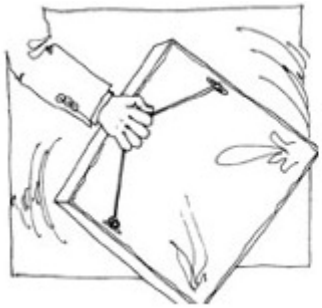
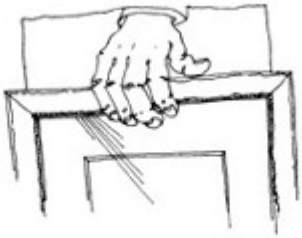
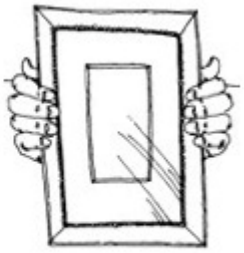


Never carry framed artwork by the hanging wire.



Or by the top of the frame.

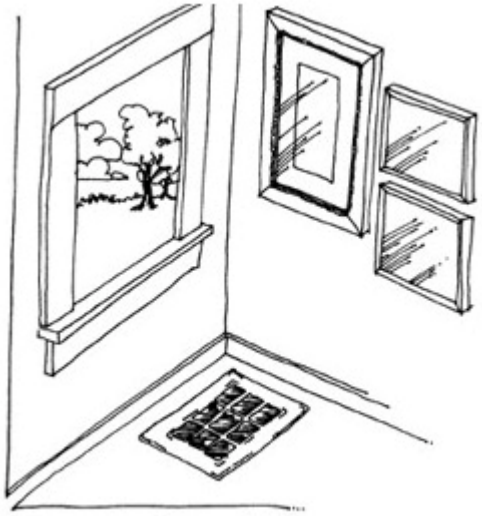


Carry the frame with both hands to provide adequate support.

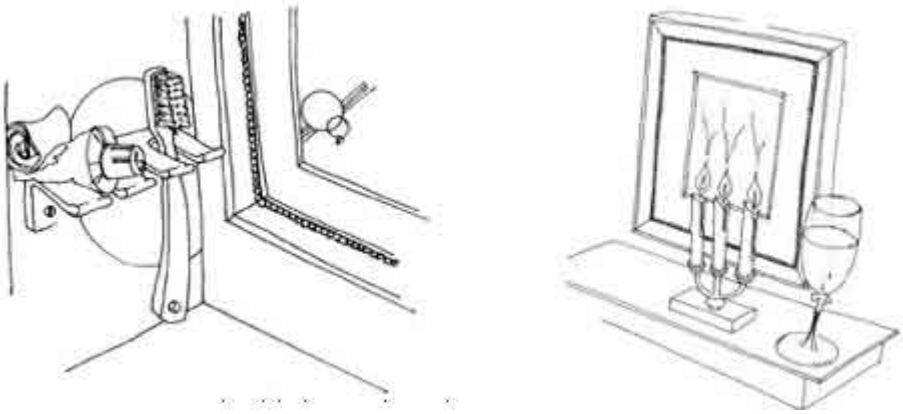
Never place other items on top of framed artwork.

Transport in a supported position.

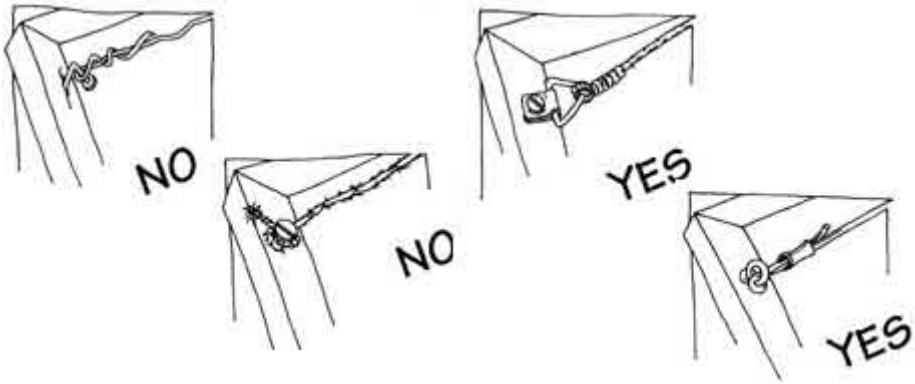
Potential problems are easily avoided by planning your trip home.
Avoid long stops with framed artwork in the car.



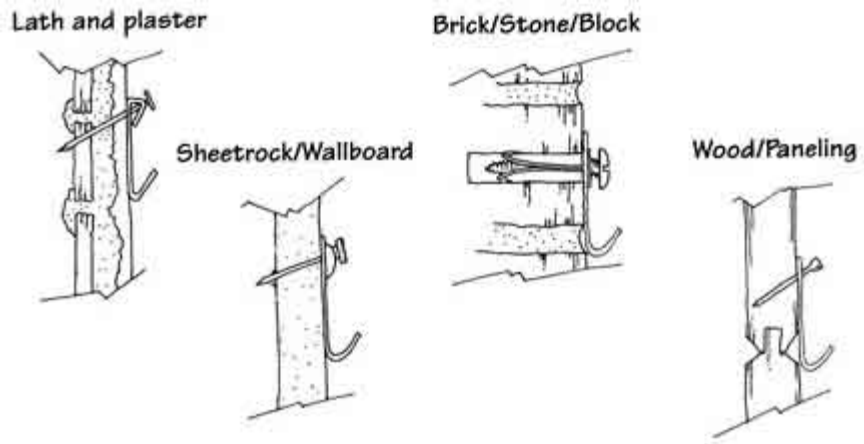
Hang the artwork where it is not exposed to danger. Normal room traffic, light, temperature, and humidity are all conditions that can damage artwork



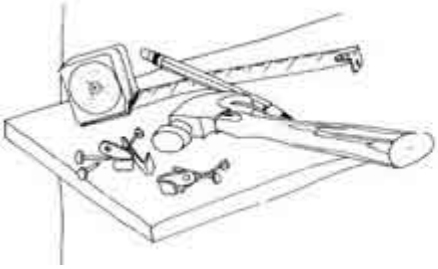
Avoid places where there are quick and/or frequent changes in environmental conditions. Consider the usual indoor and outdoor pollution areas.



Devices for hanging your artwork may already be in place, but they should always be checked.



You need to know the type of wall to select the proper hanger

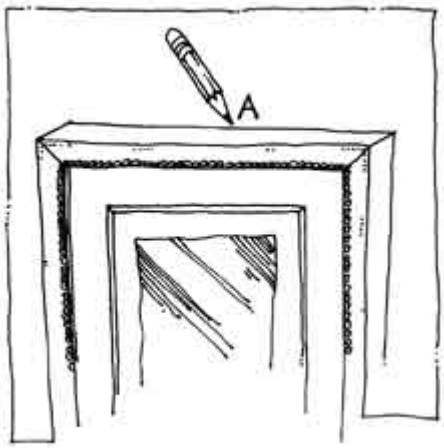


Three easy steps to hanging artwork. Before you start, you will need a pencil, eraser, tape measure or yard stick, hammer or screwdriver and drill, depending upon the type of wall and hanger.

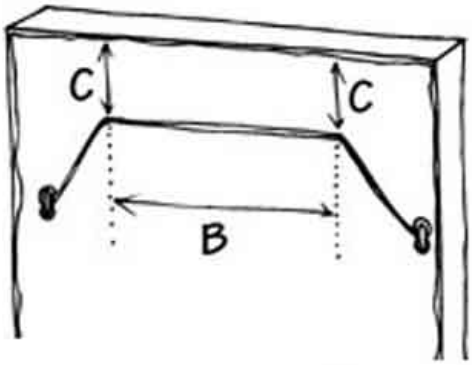
Check to be sure the artwork's hanging system is sound and you have the proper hangers for the type of wall (2 hangers per framed item).

1 Step One: Hold the framed artwork in place against the wall where you wish it to hang. It is easier and safer when one person holds the artwork and another selects the spot and marks the wall.

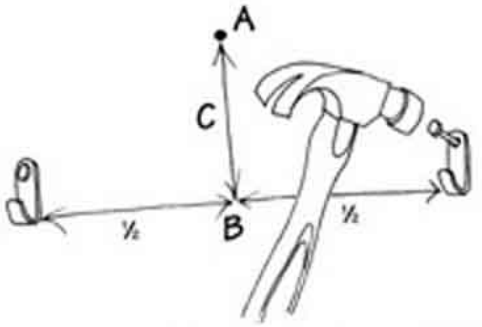
With the picture against the wall, mark the wall at the top center of the frame with a small dot or line (A). Make the mark light so you can erase it later.



2 Step two: To figure wall hook placement, place the artwork face down on a soft surface. Pull the hanging wire or cord up toward the top of the frame in two spots an even distance apart.



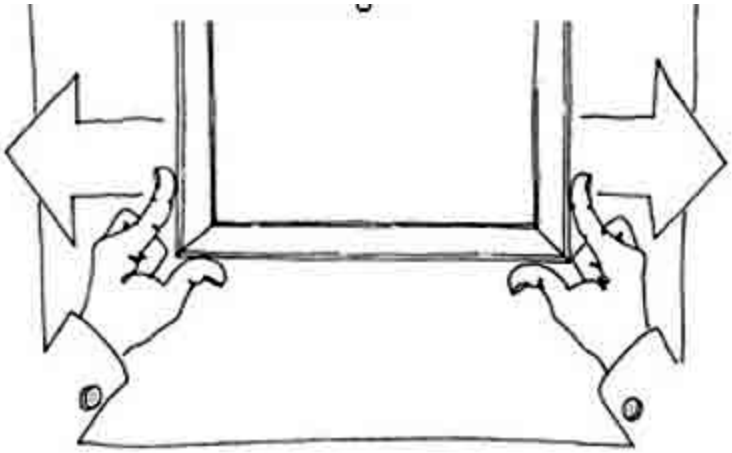
These two points (B) represent where the hangers will be placed. The further apart the hooks are placed, the more vertical the pull between the wall hook and the attachment to the frame. The hangers should be placed at least 2/3 of the width of the frame apart.
For ease of calculating, use even dimensions for this separation such as 8, 10, or 12 inches (16, 24, or 30 cm), as you will need to divide this in half later. Now measure from one of these two points to the top of the frame (C).



3 Step three: To mark the wall for placement of the picture hooks, use the dimensions you have just calculated -- the distance between the two spots (B) and the distance from one of those points to the top of the frame (C).

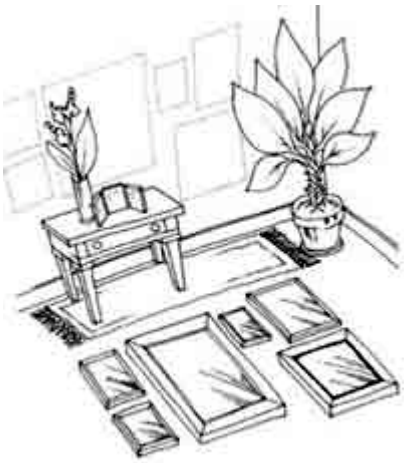
Transfer these dimensions to the wall starting with your center mark (made when you determined the best placement) (A).

Measure down the (C) dimension and mark a spot. Now measure out both right and left half the distance of (B) and mark the wall. Install the wall hangers on these marks.



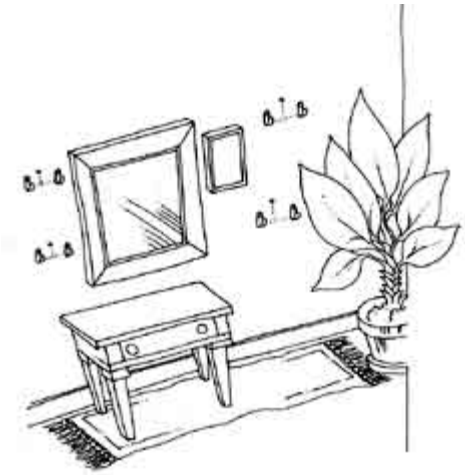
Now hang and level your picture on the installed wall hangers.

When arranging a group of artwork, the easiest way is to assemble them on the floor below the wall area where they are to hang. With the artwork arranged in this manner on the floor, you can see the relationships to the wall and to each other. Artwork should be arranged so that together it forms a related space -- as if it were one large picture.

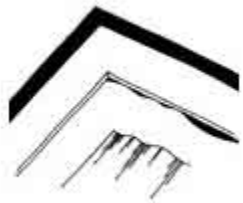


Arrange the pieces for visual balance; your eye should move easily from one piece to another. Items of similar size, subject or palette are often best separated within the group.

Hang the group after it is arranged on the floor and visually balanced. Begin with a key item and hang it as you would a single piece following the three step procedure. Then, use it as the starting point for hanging the remaining artwork, using each placement as a reference for the next piece.



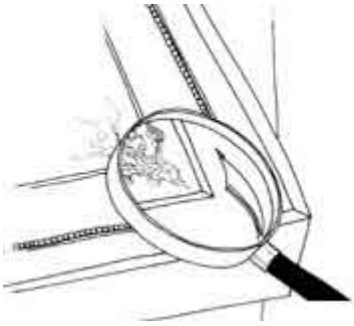
An annual inspection of artwork is necessary to maintain its condition. This is best done with the artwork off the wall. An inspection is different than just looking at your artwork. You want to look for changes. Changes occur slowly and can go unnoticed until they become problematic. Keeping records is the only way to remember if that spot was really there the last time you inspected the artwork. If there is a change, or even a suspected change, make a note of it. Record where it is, what it is -- or at least what it looks like -- so that during the next inspection that area can be carefully checked again. The first time you carefully examine your art, you may notice many things you have not seen before. Very few will need immediate treatment, but if you have any questions, get more information or have a professional inspection made by a conservator.
Start your inspection with the wall and hanging system. Check the attachments to the frame -- screw eyes and screws should be secure. Check the cord or wire for signs of age or wear. Check the wall hangers; make sure they are both in good condition and secure.



When examining art on paper, look to see if the artwork is flat or wavy. Paper is affected by changes in temperature and humidity. Paper may become slightly wavy, which is normal, but severe waviness or buckling should be professionally addressed. Do colors seem dull or cloudy; are they getting lighter?

Is the paper changing color, or is it becoming lighter or darker? Are there brown spots, stains or unusual discoloration on any part of the artwork? Framing materials (matting and mounting) can change and good maintenance requires periodic

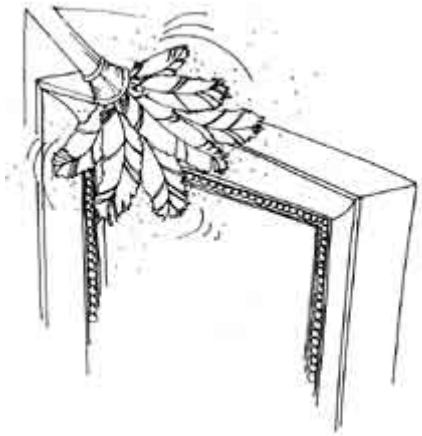
replacement. Even the finest quality materials and UV-filtering glazing do not provide unlimited protection.

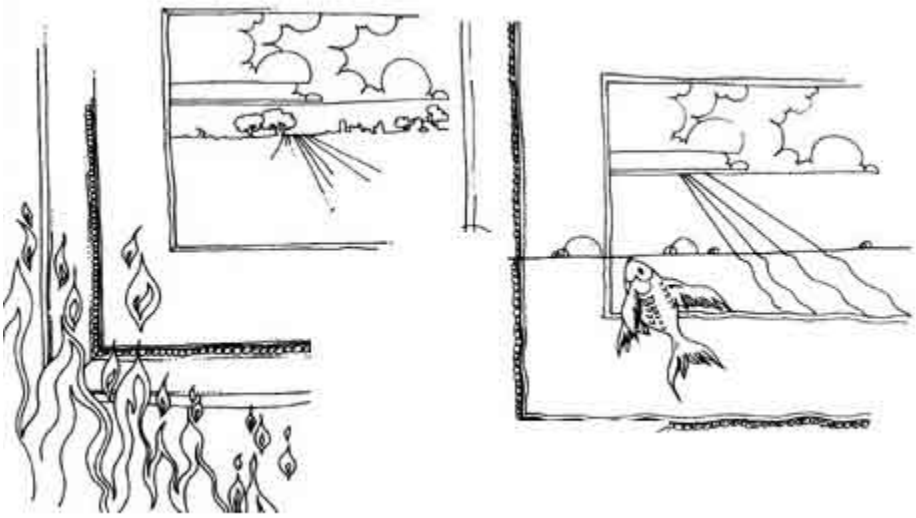


When your artwork is off the wall, it is the perfect time to clean the glazing and dust the back. Always clean the glazing while the picture is laying flat. Apply the cleaner onto the rag, not the glass. Do not let the cleaning liquid run on the glass or under the frame.

Examining paintings is best done with the artwork off the wall. Start with the wall and hanging system; check the attachments to the frame and examine the cord or wire for signs of age and wear. Then check the wall hangers to make sure they are both in good condition and secure. The two most common painting foundations are a stretched canvas and a rigid support such as a wood panel. Both need to be examined. A stretched canvas should be flat and taut, not loose and wavy. A rigid support should be flat and not bowed. The paint surface and colors should be consistent in sheen. The paint should be flat, not cupped or cracked, and there should be no flaking. The back of the canvas should be clean and free of insects. If you suspect a problem, call a professional for an examination.

Frame finishes need to be treated with care. Picture frames are finished for looks, not wear, and surfaces can be sometimes be damaged by the use of mild cleaners and even frequent dustings. The best tool is a soft feather or lambs-wool duster which gently removes dust. Frame maintenance requires a professional touch and if problems occur or are suspected, find qualified help.





Disasters, such as fires and floods, subject your environment to extreme conditions that can damage or destroy artwork. If artwork is exposed to water or extreme humidity, the greatest damage usually occurs as it dries. The sooner care is given, the greater the chances of reducing the potential for irreversible damage or total loss.

Treatment should only be undertaken by an experienced professional who is familiar with both the type of artwork and the disaster. Contact your insurance agent and make arrangements to place a priority on caring for your artwork. You will generally need the services of both your framer and a conservator.