



Embassy of Nature

in earth's embrace

MATERIAL OPTIONS FOR PROFESSIONAL IMAGE PRODUCTION | MATERIAL. FORMAT. PRESENCE.



In this brochure, we open the door to the most powerful forms of image presentation — from classically elegant to spectacularly staged.

For each technique, you'll find a curated selection of specialist manufacturers and production partners chosen for uncompromising high-end quality and reliable international delivery. Once you acquire a B2B license, you will receive the relevant service-provider contacts — enabling your media production to be executed quickly, securely, and at the highest level.

Most importantly: you remain completely free to choose any service providers beyond our recommendations. Our curated list is a quality and workflow advantage — assembled to ensure the smoothest possible production process with our Fine Art image files.

If you require support beyond image production, we are happy to connect you with companies for on-site installation and display build-out. Embassy of Nature supports you across all aspects of implementing your exhibition.

Let the following pages inspire you — and discover which presentation formats best suit your spaces.

www.embassy-of-nature.com

ALUMINUM FRAME WITH FABRIC STRETCH

Modular framing system — maximum freedom in format, function, and design

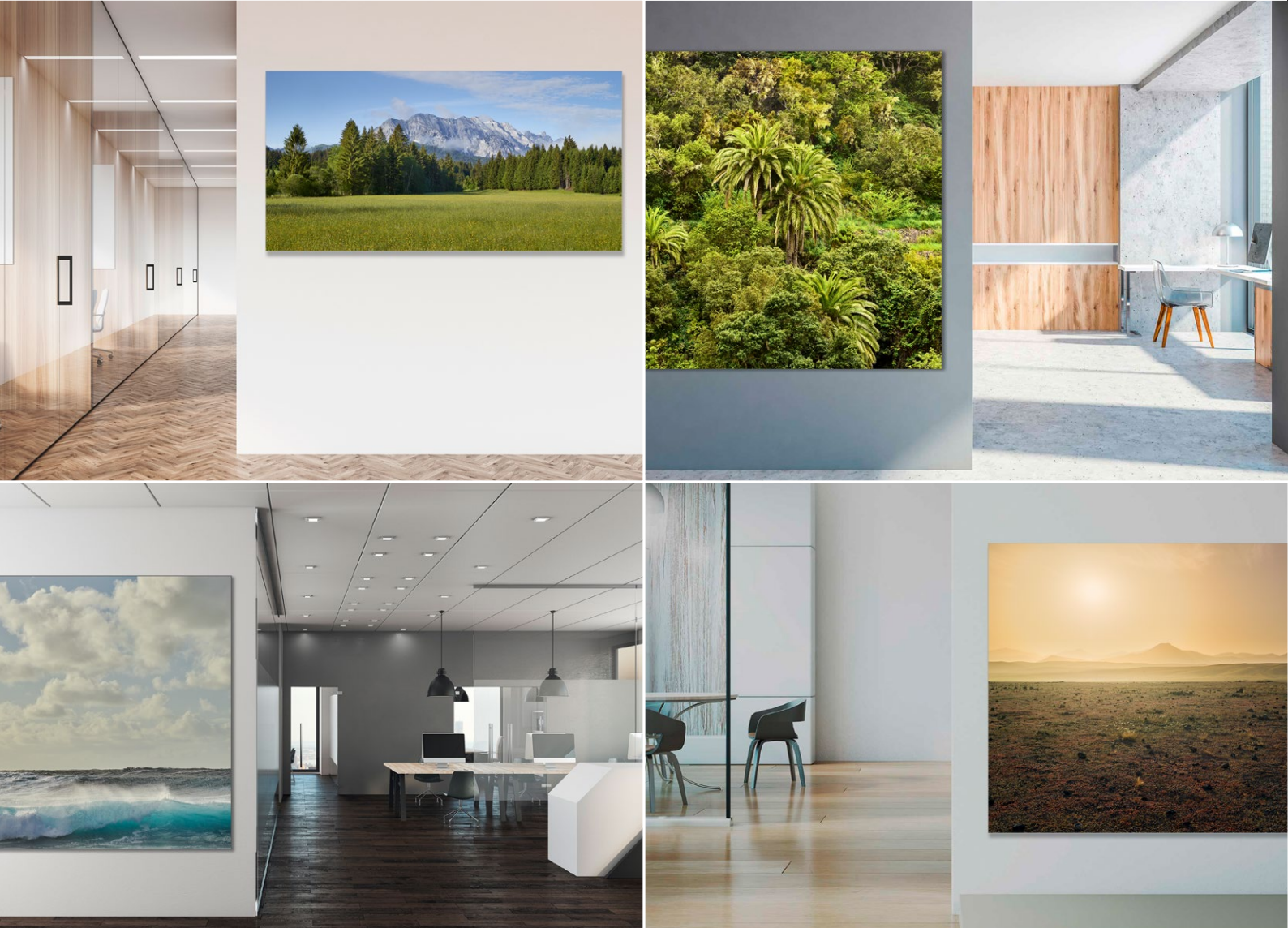
Our modular change-frame system combines aesthetic precision with technical flexibility. It opens entirely new ways to stage spaces individually — at any scale, for any use case. The surface is matte and non-reflective.

Limitless formats — intelligent installation

Even formats of 6 × 3 meters can be realized with ease. Because the frame is assembled on site and the motif is tensioned afterwards, impressive large-scale installations in high-end quality are possible even in buildings with limited access. Thanks to a well-engineered keder concept and user-friendly silicone edge technology, installation is fast, precise, and efficient. Motif changes can be carried out at any time with minimal effort and predictable costs — maximum flexibility with minimal intervention.

With or without lighting — optionally enhanced with acoustic optimization

The system is available with integrated lighting, creating an especially intense, homogeneous image effect. In addition, the frame can be equipped with our modular AcousticParts. The precisely cut acoustic material is simply placed behind the textile print — for wall mounting, ceiling mounting, or as a room divider. This allows you to improve room acoustics in a targeted way, reduce reverberation, and noticeably increase comfort.



Divide space. Double the impact.

Our modular frames can be tensioned on both sides with two different motifs. The result: impressive, free-standing image surfaces that elegantly structure large rooms — without any structural modifications. A frame becomes an architectural partition wall, displaying captivating nature motifs on both sides at generous scale. Installation is fast, clean, and fully reversible.

Safety, sustainability, and material variety

Our produced art prints are flame-retardant, OEKO-TEX® certified, and B1 fire-rated. They are odor-neutral and safe for use in both private and public spaces. A wide range of premium textile qualities is also available — for diverse requirements and applications, indoors and outdoors.

One system. Countless possibilities.

Scalable, functionally expandable, and reconfigurable at any time — for spaces that are allowed to evolve.

Nature in luminous presence

The integrated lighting solution enhances depth, color brilliance, and fine detail — the image unfolds a physical presence that atmospherically transforms the space. On our Media Pool page, you can also watch a short video showing an illuminated (backlit) frame: www.embassy-of-nature.com/professional_resources.



WALL DIRECT PRINT

Direct-to-wall printing is the most uncompromising way to merge image impact with architecture: the motif is printed directly onto the existing wall — without film, without wallpaper, without any mounting substrate. The result is a surface that becomes an experiential space. Calculated by square meter, it is the most cost-efficient form of image presentation.

Seamless instead of installation-intensive

Direct printing means: no panels, no seams, no mounting, no lamination.

Large scale without width limits

Wall prints are virtually unlimited in width; vertically, large-scale implementations up to approx. 4 m height are possible (depending on model/setup).

Works on a wide range of substrates

Printing is possible on almost any vertical surface — smooth or textured, e.g., concrete, wallpaper, wood, metal, glass, or stone. Even textured plaster is often feasible (up to approx. 10 mm contour depth).

Ready for use immediately: UV ink cures on the spot

UV-LED curing ensures the print is dry and durable immediately after production.

Robust for everyday use

Designed for durability: scratch-resistant, water-resistant, and highly color-stable indoors (manufacturer specifications: up to 12 years indoor).

Precision in real space

The system works with laser-based sensing and a guided platform. Rails are not mandatory, but may be used to compensate for uneven floors.

More sustainable than classic wall wrapping

No PVC film waste, no carrier materials, minimal material use.

Very large formats at very low cost

With direct-to-wall printing, the motif is created inside the space itself — directly on the wall, without transporting oversized image carriers. This makes impressive large-scale formats possible even where doors, stairwells, or tight access would otherwise set hard limits. The result is a monumental visual presence that immediately transforms architecture and atmosphere — cost-effective and fast to realize.



PHOTO PRINT UNDER ACRYLIC GLASS

Visible premium impact: depth + “brilliance boost”

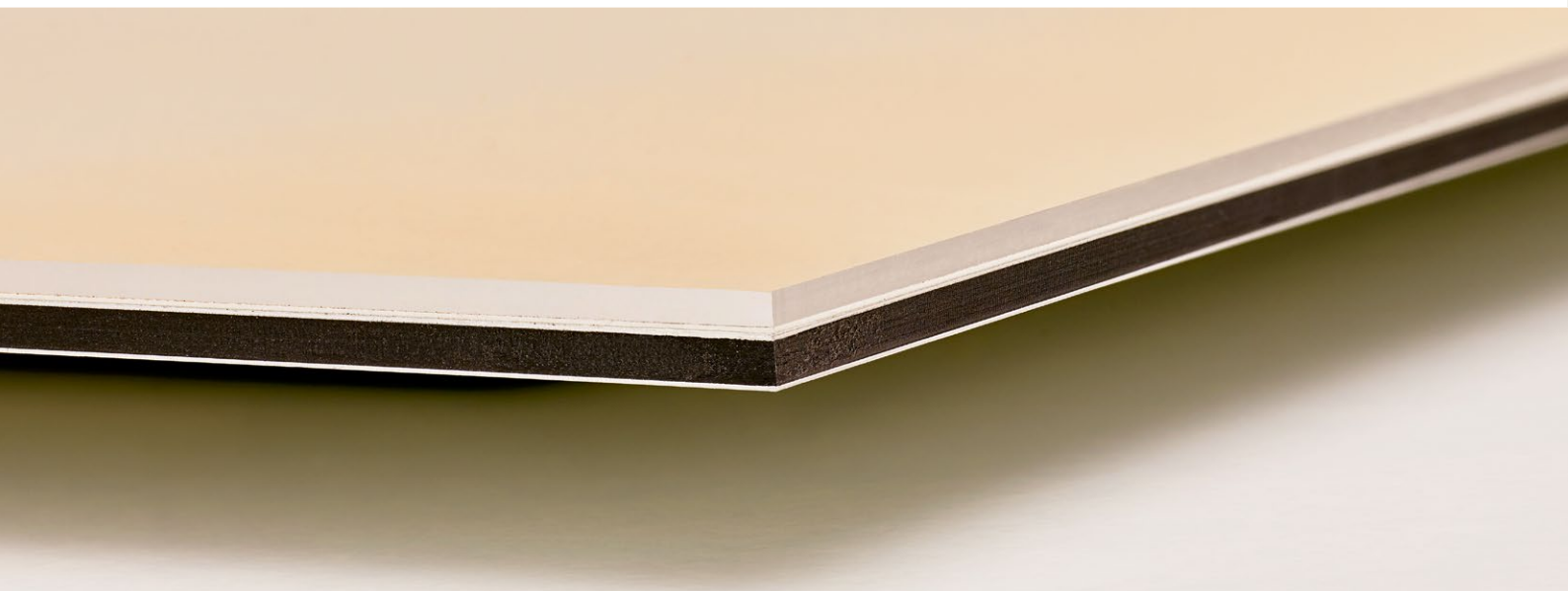
Glossy acrylic creates a tangible sense of depth and intensifies contrast and color saturation — motifs appear more “alive” and three-dimensional than behind standard glass or as unprotected prints.

No air gap = fewer internal reflections

Because the print is bonded directly and airtight to the acrylic, there are no reflections between print and glazing — the image appears optically “within the material,” not “behind glass.” The outer acrylic surface, however, reflects like a glass surface.

UV protection and color fidelity for years

Acrylic provides UV protection (sometimes significantly), reducing fading; depending on the acrylic type, very high UV-protection levels are possible.



Robustness and everyday suitability

Acrylic is more impact-resistant than glass, making it better suited for public areas, corridors, waiting zones, and locations with a higher “touch” risk.

Perfect flatness & stability in large formats

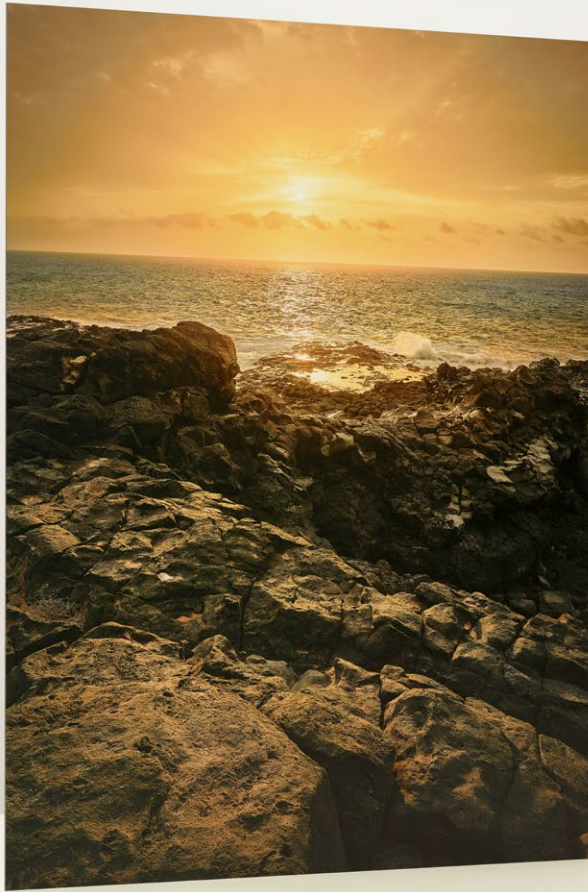
Combined with aluminum composite (Alu-Dibond), the piece gains rigidity, flatness, and long-term dimensional stability.

Optional framing: gallery look without a frame

Face-mount / Diassec-style processes are known for achieving exhibition-standard presentation without a classic frame (clean, modern, “floating”). The rear-mounted subframe allows direct wall hanging and creates a consistent spacing between artwork and wall.

Optional: anti-reflective museum acrylic (for challenging lighting)

If reflections are an issue (glass facades, spotlights), anti-reflective museum acrylics (e.g., TruLife) are available, offering additional UV protection and surface performance features.



DIRECT PRINT ON ALUMINUM COMPOSITE (ALU-DIBOND)

Low-reflection — ideal in bright daylight

The typical matte or semi-matte finish minimizes glare and reflections. A real advantage in light-filled spaces, corridors, waiting areas, or anywhere glass would quickly become distracting.

Suitable for humid environments — no condensation behind glazing

Direct prints on Alu-Dibond are water-repellent / water-resistant and are commonly recommended for bathrooms and humid settings — precisely because no glazing is required, eliminating the risk of condensation between print and glass.

Robust and everyday-safe: cured UV inks

With UV direct printing, the ink is cured, making the surface highly resistant to external influences and everyday mechanical wear.

Long-lasting: color-stable / fade-resistant

Direct prints on Dibond offer UV-resistant properties — a strong argument for durable installations in professional environments.

Dimensionally stable — even with fluctuating humidity and temperature

Alu-Dibond is known for dimensional stability (stays flat), which matters when climate, heating, or humidity vary.

Lightweight yet rigid — perfect for large formats & fast installation

The composite panel is light but stiff, making it ideal for large-scale formats and easy handling.

Easy to maintain — simple to clean

Manufacturers highlight easy cleaning (e.g., water and a soft cloth) as a key benefit — especially relevant in clinical or high-traffic areas.



CANVAS PRINT ON STRETCHER FRAME

Very cost-efficient production

Compared to fine-art paper behind glass or acrylic face-mounting, canvas printing is significantly more economical in both production and finishing (print + stretching). Ideal when multiple rooms or sites need to be equipped efficiently. The overall look, however, is not considered premium.

No reflections — no glass, no acrylic

Because there is no glazing, there are no distracting reflections from windows or ceiling lights. This feels especially calm in bright spaces and opposite large window fronts.

Large formats at low weight

Canvas on stretcher bars is very lightweight and therefore easy to transport and install even in large sizes, with minimal structural load — a key advantage over heavy glazed presentations.

Ready to hang

Delivered stretched: no additional framing is required, installation is fast, and the look is clean.



Tactile presence & material character

The fabric texture creates a warm, organic feel — less “technical” than glass or metal surfaces.

Wrap-around print possible

The motif can continue around the edges, turning the piece into a three-dimensional object rather than a flat image surface.

Robust in everyday use

No glass means no shattering or breakage on impact.

Logistics & easy exchange

Low weight and simple mounting make replacement, rotation, and series installations (e.g., multiple rooms) fast and cost-effective.

Optional upgrade: floater frame (shadow gap frame)

A floater frame significantly elevates the canvas: a “floating” presentation with a clean shadow gap, more depth, and stronger architectural definition — while keeping total weight moderate.



CLASSIC WOODEN FRAME + FINE ART PRINT MOUNTED ON ALU-DIBOND

Aesthetics & impact (the “classic” look)

Less technical, more inviting. Wood adds warmth, tactility, and calm to the artwork.

The aluminum disappears visually

The frame conceals the Dibond edge and material presence; the piece reads as a “classic framed picture,” not as a mounted object.

Look option: acrylic face-mounted photo prints can be framed too

If you want the signature gloss and “depth effect” of acrylic but prefer the look of a frame, an acrylic-mounted print can also be framed (a deliberate stylistic choice — more iconic, more statement).

Technical & conservation advantages (why Dibond in a frame makes sense)

- Perfect flatness / stability
Mounting on Alu-Dibond provides dimensional stability and an exceptionally flat presentation — a key quality factor for fine-art papers, especially in larger formats.
- Less waviness in changing indoor climates
Dibond is lightweight and rigid; the image remains calmer than unmounted paper (relevant with heating/air-conditioning, corridors, waiting areas).
- Glazing is possible (and often advisable)
Behind glass, the print is better protected from dirt, touch, airborne particles, and climate fluctuations — a classic advantage in public environments.

Important: keep distance from the glass

- The print must not touch the glazing
Without spacing, condensation can occur with humidity/temperature changes; there is also a risk of sticking and mold. Therefore:
- Use an inner frame / spacer (distance strip), or
- Use a mat (mount board) as a separation layer.

Premium upgrade: glass choice (visual quality + protection)

- Anti-reflective / “museum” glass
Dramatically reduces reflections and can also provide UV protection — the elegant way to combine classic framing with modern viewing quality.



FINE ART PRINT (FINE ART PAPER OPTIONS)

Here is a compact overview of key specifications for photo and fine art papers — from surface finish (matte to glossy) to paper construction — including practical guidance for framing and long-term stability.

1) Surface character: from matte to glossy

Matte / Smooth Matte

- Very low-reflection, calm, “gallery-like” appearance.
- Ideal for motifs with soft tonal transitions, fog, and pastel colors.
- Drawback: lower maximum blacks (Dmax) and slightly less “punch” than glossy media.

Satin / Luster / Pearl

- The classic photo look: controlled reflections, high contrast, strong color saturation.
- Very popular for exhibitions because fingerprints and micro-scratches are less visible than on high gloss.

Glossy / High Gloss

- Maximum brilliance, high Dmax, very crisp visual impression.
- Stronger reflections; in bright rooms or under spotlights the image can visually “tilt” or become distracting.

Baryta / Semi-Gloss Baryta

- Refined sheen (typically semi-gloss), deep blacks, very fine micro-contrast.
- Especially strong for black & white and motifs with high structure/detail.

2) Paper structure & base: PE, RC, cotton, alpha-cellulose

PE/RC papers (Resin Coated) — “classic photo paper”

- Paper base coated on both sides with polyethylene: highly dimensionally stable, low moisture absorption, fast drying.
- Look ranges from matte to glossy; high ink density is possible.
- Typical for Chromira/Lambda exposure and pigment inkjet photo papers with RC base.

Fiber-based fine art papers (no PE)

- More open paper structure (more “paper feel”), often cotton (cotton rag) or alpha-cellulose.
- Feel and look more artistic and less technical.
- More prone to humidity-related waviness and require a clean presentation strategy.

Cotton papers (Cotton Rag)

- Premium tactile quality, soft character, excellent archival options.
- Mostly matte or lightly textured. Textures (e.g., german etching/velvet) add body but can render the finest details slightly softer.

Alpha-cellulose papers

- Also fine art in character, often a bit “crisper” than cotton and frequently more cost-attractive.
- A strong option when you want a fine art look without going fully into the cotton premium segment.

3) Baryta papers — why they are so valued

Baryta originates from the darkroom era (barium sulfate layer) and is now offered as a premium inkjet medium.

- Very wide tonal range and deep blacks (Dmax), yet with an “analog” image character.
- Typically semi-gloss/satin surfaces, sometimes matte baryta-like.
- Ideal for: black & white, dramatic landscapes, micro-structure, night/low-key work.

4) Hahnemühle & others — paper families as orientation

(Hahnemühle is used here as a reference for the fine art class; comparable lines exist from Canson, Ilford Galerie, Epson, etc.)

- Photo Rag / Rag Bright White: cotton, matte, very fine surface, extremely popular in gallery/museum contexts.
- German Etching / William Turner (more textured): strong character and depth, a more painterly look.
- Baryta lines (e.g., FineArt Baryta): semi-gloss, maximum Dmax, strong sense of depth and plasticity.

5) Archival quality: what really matters

When we talk about “archival,” it typically means:

- acid-free / lignin-free (paper chemistry, reduced yellowing)
- optical brighteners (OBA): make paper “cooler/whiter,” may diminish over very long periods
- pigment inks vs. dye: pigment is the fine art standard for long-term stability
- display protection: low-UV glass/acrylic and controlled light/humidity substantially extend lifespan

6) Important practical note: unmounted prints in frames

An unmounted (not mounted to a rigid backing) fine art print can wave or slightly distort inside a frame. The cause is paper hygroscopy: it absorbs and releases moisture depending on room climate, season, and ventilation.

In large formats this becomes clearly visible as “ondulation”/waviness in raking light — even if the print itself is perfectly produced. For consistently high-end, permanently flat presentation, it is therefore generally not recommended to frame a fine art print “loose.”

Proven alternatives:

- mounting/lamination onto a rigid backing (e.g., Alu-Dibond, museum board): maximum flatness, professional look
- mat/spacer + professional fixing: reduces risk and prevents contact with the glazing
- framing with a proper climate concept (spacing, sealing, suitable materials), especially for sensitive cotton papers



Bring Nature Home. Inspire, Heal, Transform.



www.embassy-of-nature.com


Embassy of Nature
in earth's embrace