

UPKEEP

This document offers information on care, handling and installation.

PRINT CARE AND STORAGE

Ink Jet Print On Water Color:

Ink Jet prints are delicate. They are a water based pigmentation on paper and should be treated appropriately. Take precautions not to nick edges or rub the surface when shipping, storing, and handling.

- Ink Jet prints are best stored in a large flat file with sliding drawers, with each drawer devoted to one print. This allows the prints to remain safe, and eliminates the problem of unpacking and handling every time someone wants to see them.
- The only way to stack these prints if you cannot acquire flat files is to follow the following order of layering. First the prints should be carefully wrapped in cling free and acid free material. Between each print, there should be: a. a layer of 3" soft synthetic foam which is evenly 3" larger than the print all around, and b. a sheet of corrugated cardboard which is evenly 3" larger than the print all around. Stack no more than 4 prints on one another.
- Custom cases or crates made by a professional art handler can also be used.
- The prints can only be handled with white cotton photo gloves.
- No moisture or grease can come in contact with the prints.
- No direct sunlight should hit these prints.
- Always take caution not to nick the edges of these prints. Cardboard as described above, which exceeds the prints dimensions helps to prevent any such problem.
- To clean - Very soft and clean (unused) paint brushes are recommended for dusting. Very careful use of pressurized or vacuum air may also be used.

Prints face mounted with matte laminate or matte Plexiglas:

Face mounted prints are tougher than paper but are still relatively delicate. The synthetic surface that covers the print, although protecting the print, is itself an optical component of the print and should avoid being scratched or dented. Take precautions not to nick edges or rub the surface when shipping, storing, and handling.

The prints must be stored by first being wrapped in cling free and acid free material, then padded with bubble wrap or foam, and placed in a rack or armored with cardboard. The prints should be stored upright without bearing weight from other objects.

- Custom cases or crates made by a professional art handler can also be used.
- The prints can only be handled with white cotton photo gloves.
- No liquid / excessive moisture or grease can come in contact with the prints.
- No direct sunlight should hit these prints.

To clean - face mounted prints can be cleaned with a clean camera lens cloth or micro fiber lens cloth. To spot clean, spray the cloth, with PEC-12 or dampen with distilled water then gently wipe or rub to spot clean. PEC-12 can be found at photo supply stores. Clean camera lens cloth or micro fiber lens cloth are also recommended for regular dusting. Very gentle brush vacuum fixtures may also be used.

Prints floated under Plexiglas

Follow care described above for face mounted prints. The difference here is that if your Plexiglas is damaged, you can have it replaced with no compromise to the print.

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Color print archival information

The current authority on color print stability for all photographic and digital print technology is the Wilhelm Imaging Research, Inc. of Grinnell, Iowa. <http://www.wilhelm-research.com/>

In brief, earlier forms of Iris ink Jet printing on Arches paper with UV coating have been rated between 25 to 50 years exposed to light, and later Ink Jet such as Epson have been rated from 75 to 100 years exposed to light. Light Jet with Fuji paper has been rated between 50 and 75 years exposed to light.

VIDEO CARE AND INSTALLATION

Display

NTSC DVD single channel video installations are to be displayed by the highest possible quality projection on a plain and even white wall, scrim, or a custom wall. Projection dimensions are variable but limited to between 8' wide and 20' wide.

NTSC DVD multiple channel video installations are to be displayed by the highest quality possible projection on adjoining surfaces, on separate hanging screens or free standing custom walls, contingent on the requirements of the particular project. Dimensions are variable but limited to between 6' wide and 14' wide per projection.

The display surface should conform to the dimensions of the given projections. Any display surface such as a scrim or a custom wall should conform to the dimensions of the given projection. In the case of projecting on existing walls, the projection should cover as much of a given wall as possible. The projection should be horizontally centered, with the vertical center of the projection being as close to eye level as possible. Any area of wall outside the projection area should be painted with matte (flat) black wall paint.

- An S-Video cable or a digital cable (never a composite RCA video cable) should be used between the player and display device.
- Please assure adequate space (at least one and a half times more than the image is wide) in front of display surface to assure a full viewing experience.
- Video installations are to be presented as an ongoing installation, played as a loop.

Audio

Each video contains stereo audio and requires a high quality sound system that includes at least two "full" speakers with adequate low end for exhibition. Audio volume should be adjusted to establish a strong presence without being too loud for comfortable viewing.

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Terms of Reproduction

Any updating or duplication of media should be done in compliance with the artist's instructions as follows. The owner of a video artwork will be in possession of a signed NTSC DVD edition of the artwork, and will also own the corresponding signed NTSC Mini DV master tape for archiving. The DVD can be used as the current media for display. The Mini DV master tape must only be used to create exact exhibition copies in the event that DVD media becomes obsolete. The future exhibition copies should follow the sequencing of the original DV tape, and should not include color bars. In the event that Mini DV tape becomes obsolete, the owner of this work may make an exact master reproduction on to the most current media for archival purposes. Reproductions should be exact and only be made by a professional video data technician under strict supervision of the owner of the artwork and under the terms of this document. Any reproductions possessed by persons who do not also possess the original signed media will not be recognized as genuine, and should be considered forgeries. The Artist will keep an artist proof and exhibition copy of the artwork, which will be directed by the artist, and then by the artwork's legal inheritor upon the artist's death.

Care

Keep all media away from heat, sunlight, freezing temperatures, moisture, smoke and oils. DVDs should be kept in the case provided when not in use, and handled only with clean white cotton gloves. To clean, use a clean lens cloth to gently wipe from the center of the DVD out. Do not use any cleaning solution. The Mini DV master tape should be kept in the case provided, and handled only for compliant media updating/ archiving (see section on Terms of Reproduction).