



## Hanging, Lighting & Care Of These Paintings

My original mixed media paintings are made on 100% natural cotton gallery wrapped canvas with a 1½" profile. Mixed media includes acrylic and oil paint, opaque and transparent acrylic latex silicone and modeling medium with gold, silver and copper metal leafing. Custom solid wood frame is offset and attached with brass, copper and aluminum metal tube spacers, finished with Spar Varnish. The braided, stainless steel hanging wire is 36 lb. test.

**TIPS ON HANGING...** Hang at eye level, on average 60" from the floor. The eye perceives harmony if the centers line up, even if the tops and bottoms don't. If the painting is 40" tall, the middle is 20" down from top, this should line up at 60" on the wall. The tightened wire comes to 4" below the top, so 20" minus 4" = 16" Lightly mark 16" above your first 60" mark on the wall, the height of your hooks is 76" from the floor. Appropriately sized, sturdy hardware should be used when hanging any painting. Two heavy duty picture hanging hooks should be driven into the wall studs for maximum stability. If studs are not available you should use the proper drywall anchors with screws or two 3 nail gallery picture hangers. My paintings with solid wood framework can weigh up to 10 lbs. those without frames up to 5 lbs. All the metal devices whereby your painting is held in place, should be periodically checked.

**AVOID HEAT...** The best place to hang a painting is on a wall away from any heat source. Heat dries out the material of the painting, speeding up the process of natural aging. Also, as hot air rises it carries dirt with it. Thus, a painting above a heat source will experience far more grime than is normal for the rest of the room. It is not advised to hang paintings over fireplaces unless protected. In addition to the damage caused by the radiating heat, soot and smoke damage will permanently darken and alter the tone of this painting.

**MOISTURE CONCERNS...** Low or high relative humidity, as well as rapid changes in relative humidity, are not good for any painting. Low relative humidity tends to minimize chemical change, it also tends to make the paint brittle and prone to mechanical damage. High relative humidity tends to minimize mechanical damage, however, it tends to promote the growth of biological organisms. Mold growth in the form of black spots has been seen on canvas paintings, ALWAYS KEEP IT DRY.

**LIGHT & LIGHTING...** All light, natural and artificial, is damaging to works of art. As a rule of thumb, ultraviolet, infrared or direct and indirect sun light should be kept away from all paintings at all times. Fugitive dyes and colorants used in the paints will eventually discolor under exposure to ultraviolet light and permanently damage it's brilliance and shorten it's life.

- Direct & Indirect Sunlight is a great light to paint in, but not for lighting a painting. The direct Sunlight UV Rays are so harmful that they will, over time, crack, oxidize, fade the brilliant colors and speed up the aging process. The key to prolonging the life of this painting is the stabilization of temperature and humidity, and minimize the exposure to radiant energy or light. Both light and heat will seriously damage this painting.

- Fixtures from track lighting, wall and picture lights, floods to floor lamps - there are many fixtures that are suitable for lighting fine art. There are also many bulb types to choose from and they should be selected based on the type of fixture you have chosen. Track Lights and Floods are often the preferred art gallery lighting fixtures. A single track light can be pointed toward a single painting, placing each piece in its own individual light. These fixtures should employ UV Filters due to the bright light and heat emitted by them. Picture Lights are accent art lighting fixtures that attach to the top of the frame or directly over the painting on the wall and cast direct lighting downward across the surface of the image. This evenly distributes illumination across the surface of the image, bringing out the details of texture, color, and subtle interplays of light and shadow. However, due to their close proximity to the painting, these art lighting fixtures can damage sensitive canvas, oils, acrylics and mixed media, used in this painting. For these paintings, it is either necessary to choose a different light fixture type altogether, or to use over the picture lights fitted with LED lamps.

- Art Light Projectors are the safest, most optimal source of illumination for your painting and offers the advantages of UV and Infrared shielding and do not mount to the frame. Projectors produce a spectrum of color and luminosity that rivals natural light with none of its destructive side effects. The "lighted from within" effect is produced by halogen bulbs that focus the light through a series of lenses that make illumination appear as if it is actually radiating from within the art itself.

- LED (Light Emitting Diode) lighting has several advantages to traditional incandescent and halogen bulbs. The best types of light bulbs are MR16 and LED. These are used by professionals, are highly efficient, have a long life, but can be quite expensive. LED's do not emit the damaging UV light spectrum and produce a fraction of the heat. LED light bulbs generate relatively little heat as they glow, instead transferring more of their energy directly into light. These bulbs are available for most lighting fixtures.

- Halogen Lights cast the purest white light, making them ideal for illuminating most art. They do generate a lot of heat, however, and must be placed far enough away that the heat doesn't affect the painting. Halogens are among the best lighting solutions if installed properly and have a UV filter. A low watt halogen - based bulb has been recently introduced which redirects damaging UV and infrared rays of light.

- Fluorescent Lamps emit high ultraviolet light and are not recommended for lighting this art. The painting must be protected from this light by additional glass or transparent acrylic sheets put between the lamps and the painting. Fluorescent lighting distorts the color of art and accelerates fading and if used should have a UV filter and kept at a safe distance from the art. Fluorescent lights do not emit light across the entire spectrum of colors and this can be problematic.

- Incandescent Light Bulbs are most common in house lamps and general lighting, but they are not recommended to light this painting. These bulbs tend to have very yellow tints and are inadequate in showing off the full spectrum of color in the art. They also emit UV and heat.

**DUSTING...** This painting may be safely dusted using a clean, soft, natural or synthetic hair paint brush, 2" to 3" wide and are available at most paint and hardware stores. Never use a vacuum cleaner, dry or moist dust cloths, solvents, soaps, stiff bristle brushes, or feather dusters to dust or clean a painting. Threads from dust cloths may catch on areas of raised paint, moisture, solvents and soaps may cause subsequent loss of paint and both bristle haired brushes and feather dusters can scratch the surface of this painting.

**HAND CRAFTED SOLID WOOD FRAME...** Importers of the wood used in my art pride themselves at setting the standard for legally imported, high quality woods. Their controlled harvesting has guaranteed that these species are replanted for future generations. The framework finish is Spar Varnish and a durable coating. Clean with a fine furniture polish.