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## MOUNTING

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Mounting poster art that is too large for your press is easy if you use a systematic approach and follow a few basic steps. This 18" × 24" dry mount press can handle artwork up to 32" wide and any length.



# Biting The Art That Feeds You

by Chris A. Paschke, CPF

When approaching a large scale or oversized framing job (such as the one in the opening photo) the element of mounting needs to be addressed. If you're dealing with a poster and have decided to permanently mount it rather than hinge it or treat it archivally, there are a number of mounting options available. If the poster is larger than your vacuum press the solution will involve one of three possibilities: 1. locate a larger vacuum press and subcontract the mounting portion of your job to another framer; 2. counter roll the poster and either wet or spray mount the item by hand; 3. use a mechanical press and dry mount the artwork in "bites".

### Pros And Cons

Subcontracting to another framer may not be a profit making venture for you, but good customer relations will be maintained as you will continue to be a source of complete services to them; the remainder of the project will bring in your profits.

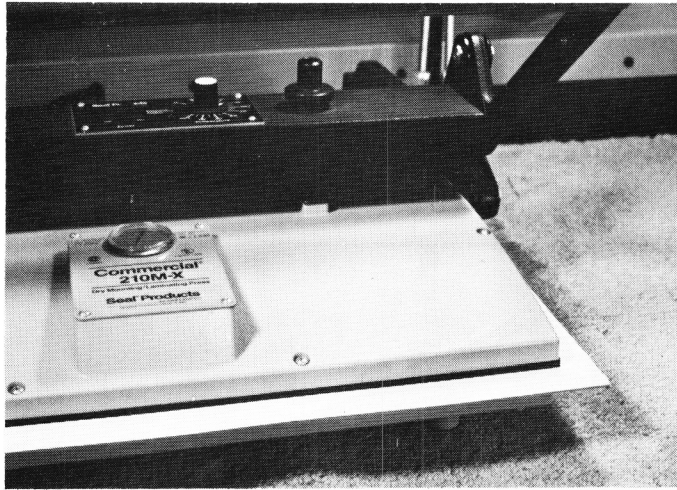
If wet or spray mounting is chosen as the solution, you must consider the additional labor time involved in accomplishing this project if you are not set up for oversized mountings of this type on a routine basis. Care must also be taken to ensure adequate ventilation and proper weighting (after mounting) as it dries.

As mentioned in previous articles, one of the distinct advantages to owning or having use of a mechanical dry mount press is the potential for having to mount oversized items in "bites" (the term used to describe the systematic division of a large item, pressing smaller sections until it is completely mounted). This becomes yet another mounting option of the oversized project and the subject discussed here.

### Dry Mounting Rules

There are a couple of basic rules which must be followed closely in order to successfully achieve an oversized mounting in bites. However, there is no reason for ap-

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1A. The handle of the press must be at 45°. Always use a release board rather than paper.

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prehension; you must apply the proper ratios of time, temperature and pressure, as well as pre-drying the artwork and substrate. Two important elements must be addressed to ensure a smooth, predictable mount when the substrate has to enter the press more than once; proper handle adjustment must be made to 45° and a release board, larger than the platen of the press, must be used (photo 1A).

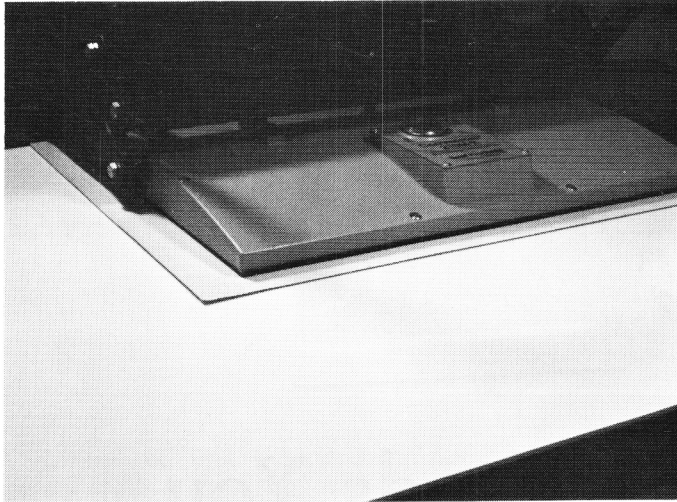
Make certain your press is adjusted for the proper pressure required for the substrate to be used (see *Pressure Point Of Mounting*, May '92 PFM). If foam board is to be used and the press is too tight, indentations in the foam board may occur; if too loose (in an attempt to overcompensate for potential dents) you might experience bubbles in the completed mount because of inadequate pressure. Also, use a release board (not paper) larger than the platen; the board helps diffuse the pressure at which the edges of the press meet the oversized substrate and artwork (photo 1B).

The proper time and temperature is fairly standard (approximately 180°F for 1-2 minutes, per section) depending upon the chosen substrate and size of the bites.

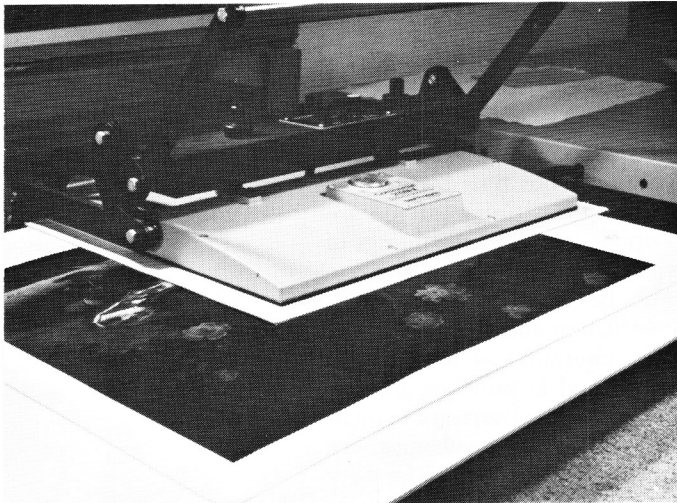
### Limitations

It is important to pay close attention to the width of your press and the actual width of the mounting. Multiple bite mountings are only achievable a little less than twice as wide as your press, as long as you have room to work. A Seal 210M-X platen measures 18½" × 23", so it will comfortably mount 2" × 16" or 32" with an adequate overlap and 34", with care to ensure there are no trapped tunnels of unmounted materials. A Seal 500T-X platen measures 26" × 34", so it will mount 2" × 24" or 48" total width very well. Remember, this measurement is for total required width of the mounting board, not the poster alone. If the artwork is to be matted the substrate will measure the actual outer mat dimensions (or slightly larger) to simplify the centering and aligning of the mounted print to the mat (photo 2).

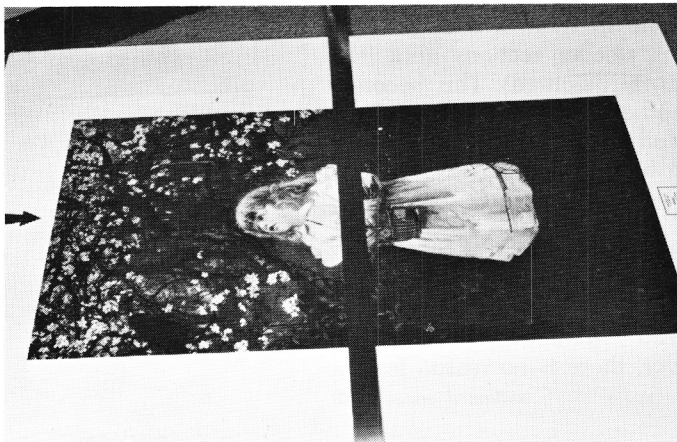
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1B. Set the press handle with the full sized substrate board and release board in place.



2. Notice the extra width surrounding the border of the poster, allowing room for the mat width to align with the backing board. This extra width must be taken into account when determining required width vs. press width.



3. The arrow at the left indicates the point of tacking poster, adhesive and substrate together after pre-drying. The project then enters the press, arrow end first. Turn around to complete the other side.



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It is also a good idea to mount using a permanent, breathable tissue (Seal/ColorMount, TechMount-2, Drytac/Trimount). These tissues bond under heat within the press and, since they are permanent, will not release with subsequent visits to the press for additional bites. "Breathability" also allows oversized photographs to be tackled in bites.

### Tacking And Bites

Upon adjusting the press, cutting, and pre-drying materials, the final preparation is to tack the artwork in the appropriate location for best results, and yes, it *can* make a difference. The poster art should be tacked in only one place and the recommended "Z-method" should not be used during this particular process because of buckling potential. The portion of the poster that enters the press first is where the tack should be made.

The photos here have arrows indicating the appropriate tacking location. If a piece is meant to be pressed twice, tack the *end* to be inserted first (photo 3). Always turn the mount board completely around to mount the other side, even if the substrate is narrow enough to be pushed straight through. The board may not always fit between the braces, and damage may be done to soft foam board.

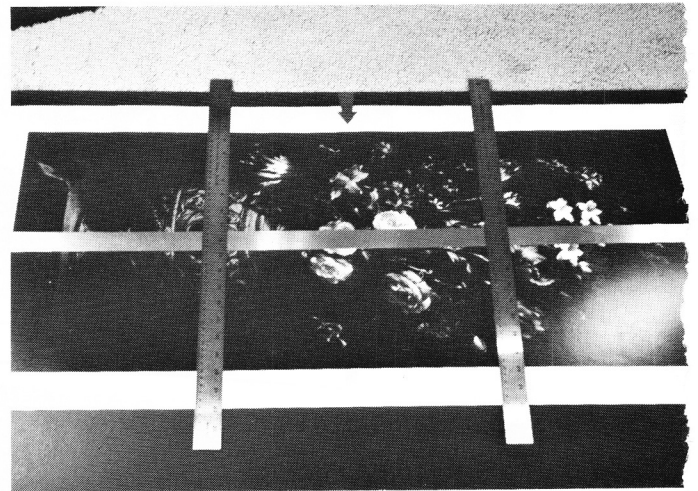
If the poster needs four bites, tack the *side of the quarter* that will enter the press first (photo 4). In four step mounting it doesn't matter whether you move adjacent to or across from the initial mounting (clockwise or counterclockwise), but always be systematic and complete the entire project, once begun.

With a longer poster (i.e. Michael Jordan, James Dean), still narrow enough to fit within the confines of twice the platen width, tack the *center of one of the long sides* (photo 5). This will then be fed into the press first, directly across from the initial mounting. Move either right or left, always completing the bite across as you progress. As with stretching a canvas, always work from the center outward; it's much easier to ensure proper placement on the mount board, and easier to press the air from the center to the outer perimeters of the poster.

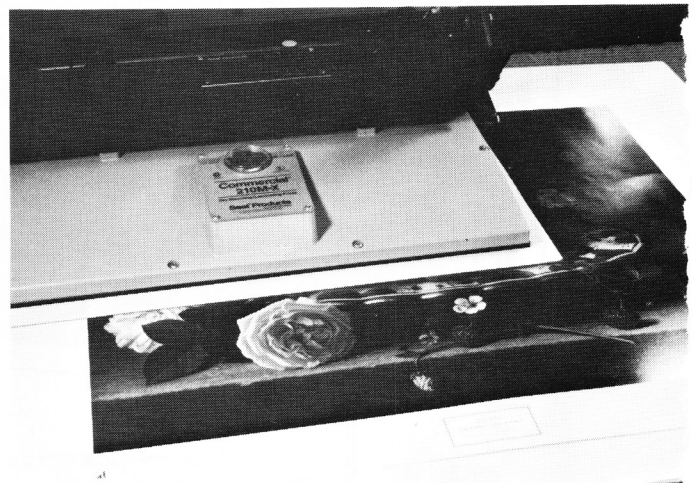
4. The arrow indicates the tacking point for this mounting. This is the quarter that enters the press first.



5. In a mounting of more than four bites, begin at the center of one side. The arrow indicates the tacking point. Press first at the arrow, then directly across from the initial mounting. Shifting right or left next doesn't matter, but be systematic and work from the center out to the ends.



6. Overlap your mounting bites as much as possible to prevent unmounted tunnels between bites. This will also aid in the prevention of denting by repeated pressing at the same edge point.



### Recap

To sum up the easy steps for a perfect multiple bite project every time, consider this checklist:

- Adjust press to substrate thickness
- Use a release board
- Pre-dry all materials, excluding adhesives
- Use permanent, porous mounting tissue
- Tack poster or photo at center of first bite
- Mount systematically, from the center out
- Always overlap as much as

possible (photo 6)

- Cool under weight to maintain flatness

If you follow these steps you'll have no fear when approaching that oversized project, for there's more money available in "biting the art that feeds you". PFM

Chris A. Paschke, CPF a second generation framer, is the owner of Designs Ink in Oxford, Connecticut, specializing in commercial framing, calligraphic design, consultation and education. Ms. Paschke teaches and demonstrates at various workshops and seminars on mounting, matting and design at industry events around the country.