)
SE1209	12 x 9 (305 x 225)
SE1210	12 x 10 (305 x 254)
SE1212	12 x 12 (305 x 305)
SE1411	14 x 11 (356 x 275)
SE1612	16 x 12 (406 x 305)
SE1814	18 x 14 (457 x 356)
SE1818	18 x 18 (457 x 457)
SE2016	20 x 16 (508 x 406)
SE2020	20 x 20 (508 x 508)
SE2418	24 x 18 (610 x 457)
SE2420	24 x 20 (610 x 508)
SE2424	24 x 24 (610 x 610)
SE2822	28 x 22 (711 x 558)
SE3020	30 x 20 (762 x 508)
SE3024	30 x 24 (762 x 610)
SE3030	30 x 30 (762 x 762)
SE3040	30 x 40 (762 x 1016)
SE3618	36 x 18 (914 x 457)
SE3624	36 x 24 (914 x 610)
SE3630	36 x 30 (914 x 762)
SE3636	36 x 36 (914 x 914)
SE3660	36 x 60 (914 x 1524)
SE4048	40 x 48 (1016 x 1219)
SE4060	40 x 60 (1016 x 1524)
SE4836	48 x 36 (1219 x 914)
SE4848	48 x 48 (1219 x 1219)
SE6048	60 x 48 (1524 x 1219)

The stretcher bars used are not guaranteed against warping and are not subject to return.

## PRIMING CANVAS WITH ACRYLIC GESSO

### Materials Needed

- Fredrix® Acrylic Gesso
- Fredrix® Unprimed Cotton or Linen Canvas
- Fine Grit Sandpaper
- Brush, Paint Pad, Squeegee or Painting Knife

### Thinning

- If a thinner gesso is desired, it may be thinned with up to 25% water without adversely affecting performance.
- For increased adhesion and flexibility thin with equal parts water and acrylic matte medium.
- Diluting for brush or roller application is not necessary.

### Single vs. Multiple Coats

- For Cotton Duck canvas, one layer of gesso may be adequate, but pinholes or uncovered areas may occur. Two coats are recommended. A second layer evens out and produces a smoother surface. Three coats results in even less texture.
- Two layers are recommended if oil paint is to be used over acrylic gesso.

### Application

1. Using a half-circular motion, apply gesso with a large gesso brush, painting knife, squeegee or house paint pad to stretched unprimed canvas. Brush gesso into weave of the canvas from center - outward - then sides - then overlap on the backside, covering the staples and cut canvas edges. Clean up with warm water.
2. Let dry. Canvas will tighten during gessoing, and will relax slightly when fully dry.
3. Lightly sand with fine grit sandpaper. Apply second layer. Let dry.
4. Repeat light sanding. Let dry 24 hours before painting.

### Sagging and Wrinkles after Gessoing

5. If small ripples or indentations occur, dampen the affected area with a damp sponge (do not saturate). Let dry in a well-ventilated area.
  6. Large wrinkles should be removed by using canvas pliers and re-stretching the affected area, or the entire canvas if necessary.
- Avoid using pegs (keys) to take out wrinkles of unprimed stretched canvas. It may throw frame out of square or damage canvas. Remove staples or tacks in affected area and re-stretch the wrinkled portion. Pegs are used to tighten slightly sagging canvas after it has been sized, gessoed or painted.

## PRIMING CANVAS WITH GLUE SIZING & OIL-BASED GROUND

### Materials

- Fredrix® Unprimed Linen Canvas
- Fredrix® Glue Sizing (stock# 4403)
- Fredrix® Titanium Oil Priming (quart# 4402) or Gesso Ground (2 pounds# 4412) plus linseed oil
- Fine Grit Sandpaper
- Brush or Palette Knife
- Duel Filter Respirator
- Mineral Spirits

### Sizing: Animal Hide Glue

1. Stir 1 oz. glue into 12 fluid ozs. of water. Heat mixture in a double boiler to a temperature of about 160°F until thoroughly dissolved. Do not boil or overheat.
2. Apply as a liquid with a brush or palette knife into weave of the canvas from the center outward, then sides, then overlap on the backside, covering the staples and cut canvas edges. Sizing should penetrate into the fibers of the canvas. A thin solution is preferable rather than a thick coating that would stiffen the canvas and obscure the texture.
3. Let canvas dry. Then sand with fine sandpaper.
4. Canvas will tighten during sizing and will relax slightly when dry. Re-stretch or peg out before priming if sagging is excessive.

### Ground: Oil Priming (titanium) or Gesso Ground in linseed oil

5. Apply the Oil Priming (titanium) or Gesso Ground/linseed oil mixture as in Step #1, PRIMING CANVAS WITH ACRYLIC GESSO. (See label directions for preparing the Gesso Ground/linseed oil mixture.) Clean up with mineral spirits.
6. Let dry completely. Lightly sand with fine grit sandpaper.

\* Use respirator while sanding and cleaning. Avoid contact with skin.



## HOW TO MOUNT CANVAS ONTO A STRETCHER FRAME

### Materials Needed

- Primed or Unprimed Cotton or Linen Canvas
- Canvas Pliers and Ruler
- Heavy Duty Staple Gun or Magnetic-Head Tack Hammer
- 1/8" Stainless Steel Heavy Duty Staples or Copper Tacks
- Fredrix® Stretcher Strips: 2 equal horizontal & 2 equal vertical sizes.

1. Assemble frame by fitting together tongue and groove ends of stretcher strips. Check the squareness of the frame by measuring across the diagonal corners so that both are equal. Attach cross bracing if needed.
2. Cut canvas 4" longer on all four sides than assembled stretcher frame. Center the canvas face down, on a clean flat surface. Align stretcher frame with the vertical and horizontal weave of the canvas.
3. Fold one side of canvas over longer stretcher strip and drive a staple into the center of the back of the stretcher strip (for clean edge), flush with wood.
4. Go to opposite side. Grip canvas with canvas pliers (with left hand for right handed person) and stretch tight, until a straight crease is formed running across the canvas. Maintain tension and drive staple (with right hand for right handed person) into the center of back of stretcher strip, flush with wood. If staples are not flush with wood, maintain tension with pliers and hammer staple until flush with wood. Do not overstretch. (Unprimed canvas may go out of alignment or damage stretcher frame when canvas shrinks during priming.)
5. Stretch and attach canvas to the centers of adjacent stretcher strips in the same manner. Canvas will now have a diamond shaped wrinkle.
6. Drive in staples every 1 1/2" - 2", moving outward from the center, alternately switching to opposite sides. Drive in one staple to the left and right of center, then go to opposite side and repeat. Then go to adjacent sides and repeat. Work from the center toward the corners. Pull tightly, using canvas pliers, but not so much that it will wrinkle canvas between staples. First pull tightly towards you, then with other hand pull at right angle, towards corner, for an even stretch in both directions, then staple.
7. Stop 3" from corners. For rectangular stretcher frames, adjust stapling so that you arrive 3" from each corner at the same time. Double fold canvas at corners, so that final fold lines up with edge and staple through folded canvas into back of frame while exerting finger tension.
- 8-9. Fold the excess canvas to the back of the frame and staple or tack to allow for remounting in the future. If the canvas is trimmed flush with the frame, remounting to same size is more difficult.

### HELPFUL HINTS

- Staples are easier to mount canvas with than tacks.
- Staples adhered to back of stretcher strips result in the most evenly mounted canvas and a clean edge. Inexperienced use of tacks may cause puckers and ripples.
- Photographs Step 8 shows using staples into back of stretcher strip. Step 9 shows using tacks into edge of stretcher strip.
- It is easier to stretch unprimed canvas than primed canvas.
- If wrinkles and ripples occur in stretched unprimed canvas, remove staples or tacks in affected area and re-stretch affected area. Avoid using pegs (keys) to take out wrinkles of unprimed stretched canvas. It may throw frame out of square or damage the canvas. Pegs are used to tighten slightly sagging canvas after being sized, primed or painted.
- Small indentations and small ripples in stretched unprimed canvas may even out during priming, when the canvas shrinks.
- Indentations and ripples occur due to uneven tension between staples or tacks. Pull canvas horizontally toward corners during stretching; Step 6.
- Larger stretcher frames require heavier duty stretcher strips. If the stretcher frame is not strong enough it can break or warp during sizing or priming of canvas.
- Fredrix® Standard Stretcher Strip frames 24" x 36" and larger may require cross bracing. Fredrix® Gallerywrap™ or Heavy Duty Stretcher Strip frames 36" x 36" or larger may require cross bracing.

