



THE

LAST FRAME

May 2005

St. Albert Photo Club's Monthly Newsletter

Being In The Right Frame Of Mind

So, you finally have in your hot little hands a photographic enlargement you always dreamed of.

The combination of exposure, lighting, composition and subject matter have all come together.

The next step you are probably considering is how to display this "killer" image for others to view.

However, you are not quite sure what to do.

The final guest speaker for the 2004/2005 season of the St. Albert Photo Club was Kathy from Prints Galore.

She came to discuss the current trends in displaying works of art.

Beginnings

The first step one usually considers is that of mat selection.

When Kathy took over Prints Galore 11 years ago, the previous owner had stocked two types of mats: paper mats and acid-free mats. The first thing she did was to remove the paper mats.

Since these mats contain acid, their colour will fade and the bevel edge will discolour to a gaudy orangish-brown.

The acid-free mats, on the other hand, are con-



servation-grade mats.

They will neither fade nor will its bevel discolour.

Mat Selection

Rag cotton mats, manufactured by Crescent, will

never discolour.

Artique and Bainbridge both supply archival mats but their products are not manufactured out of cotton; they use cellulose products, but they do

meet the archival standard.

At Prints Galore, all of their products are acid-free. Choosing a mat colour is a very subjective decision and finding the

JUNE GUEST SPEAKER None	JUNE COMPETITION None	TECH TIPS None	SEPTEMBER GUEST SPEAKER TBA	SUMMER COMPETITION TBA
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right colour should not be dependent upon the environment where the image will be initially displayed.

It may be moved around from time to time so mat selection should complement the print.

Mat Cutters

State-of-the-art mat cutters are run by a computer. In you desire to have a V-groove cut into your mat, the electronic mat cutter will only cut the "score" of the mat.

A V-groove cut manually will cut completely through the top mat to the second mat.

Both sections are then separately taped to the bottom mat.

Print Competitions

For those entering juried print competitions, coloured mats are very rarely used.

White mats tend to be the rule with a 3" to 4" border.

If these prints are to be set in frames, they are usually single-matted and placed in a thin black metal frame.

Mounting

The least expensive method for mounting a print is a vinyl-laminated

plaque mount.

Plaque mounting is a method of mounting images onto inexpensive medium density fiberboard (MDF).

This, however, is not acid-free so it should be a short-term method for display purposes.

In addition to its great look, the glass-free surface makes plaque mounting safer for humid environments such as bathrooms, kitchens, and waiting rooms.

A plaque mount's vinyl laminate is rated at about 80% UV block to slow fading of images and are easily cleaned by a damp cloth.

If your print is extremely valuable, don't have it plaque mounted or mounted to a pre-adhesive foam board.

It should be hinged using special archival tape and placed on an archival base.

Drymounting on foam-core is the most common method of mounting prints, and prints intended for everyday display should be mounted flat.

Then, either a pre-adhesive board or a vacuum press with a spray adhesive and moderate heat will do a good job.

The widely used pigment inks are very stable so moderate heat won't affect inkjet prints like a hot heat press would.

Be aware that dry-mounting an inkjet print in a hot heat press may cause a mottling effect on the print.

Glass Selection. Non-glare glass in not UV-protected. UV-protected glass has a UV coating on only one side -- the inside surface. This surface scratches very easily.

Assembly

Once you have decided that you want to frame your print (not plaque mounted) and have selected your mat, method of mounting, plus have selected your glass, it is now time to have all the components assembled.

Using archival tape, the edges of the glass, mat, print, and its backing are surrounded so a vapour barrier is created not permitting damaging ambient gases from coming into contact with the print.

Any framed print should have a mat with sufficient thickness to keep it from touching the glass, as it will eventually adhere to the glass, damaging the image.

Framing

Metal frames are cheaper than wood, costing about \$5 to \$15 per linear foot. Wood moulding begins at around \$6 to \$7 per linear foot and can go as high as \$60 per linear foot.

On average, wood moulding costs between \$12 to \$20 per linear foot.

Article-Derald Lobay



Kathy

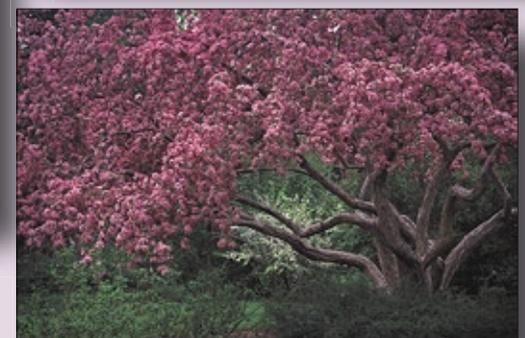
<p>St. Albert Photo Club Vol:4 Issue:8 PUBLISHED MONTHLY September - June</p>	<p><u>PRESIDENT</u> Derald Lobay</p>	<p><u>SECRETARY</u> and <u>TREASURER</u> Allen Skoreyko</p>	<p><u>PROGRAMME</u> <u>DIRECTOR'S</u> Derald Lobay Doug Poon</p>	<p><u>CLUB</u> <u>CONTACT</u> Doug Poon (780) 973-7035 dougpoon@shaw.ca</p>
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CLUB MEMBERS WINNING MONTHLY PICTURES



1st Place Print - Allen Skoreyko, above,
2nd Place Print - Derald Lobay, above right,
3rd Place Print - Derald Lobay, right.



Above, 1st Place Slide - Allen Skoreyko, above right, 2nd Place Slide - Allen Skoreyko, right, 3rd Place Slide - Sieg Koslowski