

“Save It, Store It, Share It, Sell It”

Notes on a Presentation to the Ladysmith Camera Club, May 2013

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With most members today shooting digital images, this presentation deals with digital images and scans edited and stored on computers.

Saving and Storing

Adopt a filing system on your computer to keep track of your image files

- It might be a proprietary system like iPhoto
- You may develop a system to suit your needs – a recommended approach
 - Filing systems like this are more flexible when you are moving files from one image editor to another

Choose an image browser that works for you – there are many

- Learn how to retrieve and read the information embedded in each image
- Attach your copyright information to each image

Back up your image files!

- To an external hard drive
- To an additional hard drive off your property
- You may use storage offered in the “cloud” but be sure you know what you are doing, and that your copyright is secure

Sharing Your Images

Share your work at club meetings

Enter photography and multimedia shows

Share online with Flickr, Picasa, Zenfolio, SmugMug, blogs, etc.

- But beware of copyright issues and security
- Some are free, some have fees (but may be more secure)
- Some allow greater control over access and privacy
- Consider whether you want to sell images online

Blogging, Facebook, etc. are options but be wary of the fine print

Digital display offline

- On your computer or tablet
- Digital photo frames

Displaying and selling prints

Cards

- “test drive” how images look and sell
- great personalized gifts, can be framed
- modest investment

Mounting

Matted only

- can be “hinged”, or spray- or dry-mounted to backer
- may be shrinkwrapped
- can be placed in acid-free (archival) plastic sleeves
- Less costly to display
- More affordable, less risky for purchaser
- What size mat?
 - Cur mat for print size
 - Cut mat to fit stock frame – may result in wrong proportions

Block mounting less costly than framing, finish has some UV protection

Canvas prints

- Gallery wrap
- Unfinished edge may be taped
- May be framed
 - “Drop-in” frames affordable
 - deep enough rear-loading frames slightly more expensive
 - Need enough depth to cover stretcher

Printing on aluminum (or other substrate)

- Can be dramatic
- Would your image look better matted and framed? Compare cost.

Conservation

- An excellent guide to framing archivally from the Image Permanence Institute:
- https://www.imagepermanenceinstitute.org/webfm_send/312
- Conservation framing is designed to:
 - Protect the work from physical damage and insects
 - Protect the work from damage by acidic materials
 - Protect the work from damage caused by light

Protect the work from the framing process, i.e. be reversible

Conventional framing

- Can use stock frames; some are good quality
 - Some use low-grade materials
 - Artist may be forced either to:
 - Crop work to fit mat or frame
 - Make mat widths uneven to fit image
- “clip frames” are economical but offer less enhancement
- sizes – “photo frames” can be different proportions; 4:6, 3:4 etc.
- If you use a specific format regularly, you can have frames made up in that size that are reusable or switchable.
- Mats
 - Keep image from touching the glass
 - Enhance image by guiding the eye in steps
 - Double mat adds an extra accent line
 - Single mat may be V-grooved to add an extra line
 - “Fillet” (frame within a frame) adds an elegant accent line
 - Spacers may be used in place of mats
- Glass
 - Regular okay temporarily
 - UV filtering important for archival work – 99% protection available
 - Non-glare better than it used to be, but softens image
 - Anti-reflective works well, doesn’t soften image, does not have enough UV protection
 - Museum glass is fabulous but very expensive
 - Acrylic is lighter, can have UV protection, but is more expensive and scratches
- Mounted prints may be framed without glass
 - Need to be sprayed for physical and UV protection
 - UV protection level not specified – should be 97%

Once framed, use proper “D-rings” and wire on the back, about one-third down from the top, less for vertical pieces. Soft bumpers protect walls

Whatever method you use, consider:

- Sign your work, not too close to the edge
- Some framing materials are more eco-friendly than others
- Watch how lighting can enhance your photographs

Some thoughts on pricing:

- DON'T UNDERVALUE YOUR WORK
- Galleries will normally take from 25 to 50% commission (usually the higher end)
 - Calculate the value of your work, framing etc. when pricing
- Where appropriate, identify conservation framing
 - to justify “high” prices
 - to tell the customer that the work is protected
 - to show that you value the work
- Consider pricing your work framed and unframed—lets the customer know what the framing cost (and, usually, how little the artist will actually get . . .)

The Last Word

The way you present your work to the world tells people how you feel about it, how you value it. Show the world how good your work can be, and how proud you are of it.

Bruce can be reached at his shop Bayview Framing and Art on First Avenue in Ladysmith. The shop website and contact is <http://www.bayviewframing.ca/>