

## FRAMING SUGGESTIONS

The reproductions offered on these pages are produced by photo-offset lithography or digital printing press, using the most light-fast inks available, and are printed on 100 or 120 pound acid-free paper. Each reproduction is inspected for flaws, hand signed, then shrink wrapped flat with foam board backing for protection. Given the proper framing and protection from extreme lighting conditions, they should provide many years of enjoyment. Computer generated colored borders are shown on images in this web site to simulate double matting but are not part of the prints. I would suggest double matting, leaving about 1/4" of white border (part of print) showing and using a wood molding that is 1 1/2" wide for the smaller prints and 2 to 2 1/2" wide for the largest ones.

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## PROPER FRAMING FOR ARTWORK

I am not at this time offering my reproductions framed, because of the problems connected with shipping them and the possibility of the glass being broken. The framing shops listed on the Galleries page are very capable and can provide a great range of styles and price ranges. I am sure your local professional framer can do so as well. Following are some guidelines that should be considered when you are ready to frame your artwork:

- Fine art and art reproductions should be conservation framed, using chemically inert, acid-free materials. Only 100% rag mats and backing should touch the art.
- Limited edition art and reproductions should never be trimmed, cropped, or dry mounted and should never come in contact with pressure sensitive tape.
- Reproductions on paper should be separated from the glass in the frame by the use of mats to prevent condensation from the glass coming in contact with the paper.
- Artwork on paper sometimes shows a rippling effect after framing. This is inherent in good quality paper, and the waves that appear in damp weather will usually flatten again in dry conditions.
- Framed art should not be hung on outer walls if there is a possibility that moisture may seep through.
- Allow space for air circulation behind framed artwork.
- Since heat and smoke can quickly damage paper, never hang framed art over a heat register, radiator, or fireplace.
- Light fades works of art on paper, whether they are originals or reproductions, therefore less fading will result from lower lighting levels.
- Never hang artwork opposite a window or in direct or reflected sunlight.
- Fluorescent lights also emit ultraviolet rays which are harmful to printing inks, so I use and strongly recommend using an ultraviolet filtering glass when framing any artwork. There are several brands available at a great range of prices, starting at about double the price of regular glass. Tru-View Conservation (TM) glass is the brand I use, and I prefer clear. Some like non-glare glass, but if double or triple mats are chosen, detail can be obscured and a foggy appearance can result.

## PROPER HANDLING OF REPRODUCTIONS

The shrink wrapping and foam board backing provided will give your reproduction some protection. I have had some stored this way for a number of years with no apparent deterioration. If a reproduction is to be handled unwrapped, the following precautions should be observed:

- Handle only with clean hands, as body oils can do permanent damage.
- Handle carefully by borders and avoid crimping edges.
- Avoid touching image area as this could leave a fingerprint or permanent scratch.
- If it is not displayed in a frame, the reproduction should be stored flat and between sheets of acid-free paper.
- Never store reproductions in damp basements or cellars. A relative humidity of over 70 % promotes the growth of mold and is extremely damaging to paper. A relative humidity of approximately 50 % would be proper for storage of artwork.
- Store your reproductions in dark or low light conditions.