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**AUGUST 2003**

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## *Evergreen Picture Framer's Guild*

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*September 9th General Meeting  
Offset Corner  
Snohomish, WA*

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### CONSERVATION GLAZING SEEING THE BIG PICTURE

It's that slow time of year again. Isn't it always something? Seems like every time you turn around there is something interfering with business. Oh well, just take advantage of it and enjoy it while you can. The holidays will be here before we know it.

Last months meeting at *William Bounds Gallery*, was certainly a great one. The meeting was one of the best attended that we've had in a while. Kudos to everyone who made the trip, and Kudos to Bill and June Bounds for hosting.

There is an article in this newsletter about the meeting, letting all of those who didn't attend know just what they missed (or at least some of what they missed). The group was well fed both physically and mentally when the meeting was over. I hope you will make plans to attend the next meeting September 9th at *The Offset Corner* in Snohomish.

This issue marks the beginning of an article about Conservation glazing. Terry Scidmore, CPF, of *The Mitered Corner* has given us a detailed accounting of just where she's been and what she's seen regarding the effects of Conservation glazing.

My hat's off to Terry for providing all of us with this wonderful information. The better informed we are the easier it is for us to do our jobs for the public. Terry has outdone herself in researching this subject. I know you will find it enthralling reading if you'll give it a chance.

The next issue of the newsletter will be printed and out in just a few weeks. You won't have to wait long for the continuation of this insightful article. Be sure to keep this issue as I'm sure you will want to look back on it when you get the next issue. There will be a couple of charts in the next issue as well. All to help further our framing education!

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*August 2003 Issue*

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CONTACT INFORMATION

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**BE A STAR**

**There's an opportunity available for Members to host a meeting. The November meeting place is still open. If you would like to host a meeting, contact any of the Officers or Board members. The Guild offers \$100 to offset the cost of hosting a meeting.**



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## Our President's Pen

by Molly Boone, EPFG President

Hey Y'all!

Boy, Summer's nearly gone! Hasn't it been glorious? I can't believe we've had so much sun and fabulous weather! I hope everyone's yards aren't as brown and wilted as mine. That sun's a killer!

Speaking of sun, I hope everyone takes the time to read Terry Scidmore's informative, well researched, and well written article on the "evils" of sunlight. Well, it's not really on the "evils", it's more on the "properties" of sunlight.

We are all aware of the damage sunlight can cause, but this information will help us to be better informed so that our customers can be better informed. The protection that conservation glass offers is still the same as it's always been, but this helps us understand what that protection *actually* is. **It's Sun screen! Conservation glass is to artwork as Sun screen is to skin.** It protects to a point, but too long in the sun causes irreversible damage. We just need to know, and let our customers know, that sunlight, even indirect sunlight, can cause damage. The Sun screen of conservation glass can only do so much - the rest of their artwork's protection from the sun is up to them.

Thank you, Terry, for all of your hard work to help us be more informed.

On another note...I hope all of you are making plans for the holiday season - *yes, the holiday season!* Now is the time to be planning promotions and merchandising. If you're not real busy, it's a good time to be framing some fresh new pieces. Maybe you're involved in the Nielsen moulding sale - a great way to show off killer mat designs with the simple lines of the classic metal mouldings. Or maybe you're planning to participate in "Framing for Food" or an auction for your favorite cause. Now, in the few weeks of slow time, (and I *know* it won't last long) is the time to get ready for everything you won't have time for when things pick up again.

We had a great meeting last month in Burlington at William Bounds Gallery. What a great turnout! It was wonderful to see so many faces! And Baer Charlton was entertaining as well as informative. We all saw how easy it can be to wrap a multi-level mat in fabric. (I'm hoping we can persuade him to teach a hands-on class at the Education Festival in March 2004.)

June and Bill Bounds were our gracious hosts. They put out a marvelous spread (of course) of lasagna, salad and rolls and their wonderfully yummy homemade blackberry pie. Delicious! Thanks Bill and June! Your shop is beautiful, as always!

Our next meeting will be at Laurie Cole's Offset Corner in Snohomish. I hope all of you will set aside the evening of Sept. 9th to join us.

See y'all then!  
Molly

## *July 8th Meeting in Review*

### ***THE MAGIC OF FABRIC***

The evening of July 8 was a very pleasant one. After closing my shop at 6 p.m., I awaited the arrival of a few other framers that I was going to make the journey up to the William Bounds Gallery with for the next meeting of the EPFG. Kiyoshi Toda and friend of *Accent on Framing* in Sammamish and Bill & Betty Clinkenbeard of *Expressions* in Bellevue, arrived and we set off.

The journey took something over an hour. With all the catching up we had to do, the time seemed to pass way too quickly.

Upon arriving at the meeting place, we were greeted by the other members that had put out the effort to attend. The food was spread out in the work area of the Gallery and everyone seemed to really be enjoying themselves already! Bill and June always put out a very nice spread of food for our group, and they didn't let us down this time.

Because of the long journey many had made to attend the meeting, we started the meeting a little later than usual to give everyone time to arrive and get something to eat. Then it was time to get to the "meat" of the evening.

Baer Charlton, CPF of *Frank's Fabrics for Framers* was on hand with a lot of samples and ready to share his knowledge with all of us.



Baer Charlton, CPF, of *Frank's Fabrics for Framers*

Baer started with a demonstration of how to roll the glue out on the matboard and discussed the different methods of wet vs. dry mounting of fabric. He informed us that it isn't necessary to lay the fabric when the glue is still wet. Yes, you can let the glue completely dry, no more worrying about being in the middle of gluing something and having a customer come in at the wrong time. Often I have tried to lay fabric on a "wet" matboard only to find that there was a spot that was too wet and ruined the fabric because it soaked through. No more of those worries!

After the glue has dried, lay the fabric in place and then place the piece in the heat press, or you can just iron with an ordinary clothes iron. To wrap the opening, Baer showed another trick; use ATG tape on the underside of the opening and wrap the fabric around onto the ATG and press into place. No more messy gluing to hold those flaps back either.

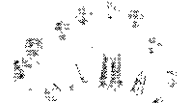
When wrapping the opening,  
Baer showed yet another trick

Next Baer started to discuss different methods and techniques that can be used to enhance the fabric matting. Ways to emboss items into the mat were shown. It's really quite easy to make a truly unique mat by simply adding a cutout under the fabric. Cut out the design that you are interested in using, and glue it into place on the matboard and then put more glue on top of the piece when you cover the mat getting it ready for the fabric to be placed. When you place the fabric, take care to work around the underlying piece(s) and be sure that you get a clean edge all around the object to help it to show up. Simple but it can create a special look for that customer that wants something different.

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## *July 8th Meeting in Review*

### **THE MAGIC OF FABRIC**

Baer had several other methods he shared with us and samples for each were available and passed around to be examined closely. For this part of the meeting the members had been in their seats.

For the next segment of the meeting, we all gathered around the counter and watched as Baer demonstrated other methods of using fabric in more complicated applications. One of the favorites was the "waterfall" mat. This has a very expensive look and upon first glance you would think it is quite difficult. It's not. Basically, what you do is cut openings in multiple mats and save the dropouts for each. After you have the openings cut, layer the glue all over the matting and be sure to get in all the grooves and corners. Then take the fabric and start working it into the openings being sure to push it into the corners as best as you can. Then insert the dropouts and place this in the heat press. It will take a little longer to get the entire piece heated up and dry the glue so don't rush this part.

This technique can be used with many different types of openings and layers of mats.

After the piece comes out of the press, it looks like one mat with a waterfall opening, *all covered in fabric!* A truly unique look. This technique can be used with many different types of openings and layers of mats. The samples that Baer brought to show us told a story in themselves and gave us lots of ideas.

There was a question and answer segment that followed these demonstrations and several had questions that helped enlighten the group.

After the question and answer session we were invited to have dessert and help finish up the food. Everyone was able to spend some time discussing the techniques we had been shown and catch up on the other news.

We had twenty-six members attend the meeting and there were a few new faces. It's always a pleasure to meet new framers and shop owners. The opportunities to learn are endless.

Laurie Cole attended and we were all able to meet her. Laurie is hosting the September meeting at her shop *The Offset Corner* in Snohomish.



Baer Charlton, CPF, demonstrating to the group the magic of fabric, his way

I hope you will plan to attend the meeting in September at Laurie's shop. Come enjoy the fellowship and learn something helpful too. The meeting starts at 7:30.

The EPFG would like to send it's thanks to Bill and June Bounds for opening up their store and their hearts to all of us. A truly wonderful couple, and great framers too!

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***Conservation Glass******Picture This***

PART I

*by Terry Scidmore, CPF*

After getting mixed results with my own informal testing of conservation glazing products, I decided to dig deep. What I discovered will probably surprise you. Have I changed the way I sell conservation glazing? Read on to find out.

When conservation glazing products first became more widely available for framers to use, I thought it was a great idea. Customers were always bringing in beloved pictures and photos that had faded after a few years on display. The display pieces in my store faded within a short time as well. Companies cited all kinds of research to support that conservation glazing products slowed down the aging of artwork, with particular emphasis on fading. Full page ads in the trade journals proclaimed "Your customers' art is protected from severe color loss, embrittlement, and deterioration while being showcased to its fullest advantage". They featured artwork hanging in rooms brightly illuminated with light - both sunlight and artificial. Their sales reps compared protecting the artwork "from the most harmful and damaging UV rays". We could buy sales aids that showed half of a framed picture faded under non conservation glazing, the other half unfaded and protected by conservation glazing. It was a no-brainer for framers - good quality matboards, backings, attachments, and now glazing! I brought in the products just like everyone else, framed up some examples using it, and felt really great that I was doing right by my customers.

**I felt really great that I  
was doing right by my customers**

But there was this nagging tickle in my brain. Why did the stickers that I put on the back of the framed pieces say that artwork may still be damaged by visible light? The sticker specifically mentioned direct sunlight and fluorescent light as well. What is the difference between visible light, direct sunlight, fluorescent light, - or any other kind of light, for that matter?

A call to a company technical representative helped me to formulate where I should tell my customers to hang their art. I asked where the company suggested that artwork with conservation glazing be hung. The company recommended a low light area, suc

such as a hallway or a bedroom with light filtering drapes. The technical person wouldn't explain why, except to repeat that the company did not recommend hanging artwork using conservation glazing in living rooms, kitchens, dining rooms, offices or any other moderate to high light locations. This seemed at odds with the literature used to promote the product, which never mentioned using the products only in low light areas. I called other companies that produced conservation glazing and asked where they suggested artwork be hung with their products. The unanimous answer was "not in direct sunlight because heat will damage the artwork". Any place else was fine. I settled on telling my customers that all light will age artwork, and that even with conservation glazing, low light levels were necessary. I explained that low light levels in a home would be a hallway or a room in which the drapes were closed. Needless to say, I found it hard to sell conservation glazing because of this.

**All light will age artwork, even with conservation  
glazing, low light levels are necessary**

The tickle remained. Time went by. After several years I noticed that my display pieces framed with conservation glazing appeared to be fading at the same rate as pieces with regular glazing on them. I had a glazing sampler which incorporated lites of regular glazing and conservation glazing over a series of cards. Each lite had a label which identified the kind of glazing used over each part of the sampler. A matching card to one part of the sampler was laminated and placed in the same location. Within several years, the entire series appeared to be uniformly faded. The areas

**THE EVERGREEN JACKPOT**

**At each EPFG general meeting, there is a drawing for \$25 and it grows by \$25 each meeting (up to a maximum of \$100) until someone wins. All you have to do is attend and you could win the jackpot. We didn't have a \$75 winner in July at the William Bounds Gallery meeting. The Jackpot will be \$100 for the September 9th meeting in Snohomish at The Offset Corner. You could win, but only if you attend.**

**Picture This continued**

under the labels were unfaded. The laminated card showed less fading than the glazed sampler. I was surprised to see that the fading appeared to be uniform regardless of the kind of glazing used, and that the non-conservation procedure of laminating appeared to show slightly less fading.

My sampler was analyzed by the manufacturer. The manufacturer found that the filter on the UV glazing was still filtering at the advertised level. This showed that the filter did not "wear out". My sampler pictures faded due to "visible light". Visible light, I was told, was something that you couldn't do anything about.

The manufacturers told me that they knew conservation glazing worked because their tests proved it. The fading test was done by taking a test paper (often a mat board surface paper), placing a piece of conservation glazing over one half, and a piece of non-conservation glazing over the other. A fluorescent light would be placed over the test area, and after x number of hours, one could see that the paper showed differential fading. They gave lots of reasons why the artwork faded in framers stores; usually they felt the framer hung the picture where it would receive direct sunlight. That fading was due to heat, they felt, not light. I visited a framer who had contacted the manufacturer about her sampler fading. She was told that heat from direct sunlight was responsible. Neither she nor I agreed - her store faced north and had an eight foot overhang. The picture was fifteen feet back from the window. Sunlight didn't come into the window at all, let alone get back to the wall the picture was on.

*Continued on the next page*



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Yes, I'd like to join the Evergreen Picture Framers Guild! Dues are \$55.00 per calendar year (March 1 2003-February 28 2004). I'll be able to attend all EPFG meetings at no charge, receive the monthly newsletter for free, be able to check out resource material from the EPFG library and attend any special events such as the EPFG Education Festival in March at a reduced member price. As an option, I can choose to only receive the monthly newsletter for a cost of \$15.00 per year.

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Questions? Contact Molly Boone, EPFG President (206) 625-0711 or e-mail: mollycpf@aol.com  
Or contact: Hope Reimer, EPFG Secretary (360) 629-0156 or e-mail reimer@camano.net

***Picture This continued***

Another sampler went up. Again, identical results. Other framers had been contacting me because they were noticing the same uniform fading in their stores. For some of us, it appeared that there was no difference in the fading of artwork. No matter what kind of glazing we used, no matter what company made the glazing product, regardless of the kind of artwork, we kept seeing the same results. Yet some framers seemed to feel that there was a difference in their samplers, although not as great a difference as they had anticipated. Why would the sampler tests work in some stores and not others? What were we missing?

**Why would the sampler tests work  
in some stores and not others?**

There were some general similarities. I found that framers who reported their samplers showing uniform fading generally had stores with lots of natural light. Framers who told me their samplers seemed to be showing some differences in fading tended to have stores that had little or no natural light.

Usually these stores were lit by fluorescent lighting. I thought back to the stickers that mentioned "visible light" and I wondered if there was a difference in the light that comes from fluorescent bulbs as opposed to natural light. Was there a wavelength or frequency difference to account for the differences in the fading of the samplers? Was this why the manufacturers test could show that conservation glazing products worked in the laboratory, but I couldn't duplicate the results in my store?

**What was I really protecting with UV filtering?**

Over the years, I had noticed that the distance from the light source seemed to make more of a difference than whether the glazing was UV filtering or not. A series of pictures hung on a wall at home showed progressively less fading the further the art was from a north facing window with obscure glass. This is low light area, and the artwork still showed fading, although the time to visible fading was roughly four times longer than the time it took to fade artwork at my store. What was I really protecting with UV filtering glazing?

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***Picture This continued***

I began my search by reading papers on light and artwork, articles from trade journals, books, product literature, and then calling people in the conservation, museum, lighting, dyers and colorists trade. I learned that the primary benefit from UV filtration is protection of the paper. I remembered Alan Lamb, CPF, explaining to our guild that photographs were comprised of layers - the background (usually an acidic paper in old photographs), and the "photograph", the image that was resting on the surface. Each layer of a photograph may require a different preservation treatment. Could artwork be viewed in the same fashion? Could paper benefit from one set of conditions, but the "art" applied to the paper require something else?

I began by looking at what happens to paper when exposed to UV. One conservator suggested that I could conduct a test to show that UV filtering glazing protected the integrity of the paper structure by setting up my glass sampler using newsprint instead of the cards or prints I was using. News print is rapidly deteriorated by UV, and the UV filtering capacity of the glazing should show a noticeable difference in the degradation of the newsprint paper itself. In reading other sources on paper degradation, I found a technical bulletin by Cyro Industries that clearly summed up what I was reading and hearing: "How does UV light damage documents and prints? Natural high polymers

*continued on next page*



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The aprons will be available for viewing and purchase at the General meetings.

To purchase one or more send \$20 for each one plus \$3 postage to:

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***Picture This continued***

from cellulose and protein are decomposed by solar irradiation with a high percentage of UV light. Cellulose fibers, from which paper is made, are particularly sensitive to UV radiation. In conjunction with water, which is always present in the fibers, and under UV radiation, atmospheric oxygen reacts with the water to form hydrogen peroxide. This results in a gradual oxidative breakdown of the cellulose. This breakdown is the main factor causing decomposition of cellulose in light. Consequently, because oxygen and moisture cannot be eliminated, every precaution has to be taken to prevent the exposure of valuable articles of paper or cellulose fiber to UV light. Similar reactions can be seen in *some* pigments, causing colors to fade."

**Be sure to catch the continuation of this story in next months issue of the newsletter.**


**Famous Quote**  
  
*There is no abstract art.  
 You must always start with something.  
 Then you can remove all traces of  
 reality.*  
  
*Pablo Picasso*

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 rmiles@nbframing.com  
 voice mail:  
 800-524-0434 Ext. 8429  
  


  
**Same day service!**  
  
 2828 4th Ave. S. Seattle, WA 98134  
 206.292.9664  
**Wholesale Picture Frame Supplies**      206.423.6287

### ***Classified Ads***

*To Place an ad contact Bob 425-895-8822 exafixer@yahoo.com Deadline, 20th of the month*

**Metal Heat Press Stand**

Fits VacuSeal 3444H

**\$75 OBO**

Eastlake Galleries, Contact **Petra 206-523-4455**

**Metal Saw, 10 inch blade, comes with extra blades.**

\$400.00 OBO.

Contact: **Lynn Clark 206-363-2100**

**Jo Ann's Fabrics** is looking for a Framing Specialist and Framers to work in a new Custom Framing Dept. Bellingham, WA  
**360-734-8923**

**Place an ad in the EPFG Newsletter**

**Free to members  
\$15 for non-members**



### **FRAMERS' INVENTORY**

Check out our Web Site

**www.framersinventory.com**

**\*WOOD MOULDING\***

Bay, Framers' Inventory, LaMarche, Max, Roma

**\*METAL MOULDING\***

Nielsen

**\*MATBOARD\***

Bainbridge, Crescent, Rising, Tru Vue

**\*GLASS & FOAMBOARD\***

Tru Vue

Bainbridge, Bienfang, & Hart

**\*EQUIPMENT\***

C&H, Eclipse, Fletcher  
Mitre Mile, Seal/Hunt Mounting

**\*SERVICE\***

Delivery in Portland & Seattle Metro areas,  
Overnight chop service.

Sales representative Mike Ouellet  
ext. 420

5000 SE 18th AVENUE, PORTLAND, OREGON 97202  
LOCAL (503) 236-9293 - TOLL FREE (800) 543-2467  
FAX (503) 238-3899

# **CRAIG PONZIO**

## **CUSTOM FRAME COLLECTION**

*For more information on the Craig Ponzio Custom Frame Collection  
and other Larson-Juhl framing products,*

**Please call: 800-438-5031**

or

contact your Larson-Juhl sales Representative

**Paul Anderson**

800-223-0307 ext.456

N.W. Washington

**Joe Garitone**

800-223-0307 ext.455

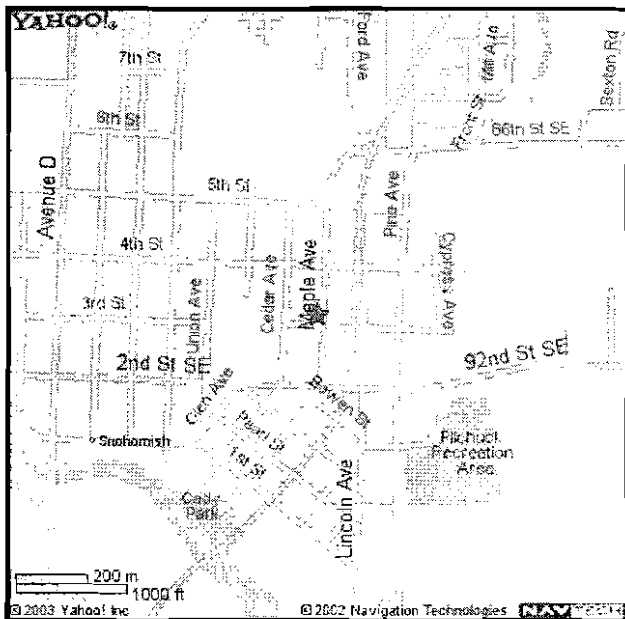
Metro Seattle

**Pam Pare**

800-223-0307 ext.454

S.W. Washington

# **LARSON · JUHL**



<b>2003</b>	
<b>AUGUST 5</b> Board Meeting	<b>SEPTEMBER 9</b> General Meeting The Offset Corner Snohomish
<b>OCTOBER 7</b> Board Meeting	<b>NOVEMBER 11</b> General Meeting

**September 9th**  
**The Offset Corner**

**310 Maple Avenue**  
**Snohomish, WA 98290**  
**360-862-1100**  
**laurie@offsetcorner.com**

**Meeting starts at 7:30**

**Directions to The Offset Corner**

*From the north, take I-5 South to US-2 East Exit, continue on US-2 East, continue on RAMP, Continue on Bickford Ave., Continue on Avenue D/Bickford Ave, Turn left on 5th Street, Turn Right on Maple Ave.*

*From the South, take the 405 N to the WA-522 East exit, take the WA-9/WA-9 SE exit, Turn left on WA-9/WA-9 SE, Continue on WA-9, Continue on RAMP, Turn Right on 2nd Street, Turn Left on Maple Ave.*

Evergreen Picture Framer's Guild  
6523 California Ave. SW #104  
Seattle, WA 98136



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See page two for address changes.

*ATTENTION: FRAME SHOP*