

/ MARCH 2022

SUBSTRATE CATALOG

1st EDITION

JVA
ART GROUP

Archival Matte Paper

standard printing paper

Description:

archival matte paper with archival inks, printed as *giclee*.

Paper Width:

36" | 44" | 60"

Roll Length:

1150"

GICLEE

Giclee (pronounced gee'clay) is a French term meaning **“to spray”** or **“to squirt”**, which is how an inkjet printer works. However, it is not the same as a standard inkjet printer, being much larger, much more complex and more detailed. Giclee prints can be a little over a meter wide and are printed on high quality paper. **It is the best way to print archival reproductions for fine art and photography.**

In giclee printing, no screen or other mechanical devices are used and therefore, there is no visible dot screen pattern. When sending to a bulk framer, prints are usually shipped on uncut rolls. The only time prints are cut out, is when they are ordered in small quantities.

Various types of paper can be used for print, however, the stock supply and the pricing will always be different.

[COMMUNICATE TO CLIENTS THAT IF THEY ARE BUYING PAPER PRINTS, THE PRINTS WILL COME IN UN CUT ROLLS FOR QUANTITIES OF 15 PIECES OR MORE.]



WALLCOVERING



The artwork is printed on **commercial grade, type II, 20oz. linear yard, Osnaburg backing, emboss wallcovering.**

Ideal for artwork and photograph printing and designed for high-quality image reproduction. There is an array of different textures to choose from and it can print either custom patterns or murals with solvent inks.



**The max wallcovering width is 52".
For large pieces, the art work must be divided into panels for printing with a 6" overlap.**

/ SUEDE

Our standard wallcovering texture used on most of our projects. The suede embossing is similar to suede fabric with its nap and texture. It has a light stipple surface that can be utilized for nearly any project. The light texture works well to reduce glare from direct light, while adding a warmth to the print. Suede is a very popular option for wall murals because the random natural texture does not interfere with any print.

/ SILK

Silk is a gorgeous, natural texture that will bring sophistication to prints. The silk texture has a medium depth, with small horizontal raised lines randomly dispersed, as well as smooth areas. The embossing creates a convincing fabric like appearance.

/ CANVAS

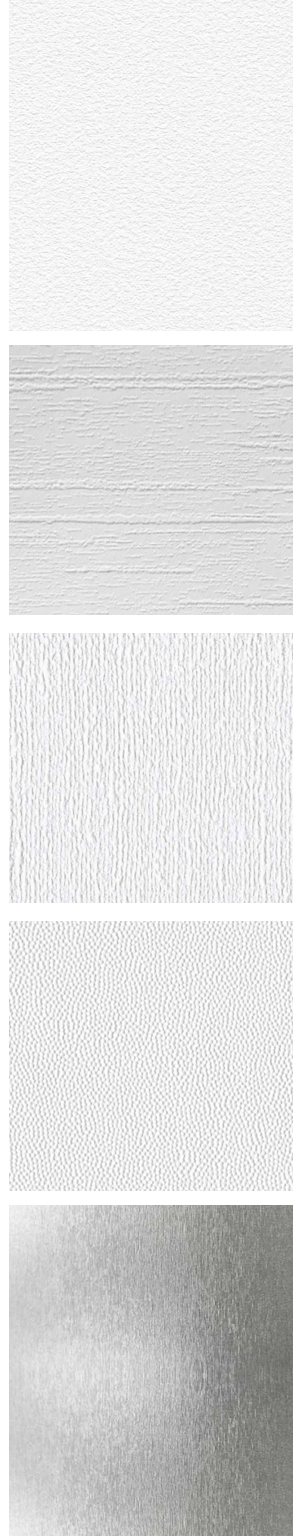
The canvas surface replicates the look of utilitarian canvas. The woven texture has a realistic fabric-like appearance that softens details and adds a rough threaded dimension. Besides its most common use in wall murals, canvas has been used in fine art applications and is also a popular texture for indoor banners, since the texture looks like a fabric.

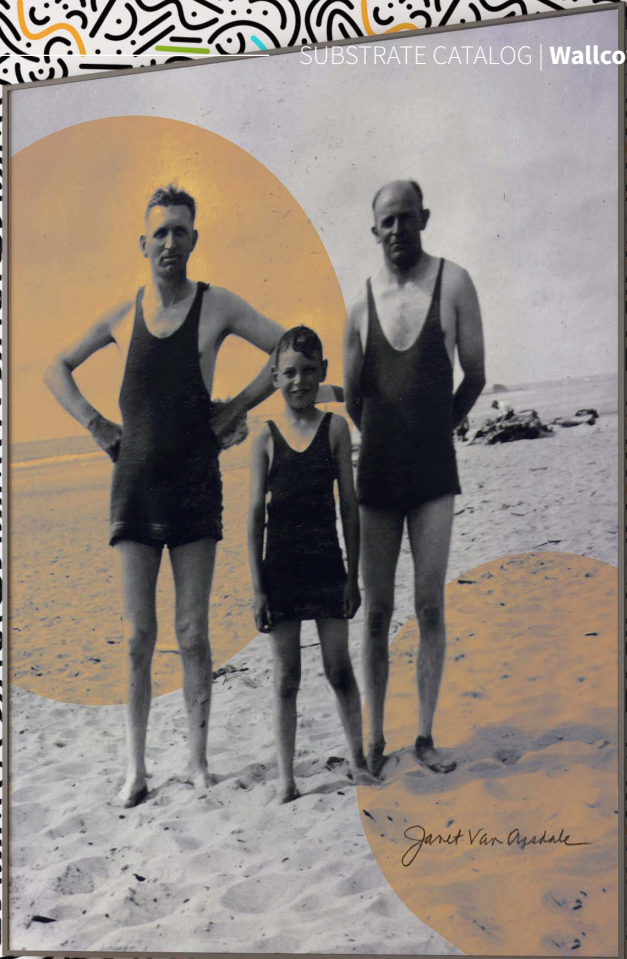
/ BEADS

A collection of dense small bumps. Its uniform look will complement most design projects. It has a heavy depth texture, rough surface and low gloss.

/ SATARA PEARL

Unique embossed surface along with proprietary pearl coating. Highly sophisticated and luxurious sheen. It feels and looks like fabric, but it is in fact a fully functional commercial vinyl. Light texture, smooth surface and high gloss.







When designing a piece to be printed on wallcovering that has a substantial amount of solid color, please be sure to add a texture layer, so irregularities with print heads and slight surface variations in the material will not be an issue.

Also, keep in mind that a custom color base material could reduce printing costs and improve overall quality. If your project requires a solid background, it could be less expensive to start with colored wallcovering sheets. Many wallcovering products can be created in a custom color to suit the requirements of your project.

ADHESIVE

A premium quality pre-mixed full strength vinyl adhesive should be applied to the fabric side of the wallcovering, rather than to the wall. Do not dilute paste. The adhesive should be stored at room temperature (70°F).

It is always recommended for the installation to be done by a professional.

CANVAS

The background of the entire page is a textured, painterly image of a skier in a red jacket and dark pants, leaning forward in a dynamic pose on a snowy slope. The brushstrokes are visible, giving it a sense of movement and depth. The skier is positioned in the upper right quadrant of the image. The overall color palette is dominated by blues, greys, and whites, with the red of the skier's jacket providing a strong focal point.

Our canvas is predominantly printed with archival inks and gallery wrapped over 1.5" deep stretcher bars with a hard backer.

The maximum in house printing size is 59.5" wide. Canvases may not exceed 7.5 ft in any direction.

TYPES OF STRETCHING

/ Gallery wrap

A method of stretching canvas so that it wraps around the sides of the stretcher bar or strainer bars and is secured to the back of the wooden frame. Since the entire image is wrapped around, this is the perfect option for canvases that will not be framed or for canvases with a wider gap in a float frame.

/ Standard wrap

A method of stretching canvas so it wraps around the sides of the stretcher bar and is secured to the sides. Since the staples are visible on the sides, this is an option when framing canvas in a traditional frame with a deep rabbet.

This is also the best way to wrap a pre-existing piece that does not have enough image to wrap all there way around.





PVC



PVC is a budget-friendly, rigid material. White, 3mm, printed with UV-cured inks. UV/anti-graffiti coating available. PVC sheets are available in various thicknesses:

1/8"
1/4"
1"
1.5"
2"

PVC makes a good printing surface due to its smoothness and to the fact that it is printed with UV curable inks directly to the material. It is also a material that is easy to route.

PVC sheets are available in 4'x8' sheets.

MDF



MDF consists of a 3/8” thick photo mount that starts as a paper print. It is then mounted onto an MDF board and coated with a UV resistant laminate. It is a good substrate option to be used outdoors.



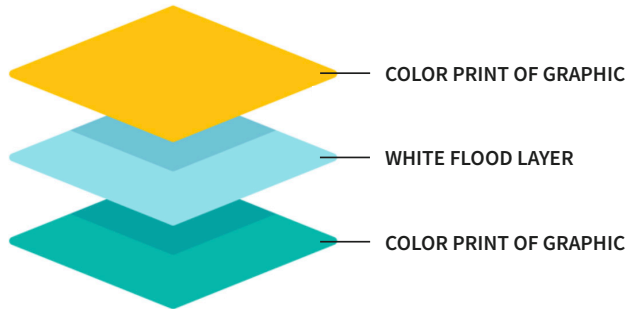
The MDF backer is machined to have a 1/8” beveled edge that is coated in black.

This is a good alternative to stretched canvas and framed pieces. This substrate can be customized starting at 3”x5” to 4’x8’. MDF does not need glazing.

WINDOW VINYL

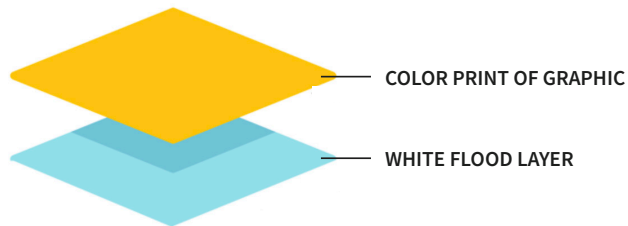


TYPES



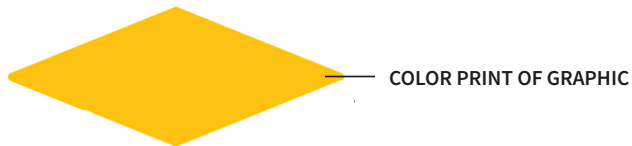
1. DAY NIGHT

This technique will give an opaque (non see through) result where the image will be seen from both sides when applied on glass.



2. FLOOD WHITE

This technique will give an opaque (non see through) result where the image will be seen from one side and will be white on the other.



3. OMIT WHITE

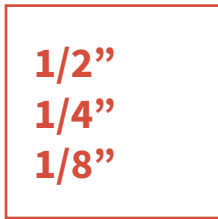
This technique will give a translucent result where the image will be seen from both sides. However, since no white is printed as a base, the image will be see through, allowing for people to see into the other room.

ACRYLIC



With acrylic, the artwork is printed using UV inks on a large format printer. The result is a high resolution image on clear acrylic with polished edges.

The substrate is available in thicknesses of:



It is recommended, however, for the acrylic panel to be at least 1/2" thick if installed by itself, in order to prevent warping.

All acrylic must be mounted with standoff hardware or framed.

When utilizing standoff hardware, holes must be drilled into the acrylic in each corner and if over 50" tall, additional holes are required on the sides. Standard hole placement is 2" from the corners and the sides. One of the top benefits of using acrylic printing is that it delivers amazing results. The colors and shading of a particular image will make it more vibrant on a piece of acrylic when compared to other printing materials.

PRINTING OPTIONS

/ Subsurface

The preferred printing type. This places the image behind the acrylic, giving it a three dimensional look and allowing the surface to be cleaned with no worries of scratching or altering the image.

/ Top Surface

The printing is done on top of the acrylic. This option will raise the artwork forward but it is not recommended unless an additional piece of acrylic is laid on top to protect it.

/ White Printing

Flat bead printers utilize various nozzles to distribute the ink. The white nozzle does not always run, and thus allow us to leave areas of the image intact, so that the background show through when using white on an image. When attempting to do this technique, simply color areas you wish to have omitted in white. Then specify to the printer you would like to omit white on your final print. In turn, if you wish your image to be completely opaque and have no parts of the acrylic show through, you must specify to the printer to print in flood white.

ACRYLIC ROUTING

Acrylic comes in a variety of colors and can also be routed to create further design possibilities. It is recommended for the Designer to discuss any routing ideas with the Project Manager, in order to come up with an execution plan and proper pricing.



ACRYLIC LIMITATIONS

**The maximum size for any acrylic sheet and print is 48" x 96".
Pieces larger than that must be created in multiple panels.**

METAL

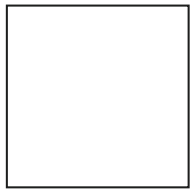


DIBOND METAL

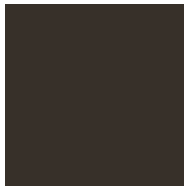
Dibond is a brushed aluminum composite sheeting. Lightweight and rigid, this cut plastic material consists of a flexible polyethylene core covered with aluminum cover sheets and it is finished with a high quality lacquer that guarantees perfect printing. Dibond is a great match for contemporary art.

The dibond with UV inks and anti graffiti coating is a good alternative for outdoor use. The material can be easily routed to create further design possibilities.

It comes in *the following finishes:*



WHITE



DARK BRONZE



HUNTER RED



DARK GREEN



BLACK



FINE SILVER



CAUTION YELLOW



ULTRA MARINE BLUE



METAL SERIES

BRUSHED SILVER



BRUSHED BRONZE



BRUSHED COPPER



BRUSHED STAINLESS

PRINTING OPTIONS

There are two options to print on dibond: flatbed printers utilize various nozzles to distribute the ink. The white nozzle does not always run and thus allows us to leave areas of the image intact so that the background shows through when using white in the image. When attempting to do this technique, simply color areas you wish to have omitted in white. Then, specify to the printer you would like to omit white on your final print.

In turn, if you wish your image to be completely opaque and have no parts of the metal show through, you must specify to the printer to print in flood white.



/ Mounting

All dibond must be mounted with standoff hardware or framed. When utilizing standoff hardware, holes must be drilled into the metal in each corner, and if over 50" tall, additional holes are required on the sides. Standard hole placement is 2" in from the corners and the sides.



/ Sizing

Dibond is available up to 48" x 96" in the brushed aluminum and up to 60" x 120" in white. Please note that this is considered oversize. At this size, UV coating is not possible and thus would not be an option for outdoor use. Additional costs will need to be added to final cost when creating oversized projects.

WOOD



Printing on wood emphasizes the natural beauty of it. In areas of lighter color, the wood grain shows through the ink, allowing unique imperfections of the grain and random knots in the wood to be seen, and adding a subtle vintage feel. Prints with darker colors take on a more dramatic tone because of the heavy contrast between the artwork and the organic wood canvas, making your print unique. In addition, wood is easy to route and stack creating endless possibilities for designs. However, keep in mind that wood is not recommended for outdoor use nor for healthcare facilities, since it is harder to clean and sanitize.

WOOD TYPES

1. Engineered Birch

Birch is a versatile wood for printing and routing. Sheets are available in 48”x 96”at 3/4” thick. Edges are unfinished so keep in mind the final design intent.

2. Bamboo

Bamboo is a clean, crisp option. This substrate is a vital non-timber, non-petroleum-based resource foreco-conscious manufacturers and consumers. Sheets are available in 48”x 96”at 1/2” thick. Edges look clean and can add an additional detail to the overall design.

3. Reclaimed Wood

Reclaimed wood is a perfect option for rustic weathered designs. Sizes will vary depending on what is available. However, thicknesses must stay below 2”.

PRINTING OPTIONS

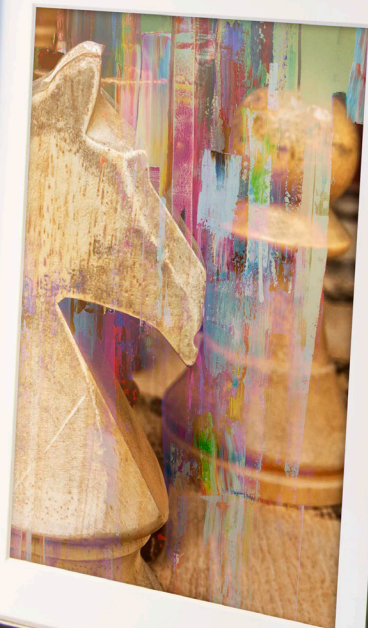
There are two options to print on wood: flat bed printers utilize various nozzles to distribute the ink. The white nozzle does not always run and thus allows us to leave areas of the image intact so that the background shows through when using white in the image.

When attempting to do this technique, simply color areas you wish to have omitted in white. Then specify to the printer you would like to *omit white* on your final print. In turn, if you wish your image to be completely opaque and have no parts of the wood show through, you must specify to the printer to print in *flood white*.





FRAMING



FRAME TYPES

1. Wood

Wood frames are durable and can be utilized in oversized jobs. Wood frames also allow for a larger variety of options, hanging and stacking possibilities.

2. Polystyrene

Imitation wood picture frames made of a dense, substantial plastic, easy to cut and to screw into. Their main benefit is that they are half the price of comparable wood frames, yet are indistinguishable from wood frames when hanging on a wall. These frames, however, lose integrity with size and thus larger poly frames will require acrylic instead of glass to reduce the strain of glass weight.

3. Metal

Metal frames are a modern contemporary option. Varieties are more limited than poly or wood frames, but are much more versatile. Metal frames are an excellent option for framing dibond metal and pieces that require a piece of glass larger than 32" x 40". Pieces framed in metal frames must be thin, as they need to slide into the inner grooves of the frames.





FRAMING LIMITATIONS

Glass size needs to fit 32”x40” (if over, it needs acrylic);
Frames over 72” need to be verified, as not all frames
styles will be available;
Mats are only available up to 40”x60”.

GLAZING

Glazing is a term for the material that covers and protects artwork in a picture frame from damaging factors such as temperature changes, moisture, pollutants, and touching. Glazing is available in glass or acrylic. Furthermore, there are various options to also protect the artwork against UV lights, which fade or discolor the art over time, as well as non reflective options to keep the true colors of the art intact (*museum glass*).

/// BENEFITS OF FRAMING WITH ACRYLIC

Acrylic glass is lightweight and shatter resistant, eliminating the potential for damage during transportation or surprise falls. It is also a great insulator, decreasing the risk of damage from condensation beneath the frame. Acrylic however will have a higher price point than glass. It has a more “traditional” look and a wider variety. Acrylic is recommended on all shadow box framing.

/// BENEFITS OF FRAMING WITH GLASS

Glass is the original way of framing. Glass can be utilized for projects at a lower price point and is very simple to clean, requiring no special techniques or products. Glass, however is dangerous to handle and runs the risk of cracks and breakage in small profile frames and in sizes larger than 32”x 40”. For this reason glass should only be utilized in projects smaller than 32 “x 40” glass size, and in frames with a width of over 1,5”.



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