OK. We've printed a photograph. Now what?

Mounting. ➔ Matting. ➔ Framing.

Archival Considerations:

Matting and framing with glazing and a backing board places the print in a micro environment with the mat providing the edges, the glazing the front and the backing board the back. This will protect the print from environmental pollutants. The glazing provides some UV protection, which protects the print from damage caused by ultraviolet rays. Printing with modern pigment inks on archival paper and using archival matting and framing materials will allow a print to be viable for 300 years.

Backing Board

To Mount or Not to Mount; That is the question. (Should we affix the print to the backing board?)
Pro: Photo will remain flat; it will not buckle, warp, or wrinkle.
Con: Some mounting methods are not reversible. Less archival.

Mounting Methods:
Traditional dry mount: Essentially waxed paper between photo and board. The combo is heated in a dry mounting press, the wax melts, then it cools and holds the photo to the board.
Pro: It is reversible. Just reheat and peel print away from board.
Con: It requires heat, generally bad for any photograph. The equipment is expensive. (Don't try a clothes iron!)
Adhesive: Glue stick, spray adhesive, or on a roll of backing paper. Apply adhesive to the back of the photo, place photo on board, and apply pressure.
Pro: No expensive equipment required.
Con: Not archival. Spray is probably bad for your health if inhaled. Roll adhesive is expensive.

Backing Board Materials:
Mat Board: Comes in 2-ply, 4-ply and 6-ply thicknesses (1/32”, 1/16”, 3/32”). Comes in various grades in terms of archival quality. Best is 100% cotton rag.
Foam Core: Comes in 1/8” and 3/16” thicknesses. Comes in regular and archival, although I doubt the archival foam core is as good as archival mat board. You can also get it with the adhesive already applied.

Three basic styles of mats:

Cover part of image. Hole is 1/4” to 1/2” smaller than each dimension of image.
Expose entire image, but cover some of the paper. Leave 1/4” exposed at top and sides and 3/8” at bottom. This is a little more exacting to do correctly.
Expose entire sheet of paper. Leave 1/4” of space at top and sides and 3/8” at bottom.

Leave 2” to 3” of mat at top and sides and about 1/2” more at the bottom for the most pleasing look.

You can get very fancy with multiple holes for multiple images in a single frame. You can also do double or triple mats where mats are stacked with successively larger holes and perhaps different colors.

Mat board is specifically made for mats. See above for grades and thicknesses. It comes in hundreds of colors and surface textures.

To cut a mat:

Decide on the overall dimensions and hole dimensions per the general rules above.
Cut the overall dimensions. Use sturdy and sharp utility knife. Clamp the straight edge.
Lay out the hole on the back. If offsets are needed for the mat cutter, lay out the offsets, too. The offsets will be outside the hole.
Lay down and clamp a straight edge for one side.
Press blade into mat approximately 1/4" before the hole.
Make the cut going about 1/4" beyond the end of the hole.
Repeat for the other three sides.
Use Exacto knife if you didn't cut the into the corners far enough.
Burnish the cuts that went too far.
Can clean up some smudges with a soft eraser.

Frames:

Metal vs. wood. Colors. Styles. Lots and lots of choices.

I use www.AmericanFrame.com for my frames, and I almost always use shiny black metal frames, Nielson Profile 58, what American Frame calls Radius.

Assembly directions come with the frames. I think they will assemble wooden frames for you.

Glazing:

Glass vs. plastic. Glass is cheaper but is heavier and more fragile. Plastic naturally has more UV protection than glass, but it scratches much more easily.

Glass and plastic (acrylic or Plexiglass) both come in plain or low reflection and also come with extra UV protection.