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SEPTEMBER 2003

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Evergreen Picture Framer's Guild

September 9th General Meeting
Offset Corner
Snohomish, WA

CONSERVATION GLAZING I CAN SEE CLEARLY NOW

Well, we have the continuation of the fabulous article that Terry Scidmore of *The Mitered Corner* wrote about Conservation Glazing. I hope you have read the first part and are eagerly awaiting the continuation! A lot of research went into this article. We're planning to add a small article next issue to help everyone understand the graphs. Also, the next issue will include the Bibliography for the article. The article took so much space in this issue, there just wasn't enough room for everything.

I hope you are getting ready for the next General Meeting of the EPFG. We will be meeting at *The Offset Corner* in Snohomish. Laurie Cole has graciously opened her store to us. I am really looking forward to seeing Laurie's store and getting to know her better. How else could you get to peek into another frame shop and not feel out of place or awkward about it?

Molly Boone, CPF, EPFG President, has come up with a great idea that I think will benefit all of our members. I know I will be thankful to have it. Be sure and read the President's letter and find out what she is working on and maybe you can help her put it together as well as benefit from the finished product.

The November meeting date has been changed!!! The Board has decided to move the November meeting to **October 28th**. Why on earth did that happen? Well there is just too much going on in November. We all know how busy it gets, so the Board thought it might be nice to have the meeting in October and make November an easier month for everyone. So mark your calendar now!

Don't forget about the Evergreen Jackpot. We will draw a name at the Meeting in September, you must be present to win.

September 2003 Issue

CONTACT INFORMATION

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BE A STAR

There are opportunities available for Members to host a meeting. 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

Hello Everyone!

It's September again! Another time for new beginnings. I'm looking forward to giving another shot at cheering on my boys through a new school year. Two in high school this year! I can hardly keep up!

The Board is gearing up for the planning of our next Education Festival in March, and we are starting to figure out what kind of classes to offer. Is there a class you'd like to take *or* a class you'd like to teach? E-mail or call me or any board member with your ideas or offers. This is *your* guild and we want to offer you what you want and need in a framing education association.

One of the things *I* would like to do is put together a reference guide of our membership. What are you really good at that I or other members need? For instance; I recently found myself in need of an expert in canvas restoration and repair for a canvas that I accidentally damaged (a "Nightmare on Frame Street" for another issue). Luckily, I knew that David Allison of *Allison & Ross* in Seattle had experience in this area, and if he couldn't fix it, he would know who could (He could).

That's what I mean - I'm looking for someone that hand-carves frames. I'm looking for someone that can appraise artwork. I'm looking for someone that can install artwork. I'm looking for someone that has built a tricky shadow box. I'm looking for someone that can repair compo ornament on an antique frame. The list goes on and on. And I know it's not just my list but all of you have a list. *What do you need? What can you do?* How can we put this together? Let's start with a list of "wants", put it in the newsletter, and the next month people can respond by saying "I can do that!" or "I know someone who can do that!" Then we can publish a referral list.

I'm not asking people to do this for free, but if I, or anyone, has a customer that has a project beyond my capabilities, I would rather seem knowledgeable about who to send them to, or who I can bring the project to, than send them away with no answers. I would imagine you would feel the same. If not, tell me why this is not a good idea.

I hope everyone can make the effort to go to our next meeting, which will be at *The Offset Corner* in Snohomish. This will be the first time Laurie Cole has hosted a meeting for EPFG, and I want her to know how much we appreciate the time and effort it takes to welcome us into her shop. Thanks Laurie, I appreciate it!

Well, I hope everyone has a wonderful start to the new school year!
And please let us know what *you* would like for classes next March.
And consider sharing your experience as a teacher at the Festival.
And think of your "referrals wish list" - and let us know.
And finish reading Terry Scidmore's article on Conservation Glass.
And go to Snohomish on September 9th.
And keep in touch with your EPFG board members to make this *your* Guild.
And plan and prepare for the coming busy framing season.
And I'll see you all soon.
And thanks for reading this!

Molly

September 9th Meeting ***INCORPORATION STATION***

Have you ever wondered about the benefits of incorporation? What would the advantage be? What would it cost? How would it help your business? Is it the right choice for your business? What types of incorporation are available and what are the differences?

Then of course there are the questions; How do I incorporate my business, Who do I talk to, and Where do I go to be incorporated, among others.

If you have wondered about the advantages and would like to know the answers to the questions posed here, you will want to attend the next General Meeting of the EPFG. The meeting is being held at *The Offset Corner* in Snohomish. Laurie Cole, the owner, has opened her shop up to the guild for this meeting.

What are the Benefits of Incorporation

If you are interested in coming, why not see if you can get a fellow framing friend to come along. It always makes the trip more interesting and you have a co-pilot too!

The meeting officially starts at 7:30. Get there a little early and you can visit with others in our industry and take a look around Laurie's shop. Who knows, you may come away with some fresh ideas for your own store.

THE EVERGREEN JACKPOT

At each EPFG general meeting, there is a drawing for \$25 and it grows by \$25 each meeting 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.

Be sure to bring your questions and something to take notes. You will learn a lot about incorporation from an expert on the subject.

I hope to see you there. Take advantage of the EPFG meetings and expand your knowledge of our industry and business in general. It can't hurt to learn a new trick or two and you may make a few new friends along the way.

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Conservation Glass

Picture This

by Terry Scidmore, CPF

PART II


The beginning of this article was printed in the August issue of the newsletter. And now the continuation.

Fading of artwork is attributable to many factors - the quality of the paper, the colorants and environmental conditions such as temperature, humidity and light. In general, everything I read indicated that light played the most important part. In a perfect world, the artist or printer would pick the highest quality paper and fade resistant colors, we would frame the artwork using quality materials, and the customer would display the art in a low light, stable environment. We know this rarely happens. Artist and printers pick less desirable papers or colors for a lot of reasons, and our customers hang the art under a skylight, opposite a floor to ceiling window wall, or illuminate it with bright lights. While we may use the highest grade of materials and techniques in framing artwork, preventing fading of the art is out of our control. Many of the most easily faded colors are generally more faded by visible light than by UV. Excluding UV will not save them. The average poster or print that framers encounter is not very stable.

Fading is really rusting!

I contacted Randy Smith at the Seattle Lighting Design Laboratory. He explained that conservation glass is simply "outgunned" by light "pressure" or intensity. He cited a late 1980's study done by GE in which lighting engineers looked at light and fading of art and textiles for museums. They found that light intensity and oxygen were the key factors in fading. Sunlight is so much more intense than electric lights that on the molecular level the light photons bombard the pigment molecules in greater numbers, combined with oxygen and the pigment molecules break down, which we see as fading. Just like metal rusts. He said that fading is really rusting.

Mr. Smith explained that a typical office has about 50 to 70 foot candles of light intensity. (A foot candle is the amount of light a standard candle will cast on a one foot square held at a distance of one foot.) At the window, the measurement will be closer to 500 foot candles. If you step outside, the measurement jumps to 10,000 foot candles or more.



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Any electric light has significantly less light intensity. Mr. Smith explained that six minutes of sunlight is about the equivalent of 8 hours of fluorescent light from an F40T12CW bulb to as much as 1,000 hours of fluorescent light from an F32T8SP41US bulb. He suggested that testing conservation glazing with fluorescent light is not a meaningful measurement of the ability of the product to protect the art from fading. There just isn't enough light intensity to replicate real life environments.

continued on the next page

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Picture This *continued*

Customers tell me that they have low E windows, or that they have UV filtering windows, so I asked Mr. Smith and several window manufacturers if that would make a difference. All window glass filters out a percentage of UV, usually around 40 to 44% in a single pane window. Windows that are low E screen out infrared, and the double panes up the filtering capacity to about 70%. Windows that are spectrum selective take out about 95% to 98% of infrared and UV. Sounds like a lot, but you are still getting 2% or more of 10,000 to 20,000 foot candles of light at the window, or 200 to 400 foot candles getting through. About 6% of the total solar energy in light is in the UV range between 320 and 380 nanometers. Thus, there are still many foot candles of light that will fall on the art in the average office or home, and most of the foot candles are in wavelengths that are beyond the filtering capacity of conservation glazing. It helps protect the integrity of the paper, but doesn't stop fading very well. Low light levels - hallways, bedrooms with light filtering drapes, are the key - even with conservation glazing.

Blue and Blue-Violet rays which are necessary to see reds cannot be removed.

Next I turned to a piece by Judith Walsh, in which she writes about UV protection and light levels. She writes that "the damaging blue and blue-violet rays which are necessary to see reds cannot be removed". Thus, she cautions, "filtering does not eliminate the need for low light levels and avoidance of exposure to sunlight". Her charts show that UV filtering products are effective to around 400 nanometers, but that visible light from 400 to 500 nanometers (blue and violet) should also be controlled during display. She explains that in museums, many objects are displayed at no more than 5 foot candles for periods no longer than ten or twelve weeks. Even pieces that are displayed at 15 to 20 foot candles for longer periods receive less light than artwork might receive on a sunny wall in a private home in just a few days.

One conservator suggested that I look at Tim Padfield's writing on light and fading. Mr. Padfield feels that simply monitoring foot candles of light that fall on artwork as a means of protecting artwork is not the best way to predict the damage that could be done. He looks at the light spectrum as well. Mr. Padfield writes that light near UV and the blue and violet range

is very damaging. While conservation glazing filters the spectrum up to 400 nanometers, the blue/violet range from 400 to about 500 nanometers is not easily filtered without compromising the perception or clarity of the colors of the artwork. Other studies support his findings. One paper in the Journal of the Illuminating Engineering Society illustrated that in one test of color fading, 50% of the fading occurred with essentially no UV exposure and was related to visible light. Of the color change that could be related to UV, about half occurred at levels similar to those emitted by normal incandescent lamps and half occurred at higher levels from high color temperature halogen lamps. Halogen lamps generally emit more UV than fluorescent lamps. As an example, 6 minutes of sunlight is approximately equivalent to slightly over one hour of light produced by an 12V65WH1 Quartz Halogen Capsule bulb.

The intensity of light is the biggest component in fading.

Another study looked at how the manufacturing of the bulbs might reduce the amount of UV emitted by the bulb. Some bulbs are manufactured with multilayer coatings that can significantly reduce UV emissions, as can acrylic diffusers put over bulbs. In an e-mail, Mr. Padfield pointed out that when testing how effective a UV filtering product is using artificial lights, one would also need to ascertain the light spectrum from the light source that is falling on the artwork, and the intensity of the light from the light source. Without using special instruments to do so, it is unlikely that a test under fluorescent lights could be extrapolated to the conditions found in a typical home, office, or store. Mr. Smith, however, felt that the amount of UV filtering in the manufacture of the bulbs would probably make a minimal difference. Both concurred the intensity of light as being the biggest component in fading.

Next I turned to FACTS, an organization that states its purpose is "improving the care of artwork and keepsakes through education, research and consensus standards". I first read FRM 2000 - Standard Guide for Maximum Preservation Framing. Under Item 9.0 Glazing, 9.01 - items that require a protective glazing shall meet FACTS "Maximum Preservation Glazing Standard 2000". There is not a standard titled this way, but I did read through GLZ - 2000, Glazing of Artwork and Keepsakes. Item 2.0

continued on page 8

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Did you know that the EPFG now has Aprons available for purchase. There is a choice of Navy Blue or Black. The Evergreen logo is stitched onto the front in green and gold. The cost of the Apron is a very reasonable \$20 (tax is included). This apron is adjustable to fit any size. The strap is slipped through the body of the piece enabling it to be adjusted for any height.

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2003 MEMBERSHIP REGISTRATION FORM



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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*

“UV Blocking Glass or Acrylic, 2.01 states “A glazing material shall block more than 50% of all UV light from 300 to 400 nanometers to be considered UV blocking”. Next I went to GLZ - 2001 Standard For Preservation Glazing Materials. Item 6.0 Requirements for UV Blocking, 6.02 states “The requirement for any glazing to be recognized as having significant UV blocking qualities shall be no less than 70% of *all light* in the 300 to 400 nanometer range “(ASTM standard to be included)” yielded no information about how the products are tested. Reading further to 10.0 Inspection, item 10.01 “It is the responsibility of the purchaser to examine all shipments of glazing, and to determine whether it complies with the purchase order and/or the above suggested requirements”. How likely is it that a picture framer would have the knowledge, ability, equipment, money, and time to test every product they use to see if it meets the manufacturers advertised claims or FACTS standards? I know that I couldn't do this! Further, just what constitutes a conservation glazing product according to FACTS is pretty confusing!

(One manufacturer listed the testing qualifications for their conservation glazing products. They include: ASTM D3359-87 Standard Test Methods for Measuring Adhesion by Tape Test,

ASTM D 3363-74 Standard Test Method for Film Hardness by Pencil Test, Color Transmission Test, Methyl Ethyl Ketone Resistance Test to test the cure of the coating, Solvent Resistance Test to determine the cure of the coating, Dry Cloth Scratch Resistance Test to determine the scratch resistance of the coating, ASTM G53-88 Standard Practice for Operation Light and Water exposure, ASTM D303-71 Standard Test Method for Pressure Mottling and Blocking Resistance of Organic Coatings on Metal Substrates, and Ultra Violet Light Absorption to determine the absorbing value of the coating. This list totally convinced me that I am not qualified to determine if the product complies with FACTS standards!)

Returning to FRM 2000 - 13.00 Display Requirements, 13.02 states “All light is detrimental. UV light is the most damaging. For conservation display, light should be low, with a minimum in the UV range”. No mention of what constitutes a low light level, or that visible light is just as damaging as UV. I found the FACTS Standard Guides lagged far behind the research and information that was available in other related industries from the early 1980's on.

Do I still sell conservation glazing? Yes, I don't see how it can hurt. It will help protect the paper structure and *may* slow the fading of some colors.

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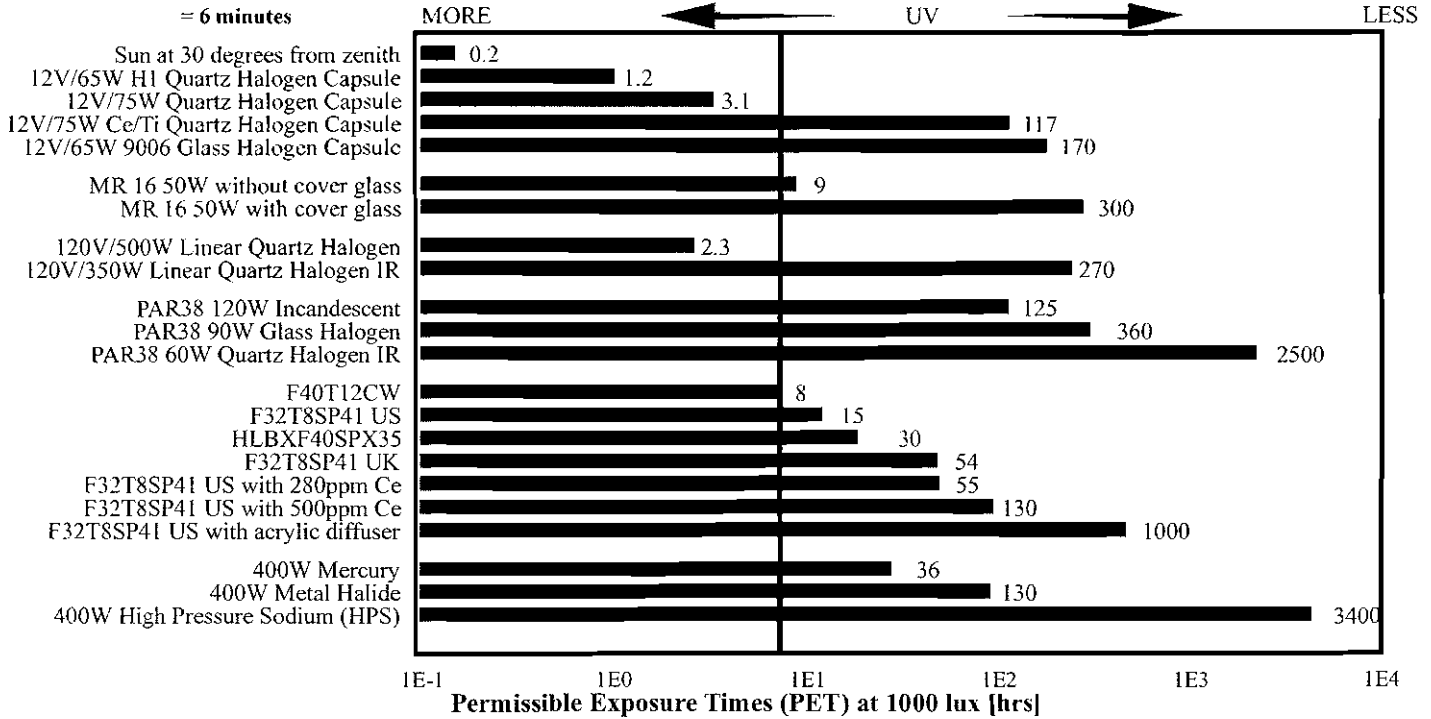
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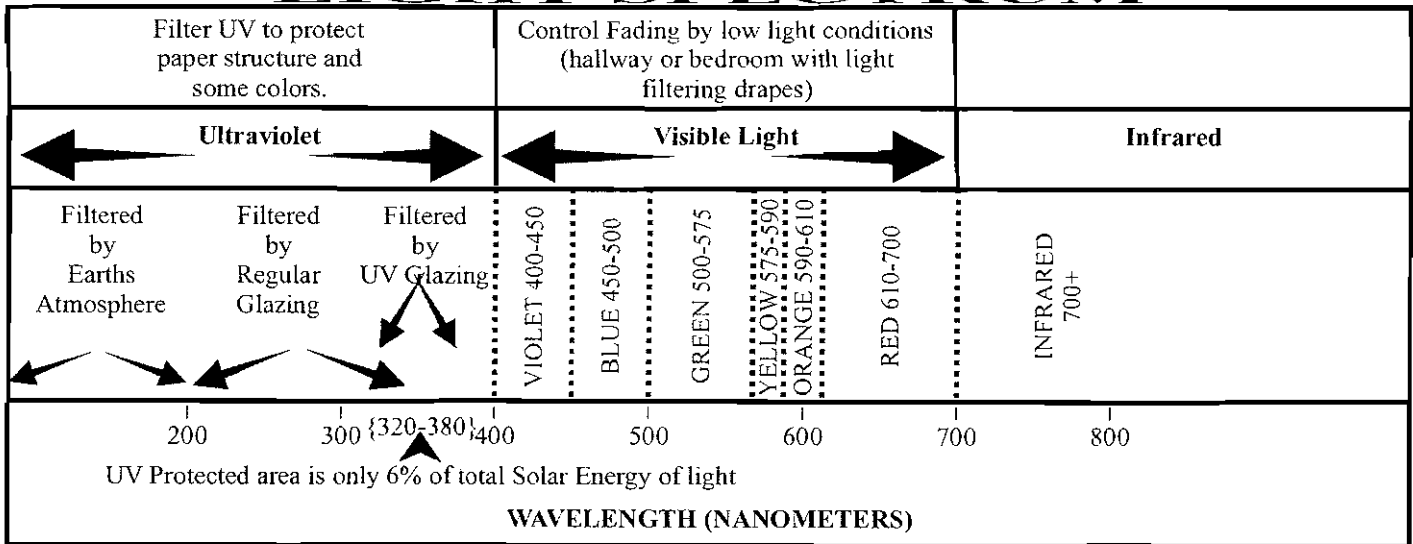
Have I changed my presentation on conservation glazing products to my customers? Yes, but only slightly. Now I say that the manufacturer claims the product will slow the aging process, but not stop it. I stress that conservation glazing requires the low light levels of a hallway or a room with light filtering drapes to more fully protect the artwork, since it is much more than just UV that is aging and fading artwork. Art work will fade from all light, and the more light a picture gets, the quicker that it will fade, regardless of the glazing.

In conclusion, Framers know that customers hang their artwork all over their homes and offices, not

just in hallways or bedrooms with light filtering drapes. Perhaps we should rethink how we present conservation glazing products so that we inform our customers about its limitations, thus reducing the risk for damage caused by improper location.

I would like to thank all of the people who let me pester them for answers in writing this article. I really appreciate that each one of them took the time to patiently explain complicated ideas in simplistic terms so that I could follow them. I hope that this article will get people thinking and talking about what we can realistically offer our customers.

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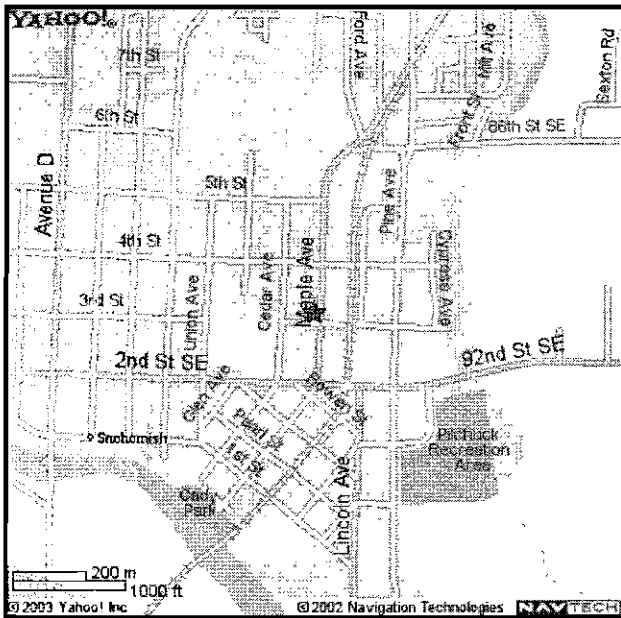
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2003	
SEPTEMBER 9	OCTOBER 7
General Meeting The Offset Corner Snohomish	Board Meeting
OCTOBER 28	NOVEMBER
General Meeting	No Meeting

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 Framers's Guild
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See page two for address changes.

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