

Taking Care of your Limited Edition Photography Print

Suggestions for Displaying Your Fine Art Print

To protect your investment, the following suggestions should be followed to increase the life of your photographic print. They are only GUIDELINES and it is still your choice of how and where you hang your pieces of artwork.

Probably the most important concern for your artwork, even after having it properly framed, is where you decide to hang and display it. By all means - **AVOID HANGING ANY PIECE OF ART WHERE IS WILL BE EXPOSED TO DIRECT SUNLIGHT**. This is probably the single most important bit of advice that I can stress. Exposure to direct sunlight has most likely damaged more art than any other element of concern. Please make every effort to avoid having your art in a location, which will have it face long periods of exposure to excess light.

The primary cause of image fading on most photographic materials is "visible light".

All two dimensional art should be framed and displayed under glass to protect the image surface from the environment. Glass adds another layer of protection against ultraviolet light. Canvas prints can be displayed without using glass and can be either flat mounted or stretcher framed for mounting a custom frame around the canvas.

When cleaning the glass, do not spray the cleaner directly on the glass -- the cleaner could inadvertently run under the edge of the frame, contaminating the mounting material or art; spray your cloth first, and then, wipe the glass clean.

CANVAS PRINTS

Your canvas prints are protected by a coating of Eco Print Shield. You may use a damp lint free cloth to wipe off dust from your canvas prints. If the canvas becomes loose you can use a moist sponge on the backside of the canvas to tighten it up. The water when dried will tighten the canvas. **DO NOT SATURATE THE CANVAS WITH WATER AND DO NO APPLY HEAVY AMOUNT OF WATER ON THE FACE OF THE CANVAS.**

DISPLAY, ILLUMINATION, ENVIRONMENT, & ENJOYMENT

The best method for displaying your print is to hang the it in an area that is never hit with direct sunlight. It is recommended that prints be displayed in tungsten lighting, ideally with 75-watt (75R30/FL) or 150-watt (150R/FL) internal reflector flood lamps. Installing a dimmer switch on the display light lets

you adjust the intensity for greatest effect and print longevity. Quartz halogen and fluorescent lamps are NOT recommended unless a UV filter, such as Plexiglas UF-3, is placed over the fixtures.

To extend the life of a print on display, keep the room as dark as possible when not in use. As far as temperature and humidity is concerned, don't hang your print in areas that experience wide temperature variations, high heat (attics), or high humidity (damp basements). Wide temperature variations can cause the framing materials to warp. High temperature and humidity shortens the life of your print. The use of air conditioners, especially humidity-control units, are recommended.

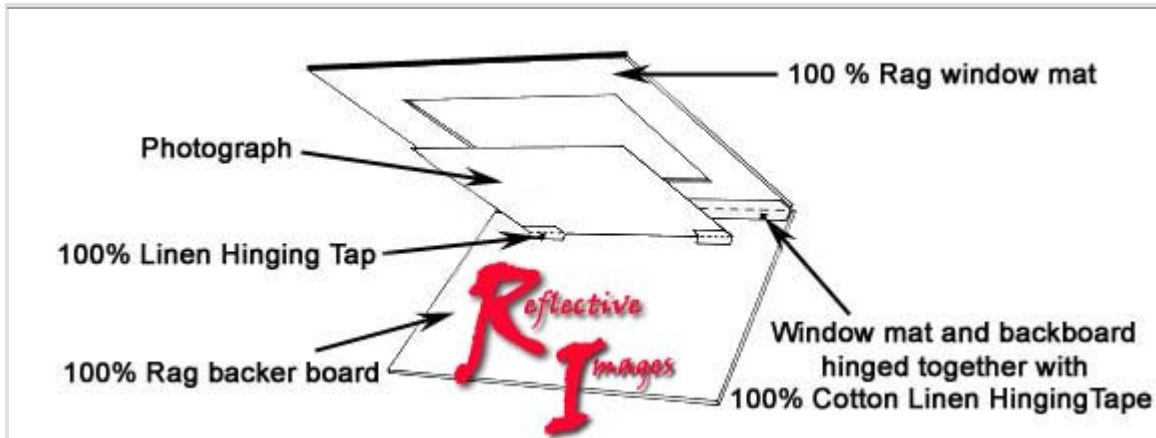
For maximum enjoyment of your fine art print, display your framed piece in an area that allows for people to stand back and take in the entire image.

These GUIDELINES will hopefully help extend the life of your Limited Edition Print.

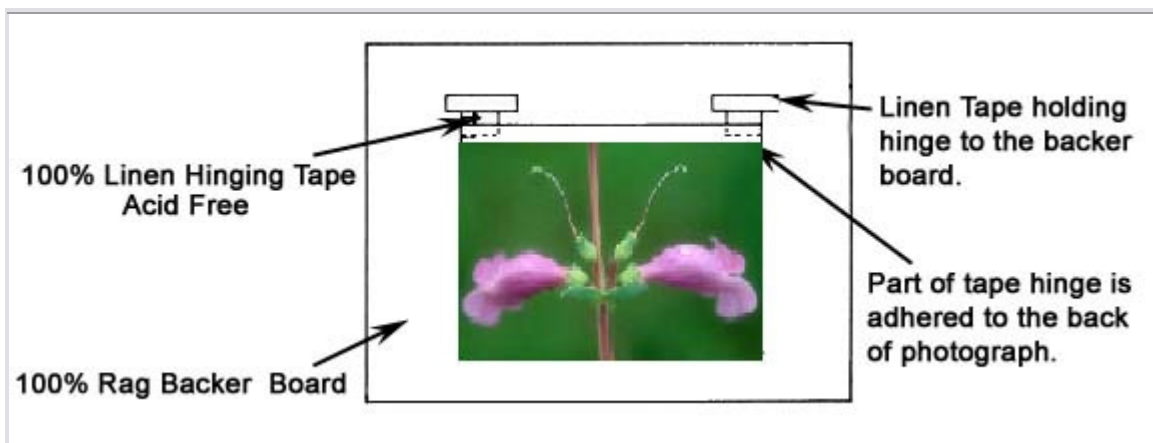
Just remember that they are only guidelines and no extra guarantees for extend life of the limited edition prints are applied here if you chose to use these guidelines.

I hope that you and your viewing audience have many years enjoyment from these Limited Edition Prints.

Mounting the Photography Print



The mats that I use are "Westminster Bright White".



To ensure the long life of a print, keep all materials containing acid away from it.

When you buy a print from me, you will receive printed guidelines (similar to the passages below) regarding displaying and caring for your print. You will also receive a warranty. You should follow my guidelines, or the warranty will be void.

Unpacking and Storage:

A print that you purchase from me will be protected by a sheet of acid-free interleaving paper and plastic and placed in a shipping box. Unpack and unroll the print. Allow it to resume its "flatness" by laying it flat, sandwiched between the sheets of acid-free paper it was rolled with. Weight if necessary. Store in like manner.

Matting and Framing Design:

In general, it is best to frame and matt anything simply. You will be looking at the print, not the frame.

The matt should probably be of a neutral color and not be too large for the image. A double matt can be very attractive and has the added advantage that the surface of the print is kept safely away from the surface of the glass more efficiently than with a single matt.

The frame should be simple. I like metal frames which come in a variety of sections and colors. A metal frame contains, obviously, no acidic wood and usually no glues as all the framing mechanisms are also metal

Keeping the print behind glass is essential to ensure print longevity. There is no necessity for any special glass - some of which also tends to dullen the appearance of the work behind it.

Matting:

The longevity of your print will suffer if it is matted in such a way that it touches, or is even close to, any material containing acid. The only papers and boards that can be acid-free are cotton based - commonly called "cotton rag." Wood is naturally acidic, so avoid wood pulp based materials. Wood-based board can be buffered with calcium carbonate so that it tests "acid-neutral." This retards the aging process caused by acid, but not as well as acid-free cotton rag board. Acid free conservation board tends to be more limited in color range, but, for example, Bainbridge produces a good selection in its Alphasag Artcare Museum Series. In addition to the matt board used, it is also important to use no glues, labels or mounting devices that can be harmful to the print.

If you are going to take the print to a framing shop, please make certain that they know what "archival" or "conservation" framing means. Most will be able to help you. Good matting will cost a little more, but not grossly so. If you are going to matt the print yourself, good sources for both materials and information include www.framing4yourself.com, www.lineco.com, www.mattcutter.com and www.lightimpressionsdirect.com. Light Impressions put out a good mail order catalog. If you purchase their pre-cut matts it is quite easy to do the framing yourself -- and quite a bit cheaper

The danger of incorrect matting is not just that the print may fade after 10 years. Deterioration can be more rapid. For example, if you use the wrong mounting devices and the wrong glues, spotting and staining can occur in a short time.

What is a Giclée Print?

A Giclée print is a reproduction of a work of fine art using archival media, archival inks and high-resolution inkjet printing techniques.

What is a Limited Edition?

A limited edition is a set number of prints that will ever be produced from one original.

Somerset Velvet 100% Cotton Rag Paper

This fine art paper is acid-free with excellent achievability of over 150 years. It is 100% cotton rag for long term durability.

Giclée Print Care

Giclée prints should be treated with the same care as any piece of fine art. The printed surface should not be touched, as dirt and oils may damage the image. Prints should be framed under glass using acid-free mounting materials and kept out of direct sunlight for increased longevity.

If you have any questions about your custom print from Print This, please call us at: 540-400-4305



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Print This

Quality Matters, Choose Wisely.