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AUTUMN *Color*

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NEWSLETTER

APRIL



Ask an Expert

Do you have a burning question about PhotoShop you would like answered? Here's your chance to "Ask an Expert." Simply e-mail Mark your questions and we'll pick one for our next newsletter. If your interesting question is chosen for this section - we'll give you a free 16x20 print from your digital file. Bring it on! Send questions to:

Mark@AutumnColor.com

Paws on Prints and Other Concerns

"Please don't touch that print!" I calmly but firmly said to a visiting friend who was wandering around in my shipping department. He was so impressed with a beautiful and vibrant fallen leaf scene he felt compelled to pick it up for a closer look. Startled by my outburst, and looking slightly wounded, he said, "Sorry." I softened my voice and said, "Please - let me explain. I am not trying to be mean or make this place out to be a museum with Do Not Touch signs everywhere. It's just that these prints are very fragile. Picking them up or holding them the wrong way can damage them. And we always wear gloves over our paws so that we leave no trace of finger prints." I smiled and held up a clean white pair of cotton gloves to underscore my point.



I popped the gloves on my hands and scooted around the table to where he was standing. "It's not hard to learn to handle these prints," I say casually. Gently pushing the print to the edge of the table and lifting from a corner, I got a bit of air underneath the image and demonstrated how it glided over the surface of the table. I reached underneath the print and took hold of the opposite corner and lift it off



the table. Holding it gently in between my fingers on opposite corners, I rocked the print back and forth without any kinks being made in the paper. "See how thin this paper is. The slightest movement in the wrong direction can dent the image. Here let me show you something." I walked over to some scrap photo paper with sample prints on them. I said, "Go ahead and grab this print the way you were going to." He picked up the print like he was turning a page in a magazine, from the corner and lifted straight up towards his face. The print crumbled over and kinked along the middle. He looked at me and said, "Wow, I see your point, this paper is very thin and delicate. You can see all the dings it made throughout the paper." He pointed to the ridges left from his mishandling. "Yep! You wrecked that one." I said laughing and smiling.

Spot light, Notes and other tidbits...

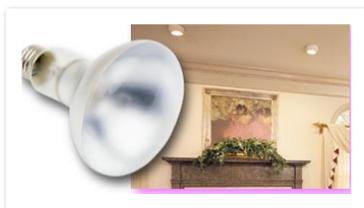
We would like to say thanks to every one of our clients who participated in our February sale. It was a great success and we were very pleased with the outcome! If you missed our sale - you should consider signing up for our email notifications. We would be happy to add you to our listing - drop me a note at Light@AutumnColor.com and I'll be sure you are added to our lists!

Summer is a great time to sign yourself up for a fun and educational workshop. You should consider checking out the Santa Fe Workshops www.santafeworkshops.com where Eddie Soloway will be teaching: *A Natural Eye: The Summer Landscape* in July. Or you could look at Strabo Tours www.photoc.com where Ron Rosenstock will be leading a tour called: *Summer in the Light of Ireland* in June. In our own back yard, you can check out *The Worcester Photographic Workshops* taught by Craig Milner www.craigmilnerdesign.com.

Maybe this story hits home with many of you. I think we have all seen how poorly our prints can be handled. It's a terrible shame to spend money and time on the perfect print only to have someone come along and muck it up. So I say educate them. Don't be afraid to let someone know you would like him or her to handle the print with care. Even offer to demonstrate how you would want your work handled. Carry the cotton gloves and even insist they wear them if you have to. Just because someone is a gallery owner does not mean they know who to handle these photographic prints. After all, fiber based prints are much thicker and can handle a bit of mistreatment. This paper is much more delicate. Because of this, most folks mount images to boards, to avoid any damage.

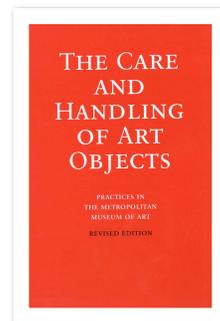
The next step in protecting your prints is to have them framed or stored in archival boxes. If you are going to frame them, DON'T USE JUST ANY KIND OF GLASS! Low-grade glass doesn't do a great job of protecting your prints, and, if it breaks, your print is basically trashed. Still, if you want the real McCoy, try using high-quality stuff like Museum Glass. It has anti-reflective technology with UV blocking properties. Glazing serves as a barrier between the artwork and outside elements such as dirt, moisture and curious observers. I like, and would recommend, you use shatterproof, easy-to-clean Plexiglass. Something like Acrylite OP-3. That's what we use when we ship prints. It's safer because it is shatter resistant, lighter, and costs less, too. Glazing should not interfere with, but enhance the viewing of a work of art. Any great framer should be able to chat with you about your needs and make good recommendations.

Once nicely framed, you really should think about lighting the images properly. AutumnColor Luminage™ prints will last you a LONG time—over 60 years in lighted conditions without any visible fading! But let's say you want your grandchildren to inherit your artwork. Prints are highly sensitive to the effects of intense illumination and should not be exposed to direct sunlight, unfiltered fluorescent lamps, or the heat of incandescent bulbs. Luminage prints often have exceptionally deep colors: so they need to be well-lit, but not OVER lit! Careful attention to illumination is very important and will help reveal the full richness of these prints.



You might ask, "So, what kind of lamps should I use?" Well, since you asked, nothing beats a good halogen lamp! These lamps are considerably brighter with no increase in wattage and produce a whiter, more color-accurate light. PAR30 75Watt halogen lamps are ideal, although smaller lamps sizes can work. GE, Phillips, and Sylvania all make this type of bulb. Narrow flood lamps from 50 to 75 watts provide the best viewing (beam patterns wider than "narrow flood" are less effective except for groups of small prints). We recommend that one lamp should be used for each 20"x24" print or smaller; two lamps are desirable with larger prints, especially if your

ceilings are over 9 feet tall. Track lighting is very suitable—however, for a minimum of intrusion upon the viewing area, 50 or 75 watt adjustable fixtures may be best, especially with low ceilings.



The last thing I will mention on my mission to encourage you to take care of your prints is relative humidity and temperature. You knew I was going to say that didn't you? If you expose them to excessive dampness, dryness, or heat, or periodic or extreme fluctuations in these areas, your prints won't last as long. If you maintain 68°–72°F (20°–21°C) temperatures and 45–55% relative humidity, your prints will be happy. Oh, so very happy.

Well, that's pretty much it. If you've got any other questions, we're always available to help! Just give us a call, drop us an email or a fax, or check us out on the web! For additional suggestions on handling your prints, check out the book [The Care and Handling of Art Objects](#). Yale Press.

PhotoShop Tip:

WILL MORE RAM MAKE PHOTOSHOP RUN FASTER?

Problem: You added more RAM to your system and assigned more RAM to Photoshop, but it doesn't seem to run any faster. Reason: Adding RAM doesn't always make Photoshop run faster. It only works if you didn't have enough RAM to begin with. Adding RAM will only help to make your computer run as fast as it can, but it won't make your 800-MHz computer run at 801 MHz. For example, if you work on Web images and the average image you work on is 3 MB, you only need about 15 or 20 MB assigned to Photoshop to have it run at full speed. If you've got that, and add another 256 MB of RAM, Photoshop won't run any faster, because Photoshop only needs that 15 or 20 MB that you already had. Freaky. To check your RAM usage, go under the Photoshop menu, under Preferences, and choose Memory & Image Cache (on a Windows PC, Preferences are under the Edit menu). Cache (on a Windows PC, Preferences are under the Edit menu).

*No client prints were harmed in the making of this newsletter.