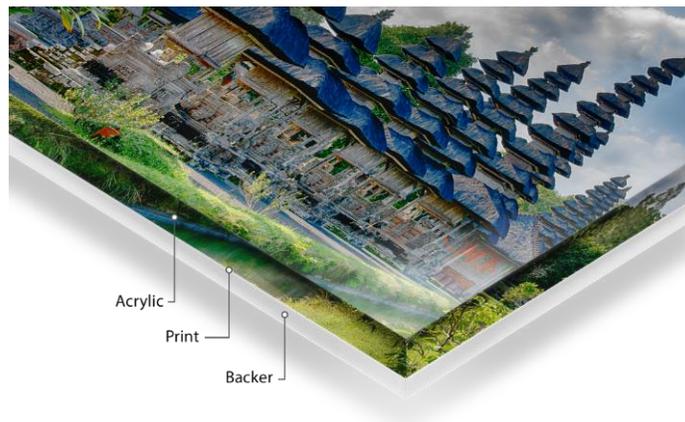


DIASEC® ACRYLIC FACE-MOUNT

OVERVIEW

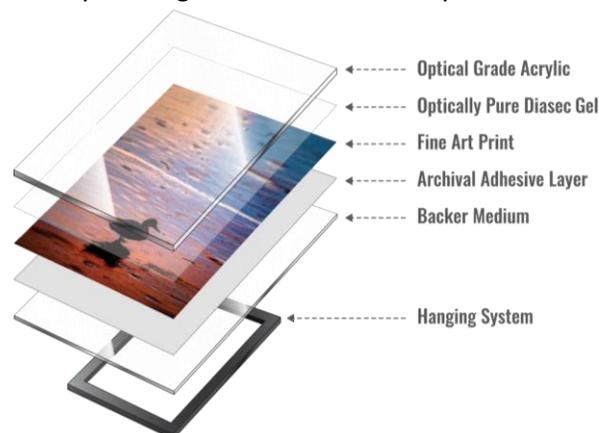
A typical painting will use a layer of varnish for protection, while a typical photograph will use a layer of glass for protection. An acrylic face-mount uses a sheet of acrylic for protection, whereby the acrylic is mounted *directly* to the face of the archival print with a proprietary DIASEC® gel adhesive layer. The gel adhesive layer and acrylic sheet act much like the varnish on a painting or the glass on a photograph. However, by permanently mounting the acrylic directly to the face of the archival print, it provides the print with *much greater UV protection and longevity*. Furthermore, it creates a super-saturated and luminous appearance, inviting the viewer into the scene.

DIASEC® acrylic face-mounts are the premier presentation system for bringing detail, color and tonal range to life in a way that traditional artwork and photo framing cannot. By combining the light penetration and refraction of clear acrylic, it brings out brilliant colors and clarity not seen in the average archival print. These materials also have a stunning effect on black & white images, as well as neutrals. DIASEC® is ideally suited for artists, galleries and collectors who demand the best.



PROCESS

It starts with a Fuji Flex Photographic polyester media or a fine art grade print on the finest Canson® Platine Fibre Rag archival pigment paper. The watercolor or chromogenic photo paper is carefully selected for amazing color and longevity. The face of the high-end archival print is gently coated with a proprietary, optically-clear, UV protective gel to help maximize the print's longevity and permanently bond it to a lens-grade acrylic sheet. Another sheet of acrylic is flush-mounted to the reverse side using significant controlled pressure to ensure a beautiful and unified presentation. Finally, the edges are hand-buffed to a velvety satin finish that softly plays with the light for a more defined edge. The back of the print features an inset black aluminum float frame and Z-bar hanging system for extra stability. An archival Certificate of Authenticity is mounted on the back and hand-signed by the artist. It ships with a protective film on the front plus a microfiber cleaning cloth and comes ready to hang with all the necessary hardware.



HISTORY

DIASEC® is the first system that allowed archival prints to be bonded directly to an acrylic sheet. It uses special machinery and a proprietary gel to ensure a complete and permanent bond that will last for generations. Unlike other acrylic face-mounts, DIASEC® was engineered to never separate, peel or fail and is the only process that prevents bubbles caused by dust specs. Furthermore, it is the only system not affected by the expansion and contraction of the acrylic sheets due to temperature and humidity changes, which can cause other face-mount systems to fail.

While many printing labs offer acrylic face-mounts that look similar and cost less, they cannot deliver the longevity of a DIASEC® face-mount. The result is that licensed DIASEC® printing labs can stand behind their product in a way that other printing labs cannot. DIASEC® is a worldwide trademark registered by Diasec-Sovilla S.A. in Switzerland, who developed the technique in 1969. Since then, it has become the gold standard and is the most widely accepted face-mount system by museums and collectors worldwide.

CARE & CLEANING

Much like a canvas painting, to avoid unnecessary or possibly irreparable damage, contact with the acrylic surface of face-mounted artworks should be kept to a minimum. Gentle care and cleaning is recommended, as follows:

- Remove dust first by using a non-contact method such as an air-bulb. A clean lambswool duster is also acceptable. Purchase and clearly label a duster that will **ONLY** be used for your face-mounted artwork. Keep it clean by storing it in a plastic bag and shake it out often during dusting (away from the front of the artwork), or invest in a hand-held vacuum and **ONLY** use it for cleaning your lambswool dusters.
- Follow dust removal with local cleaning of accretions or fingerprints.
- Latex or nitrile gloves provide adequate grip and reduce fingerprints on the surface of the artwork, which ultimately reduces the need for cleaning.
- A dry chamois or microfiber cloth create minimal disruption of the surface. Both are acceptable, but under high magnification, the microfiber cloth produced fewer scratches. These cleaning cloths consistently produced good visual results with very little debris during testing.
- Avoid the use of cleaning fluids, if possible, as they can cause the acrylic to turn yellow over time with repeated exposure to chemicals.
- Since all cleaning fluids leave a residue and need to be followed with rinsing and drying, the most conservative approach is to clean with water only (preferably distilled).
- Keep out of direct sunlight.

NOTE

DIASEC® face-mounts are not meant for high traffic areas where cleaning crews use ammonia-based cleaners, unless TruLife acrylic is used. TruLife acrylic has a cast glass face that is anti-reflective, scratch-resistant and can withstand the harsh chemicals found in cleaners. If you would prefer TruLife acrylic on your DIASEC® face-mount, please contact HNWgallery for a quote.