

Framing Fine Art Photography

Gallery Style

“99% of our customers are photographers and the bulk of our sales are for galleries, art shows, and general retail of photo prints. For this reason we specialize in “gallery style”.

In “gallery style” the goal is for the frame to set the artwork off from the wall and highlight it without detracting from the image. In general it relies on a simple, fairly thin black frame with a fairly large white mat. When I say large mat, I mean about a (3 inch) 4 inch border all the way around the image. Use of a mat or spacer is critical for conservation since the image must be kept off the glass or acrylic.

One of the advantages of this style is that it helps provide consistency for a gallery exhibit of photographers work.” *(framedestination.com)*

Components of a Frame

- Frame
- Glass/Plexi (glazing)
- Backing
- Mat (or spacers)
- Corners/Archival Hinging Tissue/Drymount
- Hanging hardware

Online resources

Frame Destination

<http://www.framedestination.com/Default.aspx>

- sales
 - all frame components
 - complete frame including mat, glazing, hardware
- framing glossary
- mounting techniques
- framing information
- frame instructions
 - metal
 - wood
- storage and protection
- newsletter

American Frame

<http://www.americanframe.com/>
diy videos

Michaels

<http://www.michaels.com/Pre-cut-Mats/fr0724,default,pd.html>
precut mats, popular sizes

Walmart

<http://www.walmart.com/ip/Canopy-11-x-14-8-x-10-Gallery-Picture-Frame-White/15657450#Item+Description>

B&H

Mats and frames

<http://www.bhphotovideo.com/bnh/controller/home?O=&Ntt=Mats+And+Frames&A=endecaSearch&N=0&Q=&InitialSearch=yes>

Light Impressions

<http://www.lightimpressionsdirect.com/picture-framing/>

Pearl Art, Dick Blick

Glazing is the generic term for glass, acrylic, or Plexiglas used to cover and protect the image.

About Glass/Acrylic (Plexiglas)**Acrylic Pros**

Very lightweight – Easy to transport

Shatter resistant

Optically pure

Acrylic Cons

Expensive (vs glass)

Lack of scratch resistance

Specialized cleaner

Susceptible to bowing (larger sheets

Static Charge

Protective paper/film hassle

Glass Pros

Less Expensive

Scratch Resistance

Less Static Charge

Does not bow

No protective film to remove

Glass Cons

Heavy

Easily broken

Not (as) Optically Pure

Standard acrylic has no coatings, no matte finish, and no tint. It is very translucent, and optically pure.

UV filter acrylic will block 98% of the UV radiation. This helps reduce fading on all types of photos in frames.

Non-Glare acrylic has a matte finish on one side to reduce glare from light. Non-glare will not completely eliminate the glare of light but will reduce it considerably and make the picture frame much more presentable in poor lighting conditions. The drawbacks are higher cost, and a slight loss of sharpness.

Glass

Conservation Glass with UV protection is manufactured to filter out 97 to 99% of ultraviolet rays

Museum-quality glass is a 2 to 3 millimeters thick piece of glass with a UV coating, sandwiched between two layers of anti-glare optical coating. It can be used when displaying any object that may be damaged by UV-light

While regular picture glass blocks about 40 percent of UV rays and reflects about 8 percent of light, museum-quality glass blocks 98 to 99 percent of UV rays and reduces glare to 1 to 2 percent.

About Archival Mats/Backs

Mats: 100% cotton rag mat board - Cotton fiber is 99% acid-free; it is then buffered to pH 8.2 with an alkaline reserve of 2-3% to counteract environmental acids and air pollution which may come in contact with the art. The highest quality cotton rag boards will often have much smaller color selection since they are manufactured with dyes that are less likely to introduce harmful components into the frame package.

100% virgin alpha-cellulose fiber material is also archival and also has a solid, consistent color through its core.

Mat board composed of cotton is typically referred to as "rag" board and is generally composed of separate plies of cotton board dyed for color and layered together in 4, 6, or 8 ply.

4-ply is a common thickness for mats. The thickness of 4-ply is generally about 1/16 of an inch thick and 8-ply is about 1/8 of an inch thick. 8-ply is more expensive, a specialty to cut.

Backs can be 2ply mat or archival foam core (or 2 ply with non-archival foamcore)

Mounting photograph

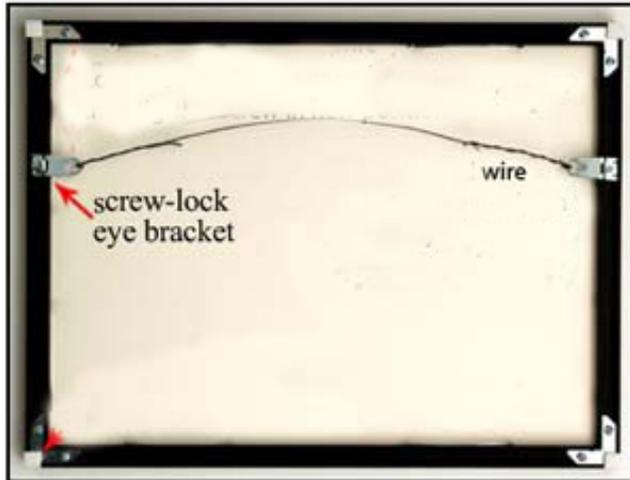


Lineco Archival Mounting Corners
<http://www.dickblick.com/products/lineco-archival-mounting-corners/>

Frames

For gallery presentation, keep it simple:
Wood and Metal, Recommended: Black or White
Frames will vary in profile and finish.

Example: hardware for diy assembled metal frame.



Hanging Hardware, best suggestion, use eye brackets or eye screw (wood)
Drymounting on (sintra, gator) board, plexi, aluminum



Alternative: Photographic prints are mounted to a durable lightweight board. The surface of the print is sealed with a clear laminate that protects photographs from ultraviolet light. Wall spacers are attached to the back to separate the photo art from the wall. The print surface floats several inches away from the wall, creating a sense of depth.

Using a wide border is a great way to add size to the photo art with only a small increase in price. A five inch border will add 10 inches to the final width of the Hover Frame. For example, a print that is 30 inches wide will create a Hover Frame that is 40 inches wide. A border will also create the appearance of a more traditional picture frame.

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photography — mixed media — photobooks

Mpix for mounting on board,
<http://www.mpix.com/products/prints/#mounting>
single, double weight matboard, foam core, “standouts”

Nancy Scans laminates, mounts on Gatorboard, Sintra, Plexiglas, Aluminum
<http://nancyscans.com/fine-art-exhibition/finishing>



Back of a hanger frame for contemporary fine art prints



Back of a floating frame for contemporary fine art prints



Spacers



It is not uncommon in contemporary gallery framing to forego the mat and instead frame a photograph with a generous white border (on the print itself) In order to keep the print away from the glazing, spacers are required.

The print, if small enough (probably under 13x19") may not need to be drymounted to the back.

