

# Face Mounting & Acrylic Sandwiches

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# Frameless Mounting



Acrylic, metal, and floating wall décor has become extremely popular for hospitality and display industries as well as home décor.

Manufacturers are printing directly onto aluminum and acrylic.

Contemporary mounting and display methods are something every framer needs to understand... even if subcontracting.

# Face Mounting

The fusion between the face of the art and the acrylic sheet creates a permanent, airtight bond allowing the image a high gloss wet look.

Images are most often flush mounted edge to edge. If a clear border is left surrounding the image it is known as a Float Face Mount.

Abrasion resistant acrylic prevents surface scratches. Solid substrates mounted behind protect the image.

Face mounting has been used in advertising, for backlit display, and lightboxes in Europe for over 30 years.

The process is fast becoming one of the most popular methods for exhibiting wide format and display photographs commercially, in galleries, homes and major museums.

Permanent and removable optically clear adhesive is available, but is meant for reuse of expensive substrates not for saving the image. Do not select removable as a preservation material.

# Face Mounting Pros and Cons

## Benefits

Applied with cold RLs

Permanent, airtight bond w/ high gloss

Image flush edge to edge

Resistant to chemicals, light, ozone, and  
biological degradation

## Drawbacks

Surface scratching

Image gouging unless backed

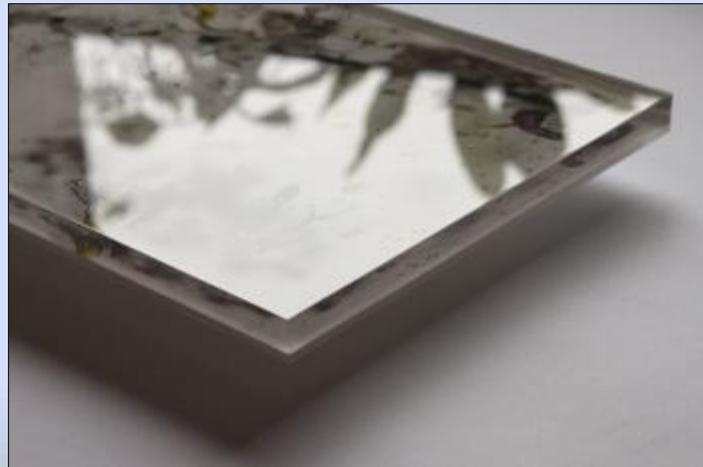
May craze or crack

Permanently bonded

Static build-up attracts dust

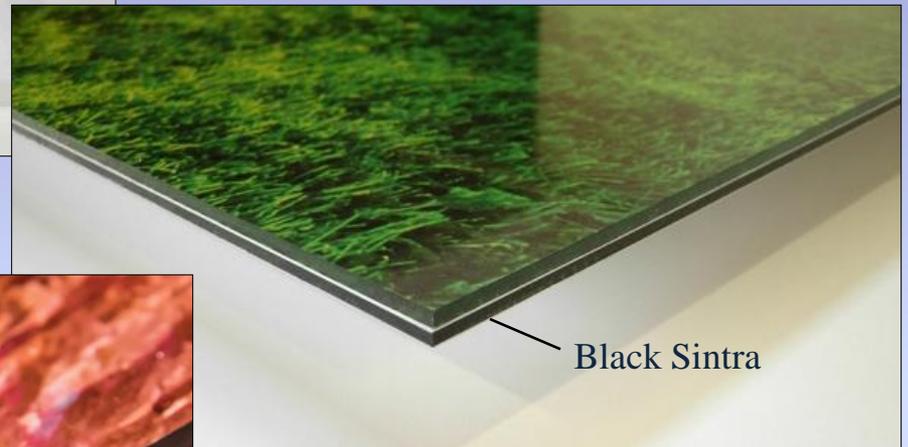
# Materials

Originally created for silver-halide or Ilfochrome Classic photos, today high resolution digital images are permanently adhered to PMMA/acrylic [poly (methyl methacrylate)] --common names Plexiglas, Perspex, LuciteLux, Optix)-- using optically clear, double-sided, P-S adhesive and cold RL.

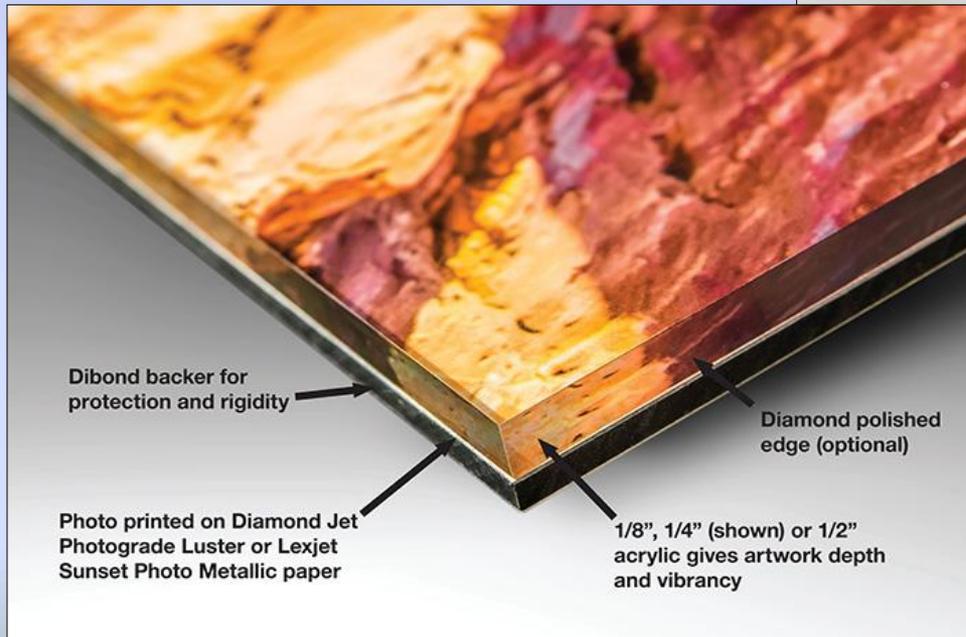




No Substrate



Black Sintra



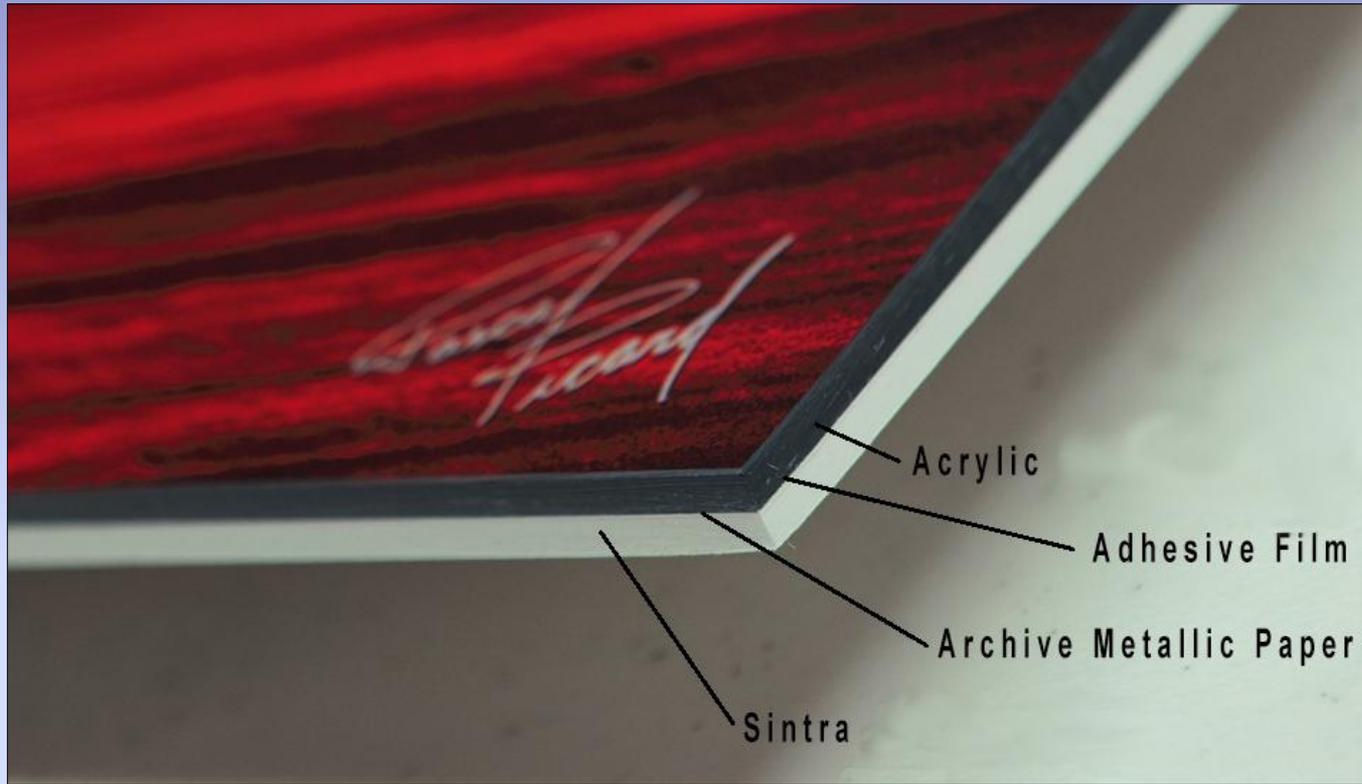
Dibond backer for protection and rigidity

Photo printed on Diamond Jet Photograde Luster or Lexjet Sunset Photo Metallic paper

Diamond polished edge (optional)

1/8", 1/4" (shown) or 1/2" acrylic gives artwork depth and vibrancy

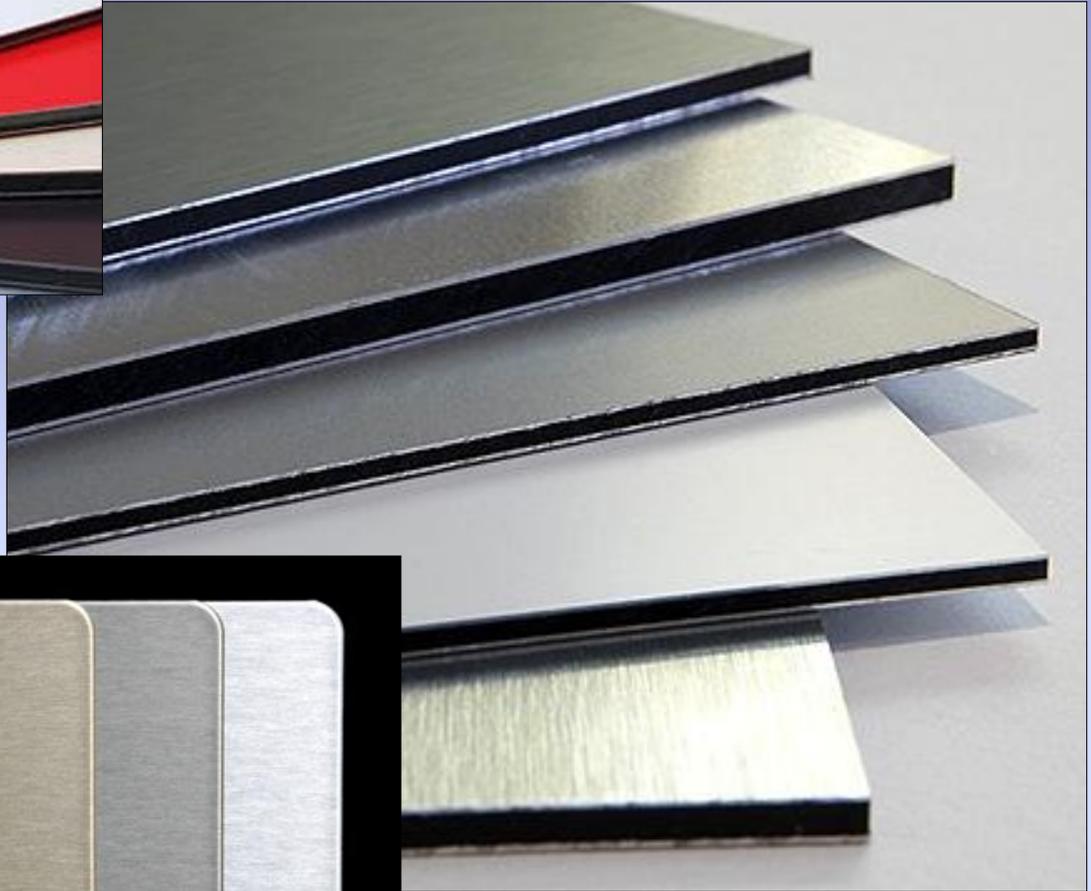
# Protective Backings



Pascal Picard Photography

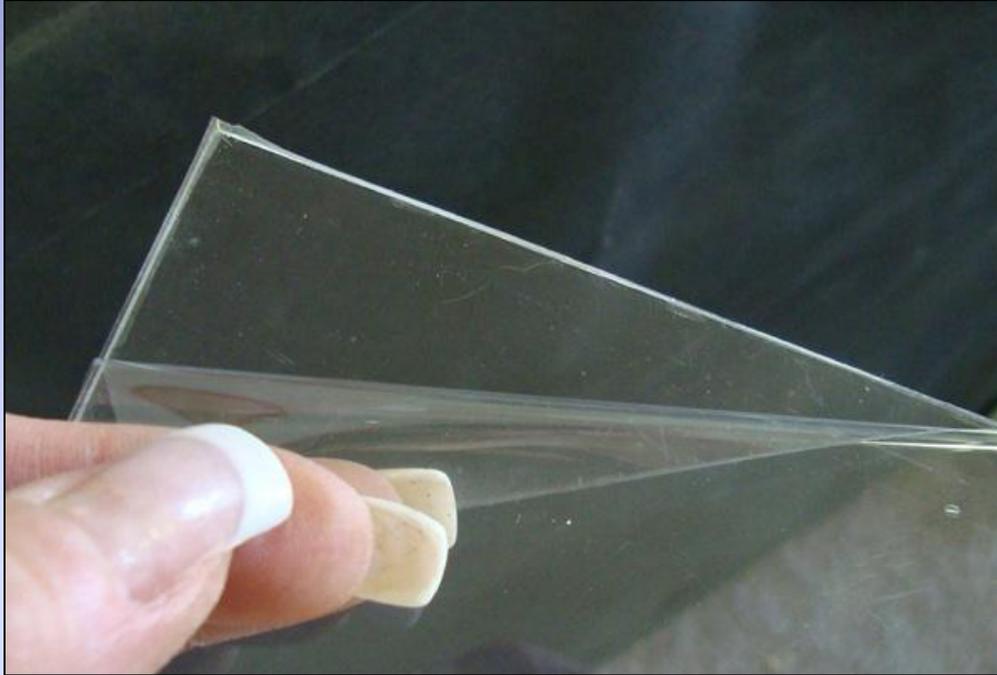
Acrylic sheet 1/8" (3mm) , 3/ 16" ( 4.5mm ) or 1/4" (6mm)

Sintra backing



Dibond

# Optically Clear Adhesives



D&K Expression® Optically Clear  
Coda Transparency Adhesive  
Drytac Facemount  
Neschen Gudy 909  
Seal Optimount

## **D&K Expression® Optically Clear Removable (OCR)**

- Mounting Adhesives for acrylic and other face mounting applications.
- Removable adhesive remains firmly in place on acrylic, and optically clear substrates.
- Utilizing this removable adhesive allows graphic shops to reuse expensive substrates if wrinkling, misalignment, or other defects occur in the mounting process.

## **Optically Clear Removable (UV) - OCR**

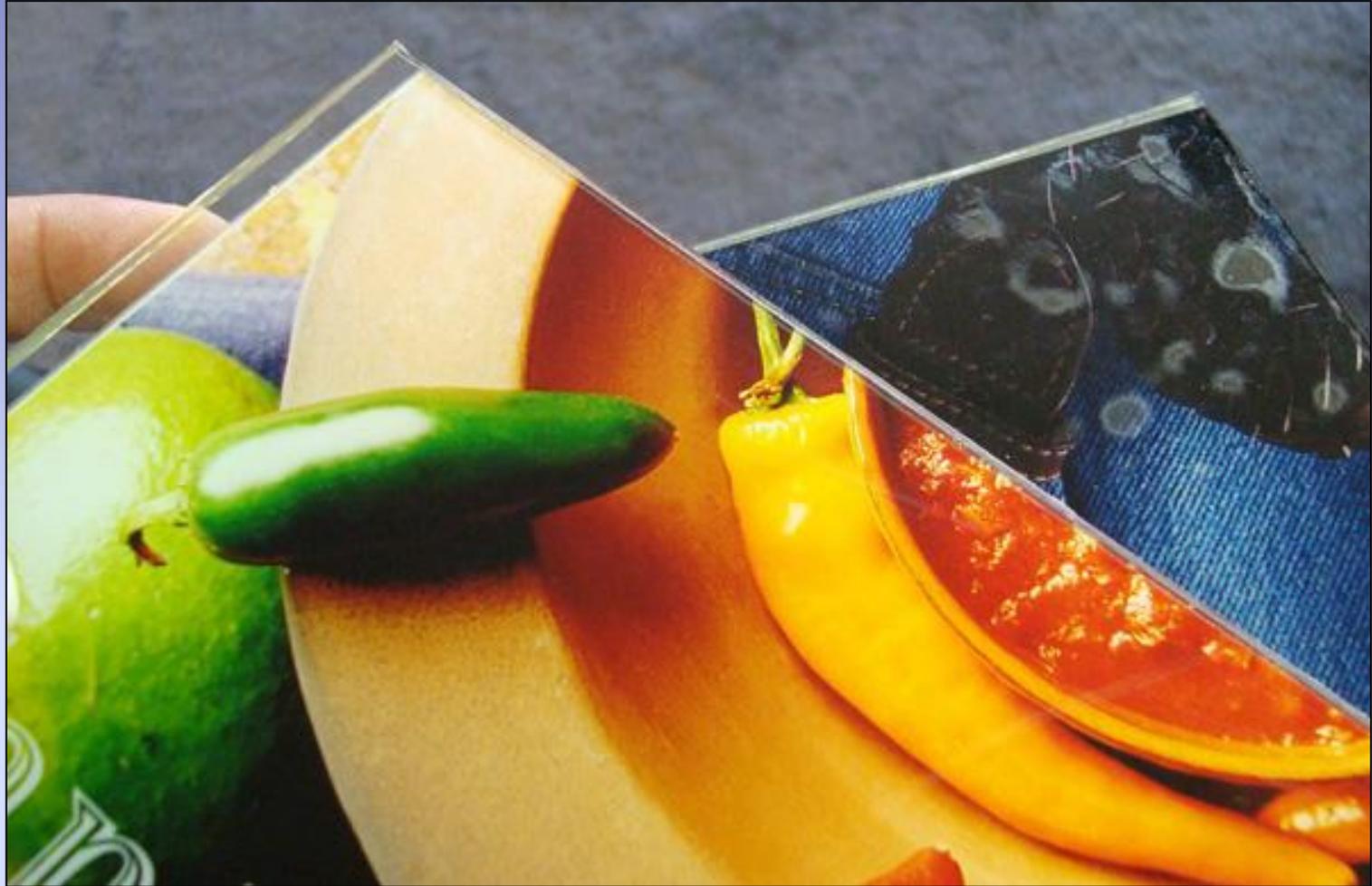
- Clear removable polyester carrier coated one side with a permanent solvent acrylic adhesive and a removable solvent acrylic adhesive on the other.
- Used for short to long-term/permanent mounting applications.
- For window graphics and face mounted acrylic pieces.

## **Optically Clear Permanent (UV) - OC**

- Clear polyester carrier coated on both sides with a permanent solvent acrylic adhesive.
- Two polyester film liners protect both sides.
- For permanent indoor or outdoor mounting applications to glass or acrylic.

D&K Group





Face Mounted Duratrans (polyester film)  
(L) with RL, (R) manually applied



Bubblejax.com

Step-by-Step online videos from Drytac:

YouTube - Part 1: *Materials required for Facemount*: Drytac <https://youtu.be/W2q3SSp8NFc>

YouTube - Part 2: *Preparing acrylic for Facemount*: Drytac <https://youtu.be/xXMdzpwNagw>

YouTube - Part 3: *Applying Facemount to images*: Drytac <https://youtu.be/xXMdzpwNagw>

YouTube - Part 4: *Adhering Facemount images to acrylic*: Drytac <https://youtu.be/7gSKjuvwvtU>



Aligning on a light table.



# Face Mounting Prints onto Clear Acrylic

PUB 007  
V.4 10/2015

Mounting an image onto the back face of a clear acrylic panel is a popular way to present photography and graphic artwork.

When hung using a sub-frame the panel appears to float of the wall for an effect that is contemporary and luxurious.

Typically, the face of the print is bonded to the back of a 10mm Acrylic Panel with Optically Clear Mount Film. This gives a stylish and minimal glossy finish with the added depth of the acrylic.

Acrylic Panels have a high perceived value.

Material costs for a 50 x 40cm, 10mm thick Acrylic Panel (excluding photo / artwork) will be approx £30.

With experience and a clean work area, 15 mins assembly time. Contact us at Lion in Leamington to arrange a visit.

### Equipment

- Cold roller laminator
- Slipped working board, SWB
- Scrapel/ Straight edge
- Cutting mat



### A: Before you start

When mounting and laminating, the working area needs to be completely clean and dust free. The process and materials used can create static which attracts dust.

When opening an Acrylic Panel pack, always tear the packaging, never use a knife or scissors.



### C: Considerations

#### print the image

Face mounting works best on paper. Print needs to be slightly acrylic on 3 sides, so it can mount, and at least 75th, 4th, short, side.

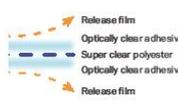
This will be trimmed away

It is the leading edge to pass through the rollers. Lining up a print, size as the acrylic's almost normally, a special print is

### B: Optically Clear Mount Film - OCMF

### OCMF has a core of crystal clear polyester film coated on both faces with super clear UV resistant, pressure sensitive adhesive.

The adhesive is protected with clear silicone release films on both faces.



If the print is on very thin paper print, it's possible that Sub-Frame bonded to the through. Also, the tape ad through the paper.

To minimise this, either use white self-adhesive film or Composite Panel, ACP, to original print before apply Frame.

### Stage 1 - Bonding the OCMF to the face of the print

Adjust the rollers gap on your laminator so they give good even pressure on the base part of the SWB. Cut a piece of OCMF slightly larger than the print.



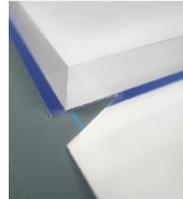
Peel back app. 20mm of the release film and stick it to the base of the SWB. Pass this into the roller so it's held in position, making sure the release film is pulled clear of the rollers.



### Stage 2 - Bonding the face of the print to the back of the acrylic

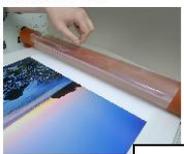
Re-adjust the roller gap on your laminator so they give good even pressure on the step of the SWB.

First, to help position the print on the acrylic, cut notches in the print, as photo.

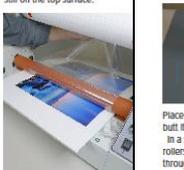


Press this down onto the step of the SWB with the positioning notches just

Turn the OCMF over the roller and position the print, printed side up.



Pass the print through the rollers motion, making sure you pull the film away as you go. You will end up with the OCMF on the surface of the print with the still on the top surface.



Peel the print and OCMF off the SWB.



### Stage 2 - continued

Carefully peel the protective film from one side of the acrylic. Make sure the acrylic stays clean and dust free.



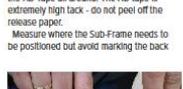
Place the acrylic underneath the print and butt it against the step on the SWB.



In a single motion, feed this through the rollers, peeling the release film as it goes through.



Remove the release film from the front of the acrylic and check carefully.



Place the acrylic underneath the print and butt it against the step on the SWB.

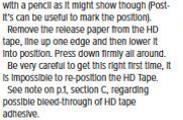


Pass the acrylic through the rollers again to make sure the trimmed edges are well adhered.

If possible, pass it through in portrait and landscape.



Remove the release film from the front of the acrylic and check carefully.



Pass the acrylic through the rollers again to make sure the trimmed edges are well adhered.

If possible, pass it through in portrait and landscape.



Remove the release film from the front of the acrylic and check carefully.



### Stage 3 - Fitting a Sub-Frame

Use either an aluminium or an MDF paper-wrapped Sub-Frame moulding.

Aluminium Sub-Frame profile can be supplied in 3 metre lengths for you to mitre cut, or as a cut-to-size 'Chop Kit'.

MDF Sub-Frame profile is only supplied in lengths so you will need suitable equipment for mitre cutting and joining it.

See the current Lion catalogues and website for full information.

Make up the Sub-Frame and adhere the HD Tape all around. The HD tape is extremely high tack - do not peel off the release paper.

Measure where the Sub-Frame needs to be positioned but avoid marking the back

with a pencil as it might show though. Post-it's can be useful to mark the position).

Remove the release paper from the HD tape, line up one edge and then lower it into position. Press down firmly all around.

Be very careful to get this right first time. It is impossible to re-position the HD tape.

See note on p1, section C, regarding possible need-through of HD tape adhesive.



CWH hangers can be fitted to MDF and aluminium Sub-Frames so that the panel hangs flat and safe on the wall.



Use one CWH hanger on smaller panels, and two, one either side on larger panels.



An alternative to using a Sub-Frame is to use the Lion Spring ThingyC hanging system. To do this you will need to mount onto acrylic panels with holes pre-cut for posts.



# LION step-by-step brochure:

[www.lionpic.co.uk](http://www.lionpic.co.uk) search: PUB007

### Cold Roller Laminators

**SeaLion**

Equipment 650 Laminator  
4271 £ 670

**ZENITH**  
Manual Laminators  
Complete with working table stand

4481 180mm £ 1,200  
4462 340mm £ 1,700

See [www.lionpic.co.uk](http://www.lionpic.co.uk) for current prices

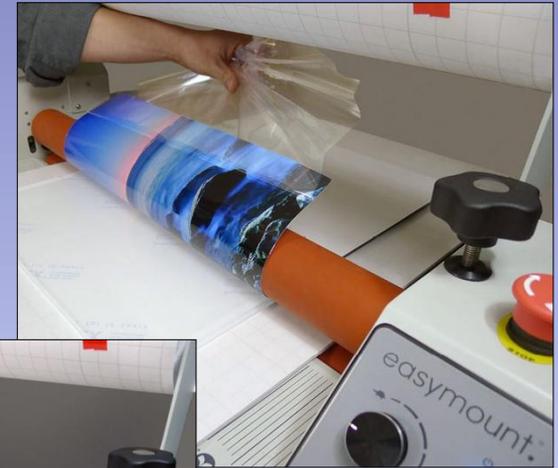
### SeaLion Optically Clear Mounting Film

High quality OCMF has a core of 0.075 64mm x 5m £ 1,500  
0.075 64mm x 10m £ 2,800  
0.075 64mm x 20m £ 5,000  
0.075 64mm x 30m £ 7,200  
0.075 64mm x 40m £ 9,400  
0.075 64mm x 50m £ 11,600  
0.075 64mm x 60m £ 13,800  
0.075 64mm x 70m £ 16,000  
0.075 64mm x 80m £ 18,200  
0.075 64mm x 90m £ 20,400  
0.075 64mm x 100m £ 22,600  
0.075 64mm x 110m £ 24,800  
0.075 64mm x 120m £ 27,000  
0.075 64mm x 130m £ 29,200  
0.075 64mm x 140m £ 31,400  
0.075 64mm x 150m £ 33,600  
0.075 64mm x 160m £ 35,800  
0.075 64mm x 170m £ 38,000  
0.075 64mm x 180m £ 40,200  
0.075 64mm x 190m £ 42,400  
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0.075 64mm x 2800m £ 616,600  
0.075 64mm x 2810m £ 618,800  
0.075 64mm x 2820m £ 621,000  
0.075 64mm x 2830m £ 623,200  
0.075

Place the acrylic under the print and verify alignment of all layers. In a single motion, feed through RL peeling the release film.



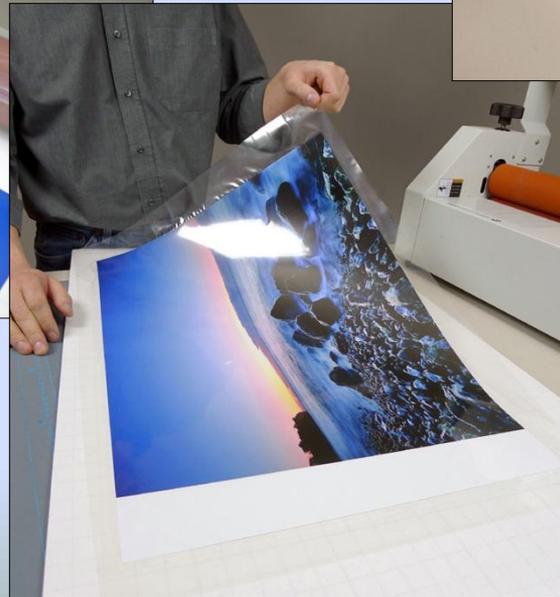
Acrylic cut to size.



Pass acrylic through RL to fully adhere edges.



Adhesive is mounted to the surface of the print with release film remaining on the top.



# Step-by-Step Technique

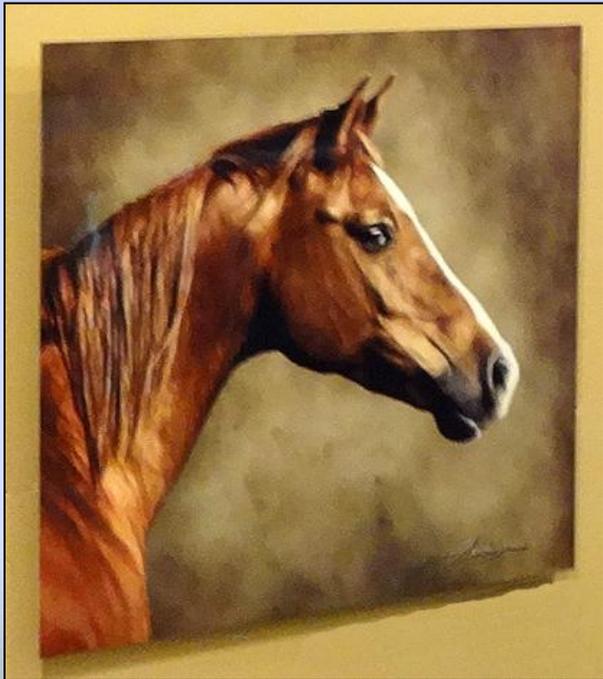
1. Clean and check RL.
2. Minimize brake tension, maximum roller pressure, and use moderate speed.
3. Score and cut acrylic then polish edges by router, sanding, or scraping.
4. Create sled of 1/8" acrylic + adhesive.
5. Run the image through the RL to apply optically clear adhesive.
6. Attach a leader board of the same media to the substrate at the start end.
7. Fold back edge of image release liner stick the trim edge to leader board.  
The leader will remove bubbles by the time the rollers get to the clear acrylic the image will be flat, smooth and bubble free.
8. Wipe the acrylic numerous times to remove dust.
9. Push edge between rollers and begin roller rotation to nip the leader.
10. Flip the image up towards the top roller and push the board through .
11. Use compressed air to blow dust away from the board while bonding.
12. Trim mounted image flush to the acrylic edges.

# Roller Laminators

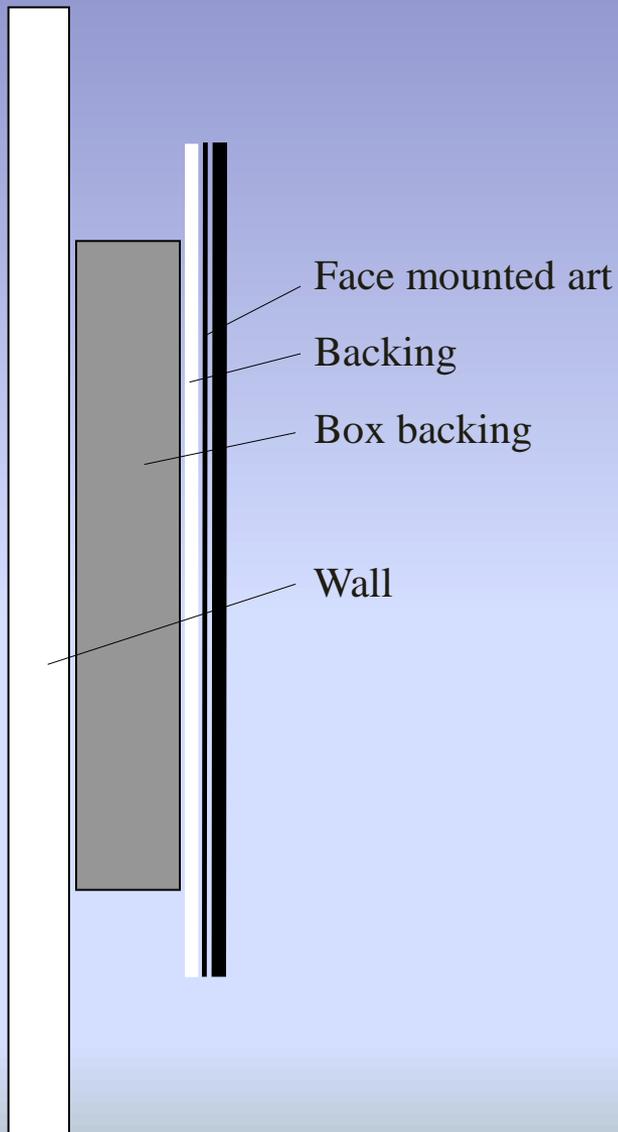


*"We have found sublimation printing onto polyester coated aluminium panels, ChromaLuxe style, rapidly growing in popularity and taking its place, and more...Lion may well be adding a range of supplies for that process shortly."*

--Martin Harrold, LION



# Hanger Options



## Box Backing

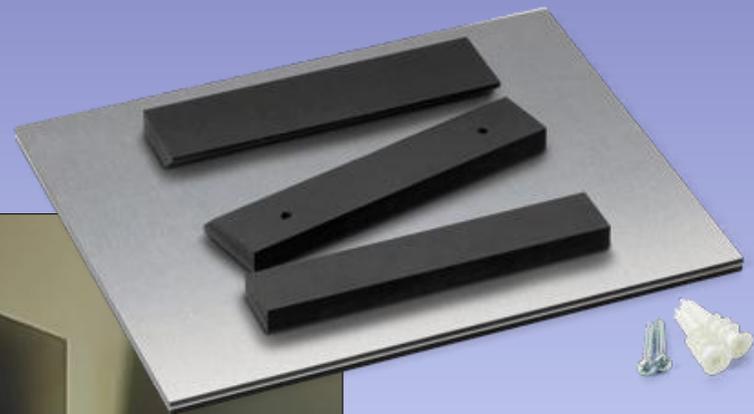
Box is glued to  
the backing  
of face mount.

Use clear industrial  
strength adhesive approved  
for wood to plastic.

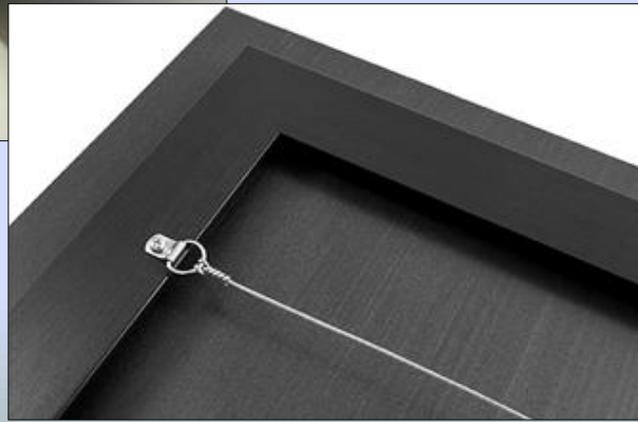
Metal Channel Frame



French Cleat

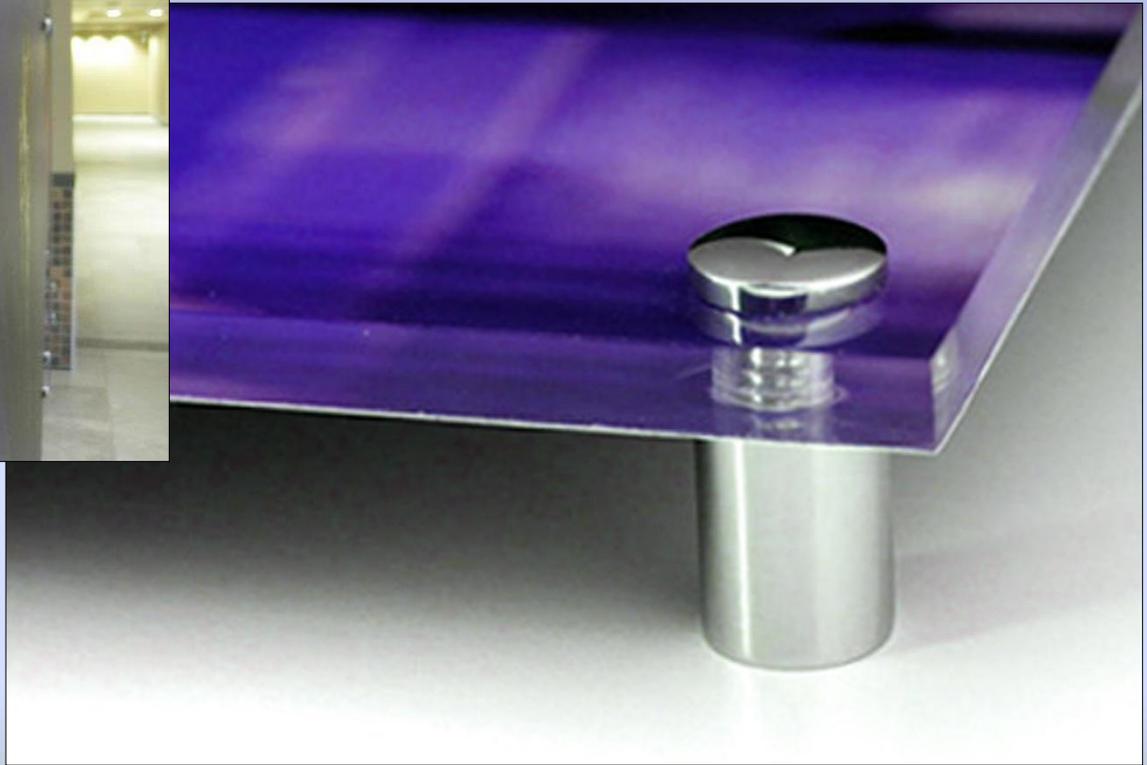


D-ring

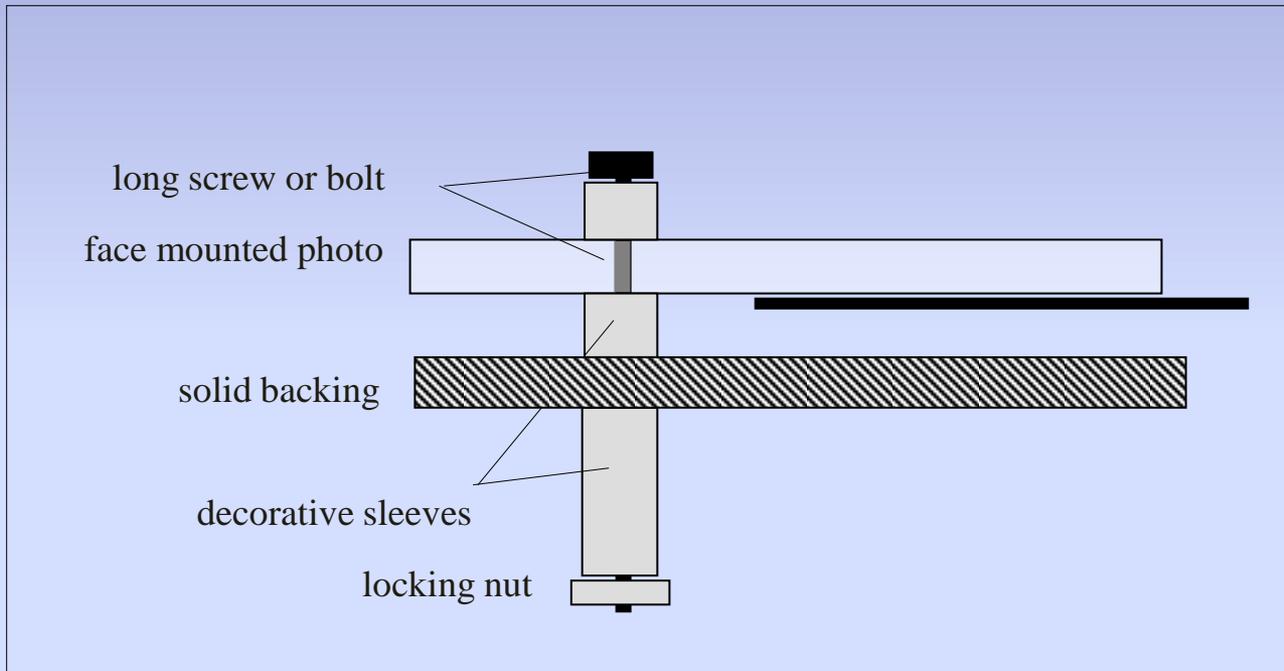


Acrylic Keyhole





# Face Mounted Pipe Installation



# Acrylic Sandwiches

Free Float Sandwiches

Recto Verso Sandwiches

Pressure Sandwiches

Flat and Flush

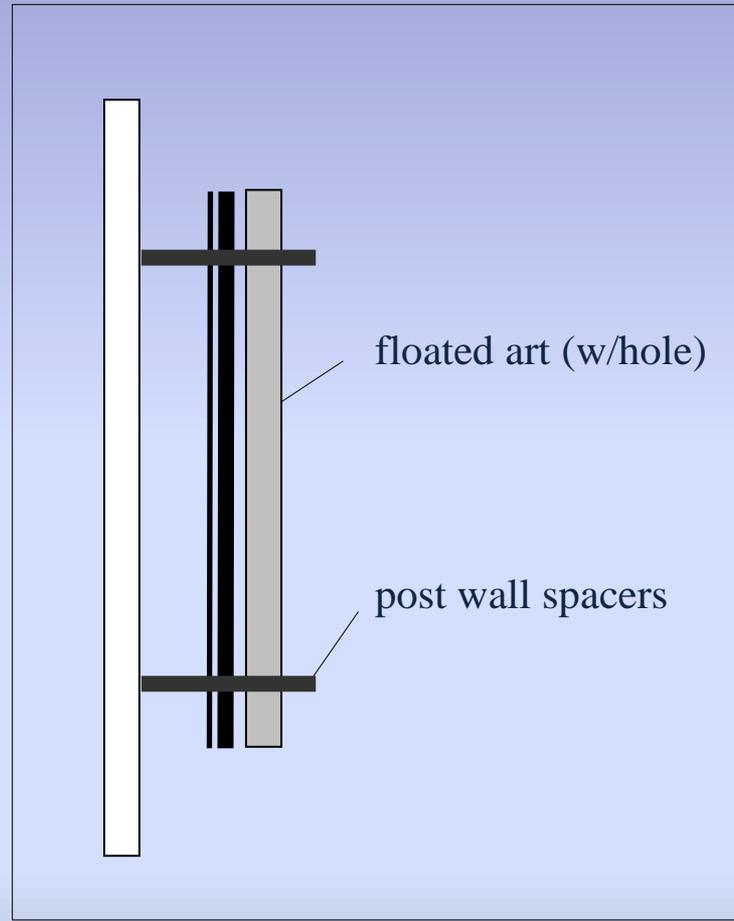
Beveled

Beveled Recto Verso

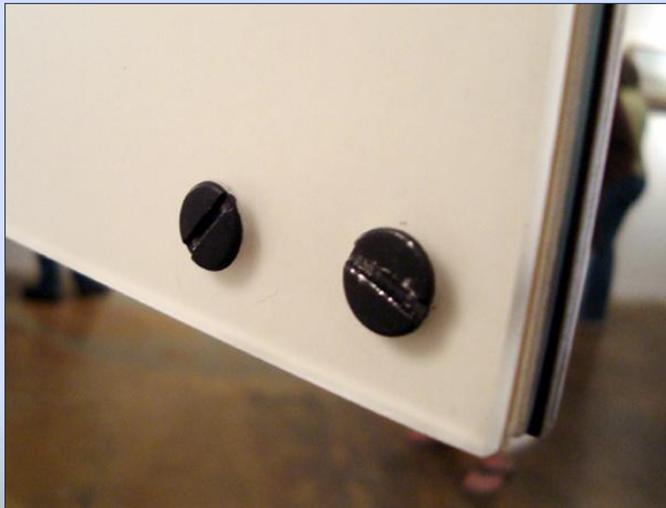
# Free Float Sandwich



# Free Float Application



# Recto Verso Sandwich

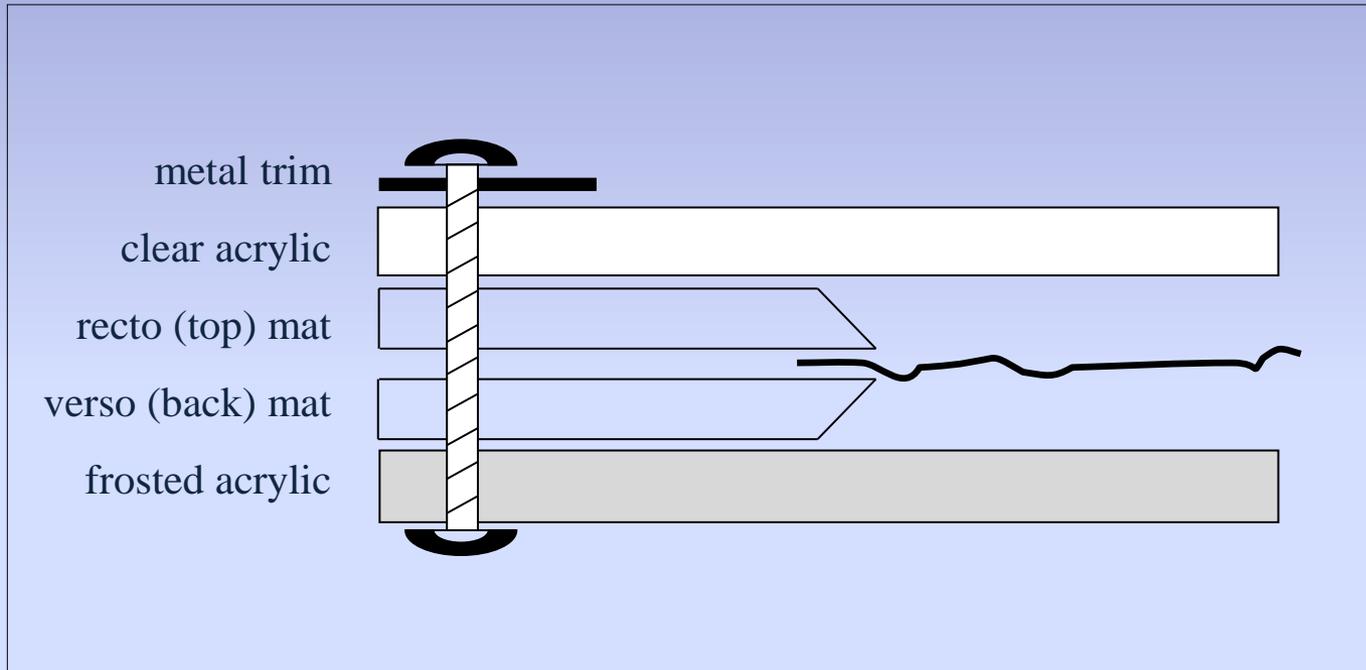




# Translucent Monoprints



# Paula Roland



# Acrylic Sandwiches

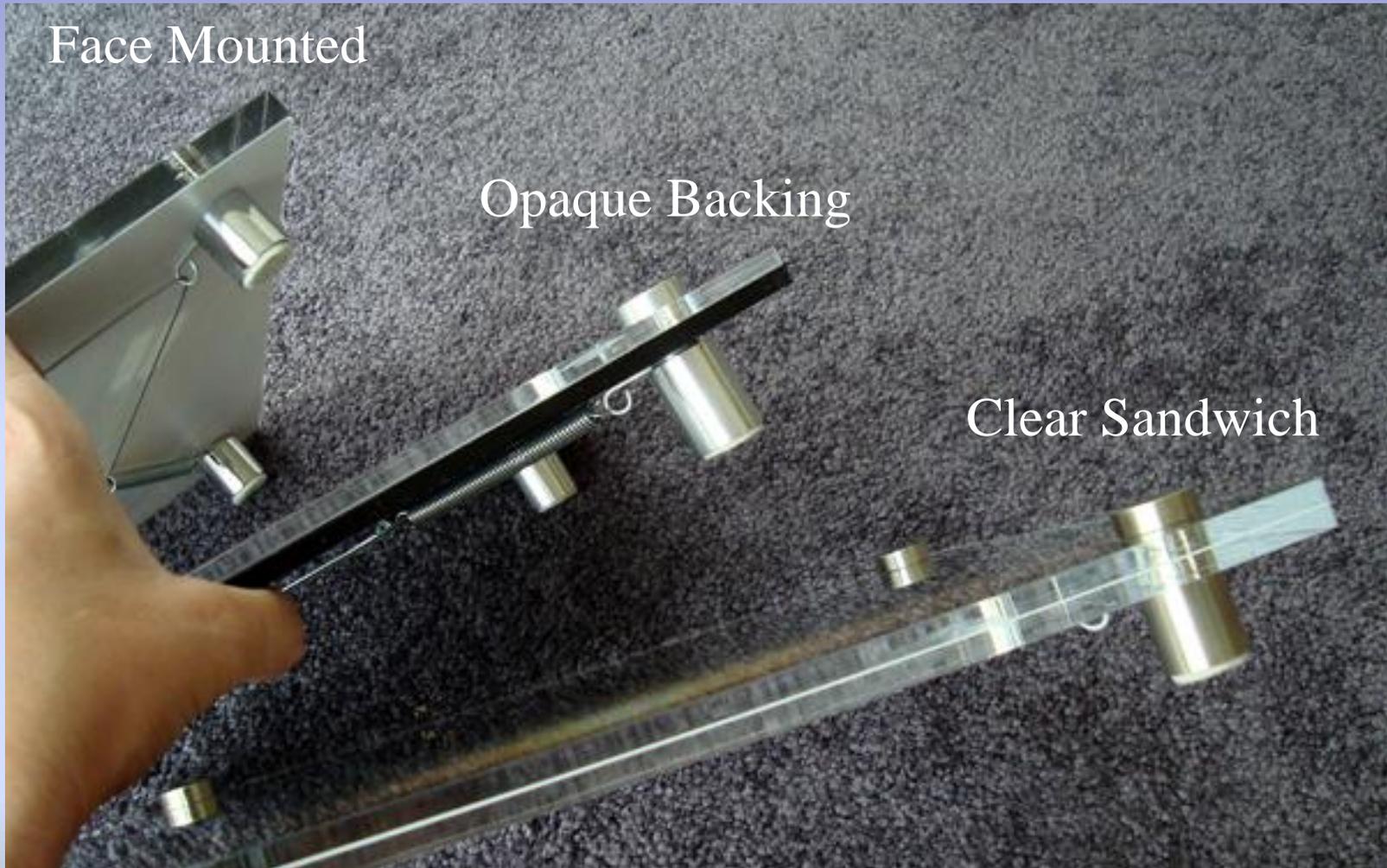
Pressure Flat or Flush mounted  
Beveled w/Optium or Museum

Safe from

P-S adhesive crawl,  
Spray adhesive bubbling, or  
Heat damage to thermal inkjet

...may damage from pressure

# Blunt Polished Acrylics



# Gemini Moulding Sandwich Frames



3/8" Clear Acrylic Mat with  
Standoff Hardware



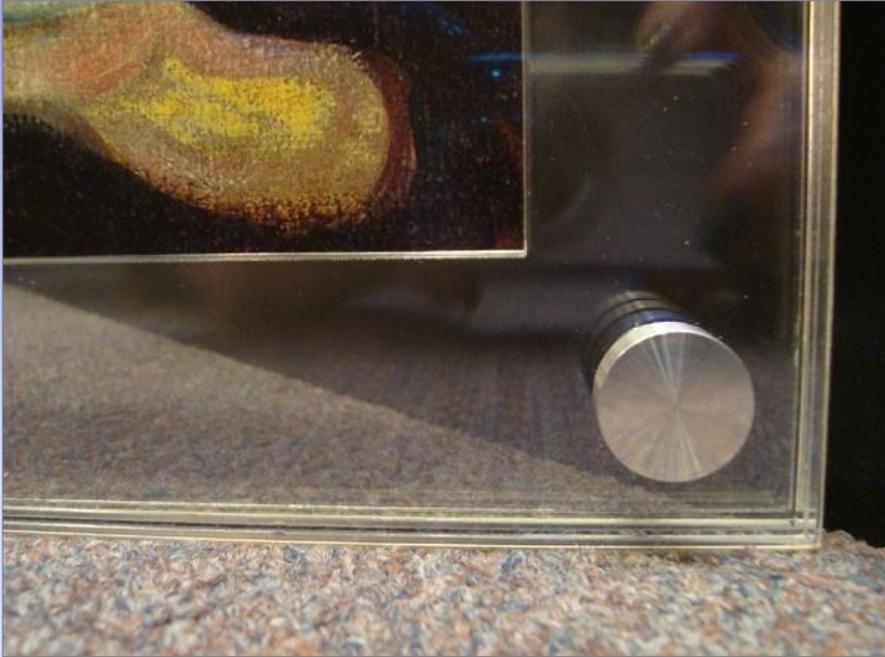
White Acrylic Mat



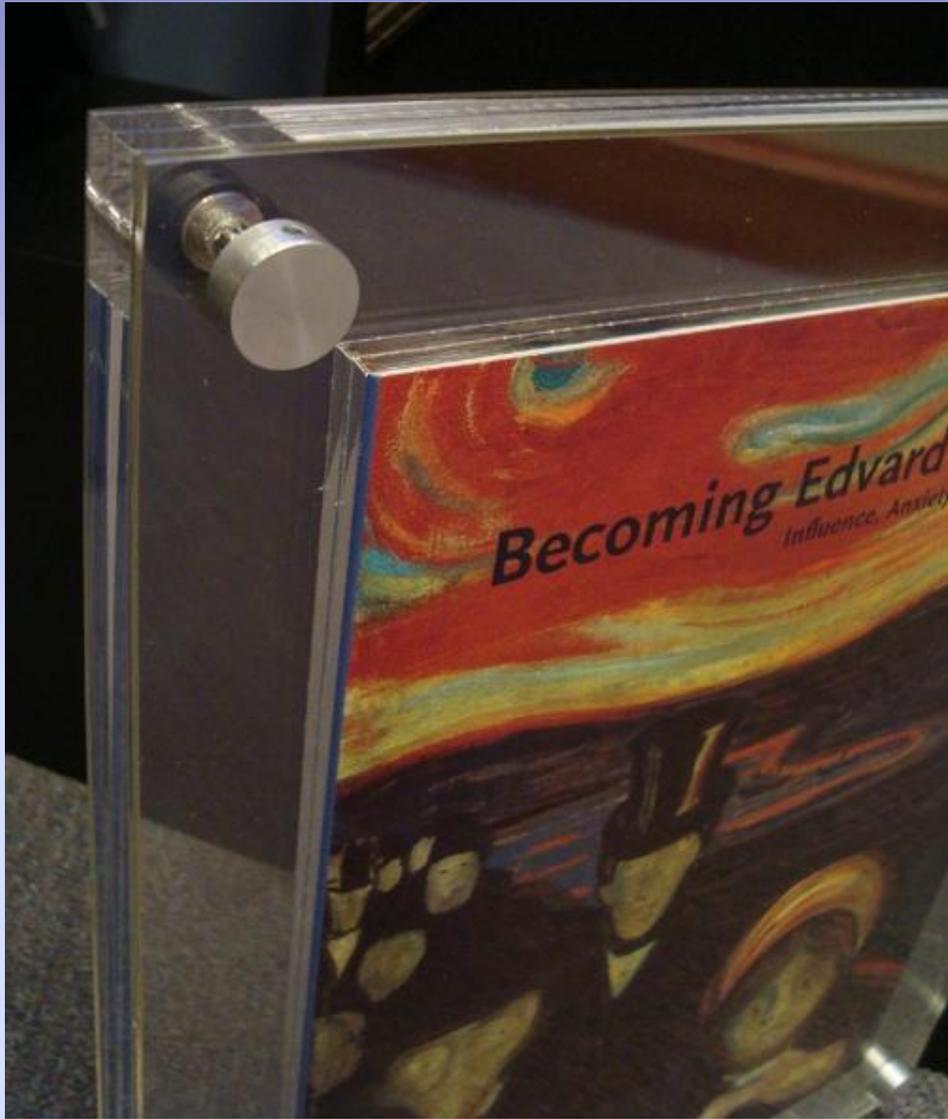
Currency Frame  
Allows Viewing from  
Both Sides



# Acrylic Sink Mount



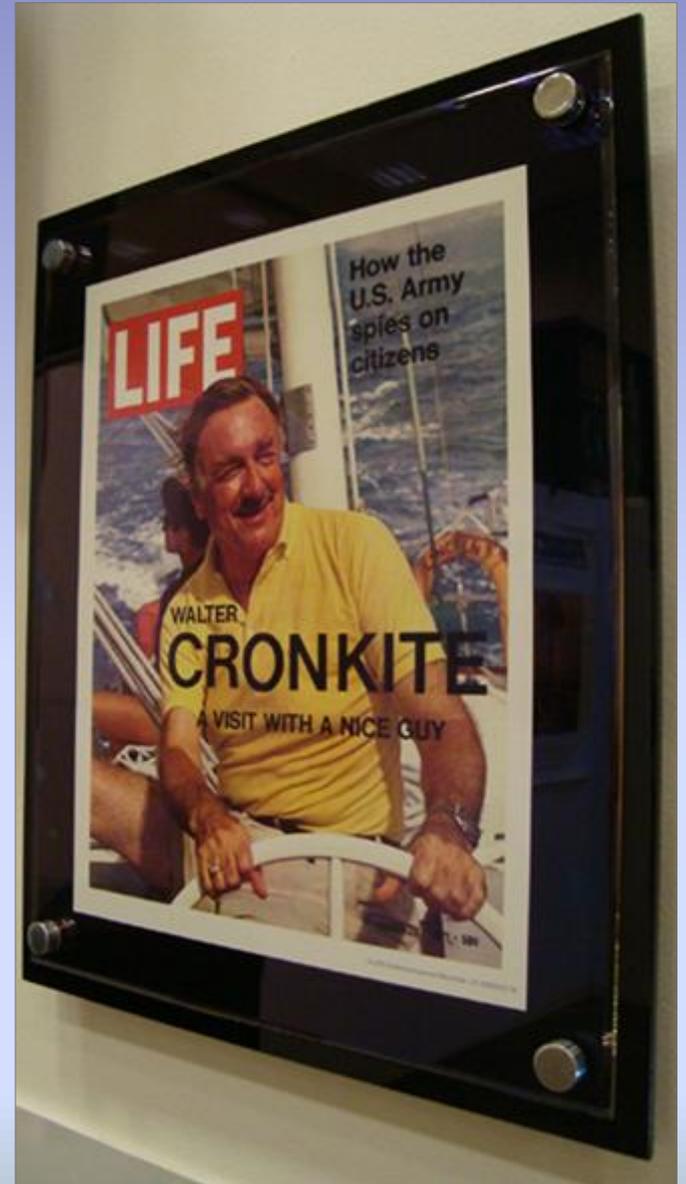
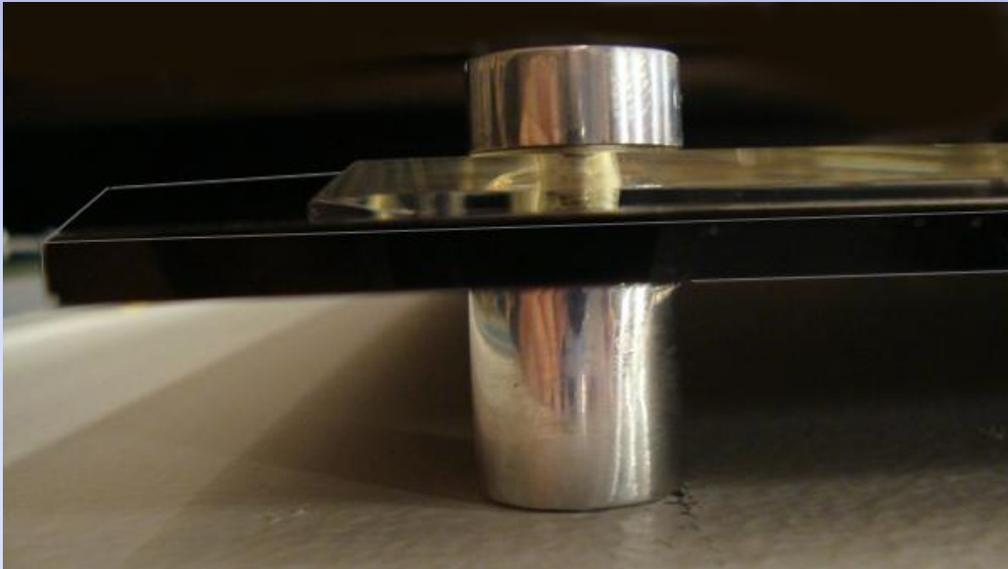




# Beveled Sandwich with White Backing

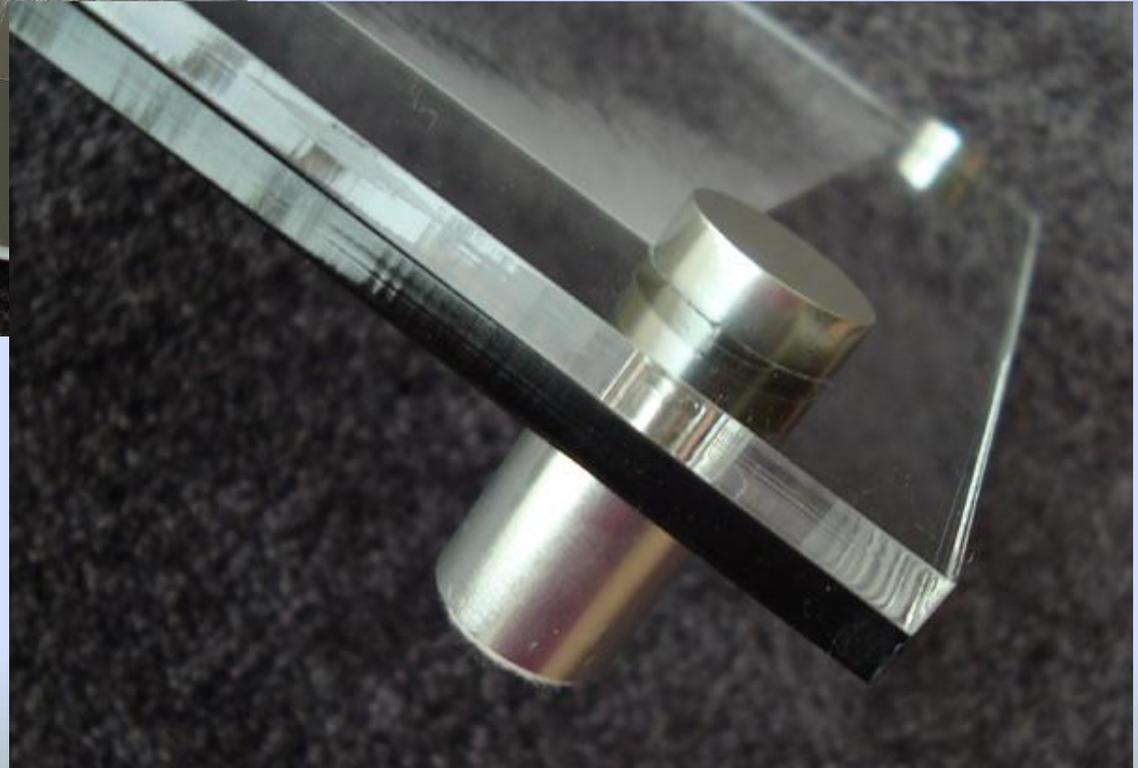
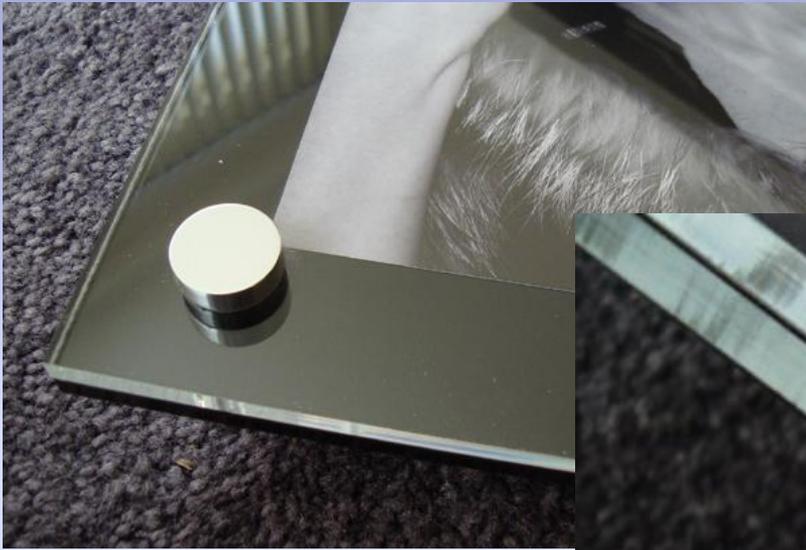


# Opaque Backing



# Standoffs

Diameters from 1/2" to 1-1/4"  
with shaft lengths 1/2" to 4" in  
matte chrome, polished  
chrome, and satin stainless

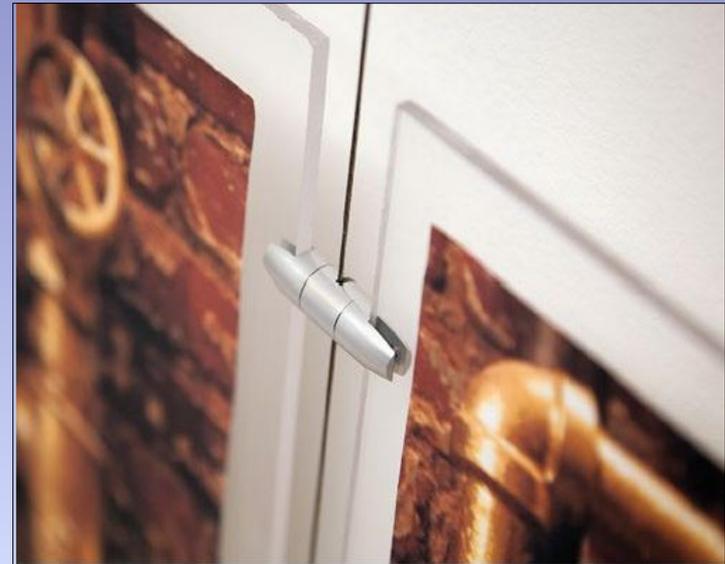


# Standoffs

## Gemini Moulding



Low Profile Cap



Gyford

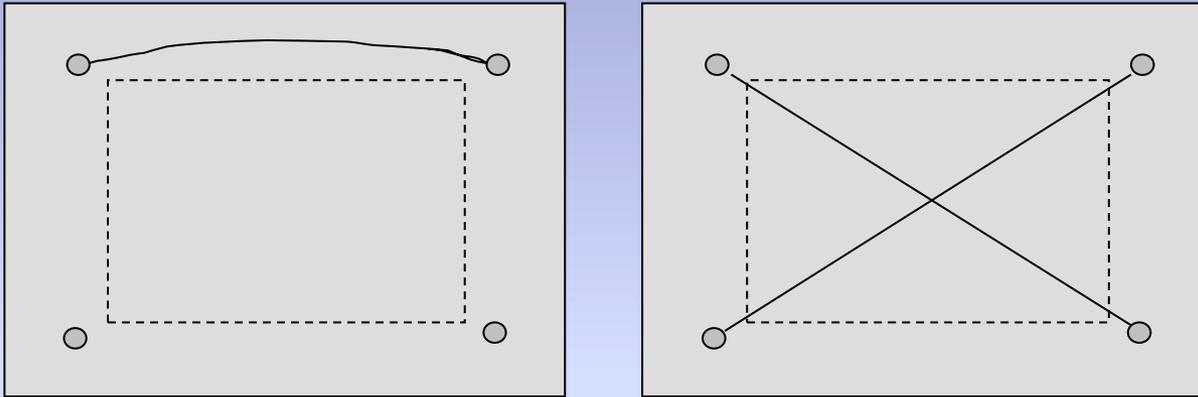


# Springs



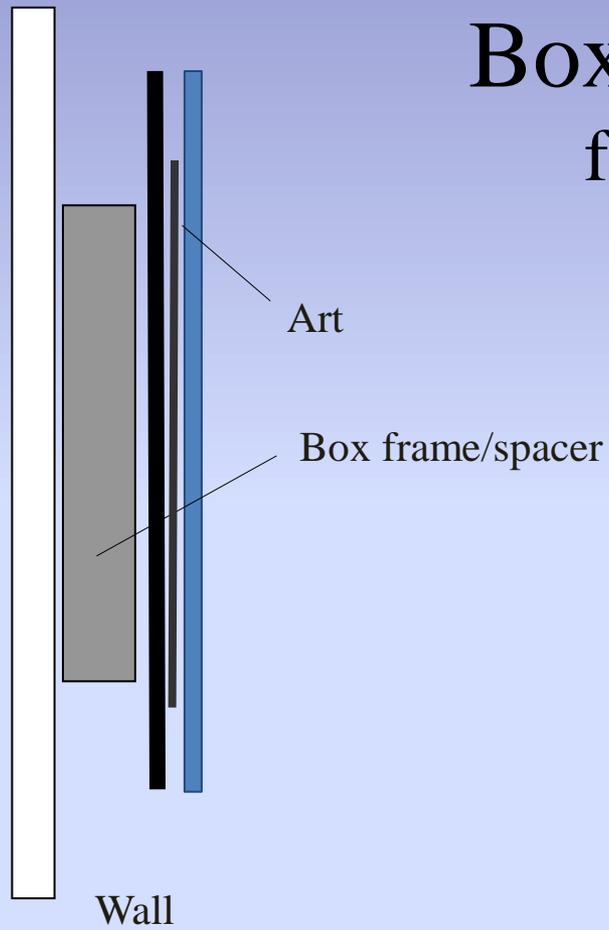
Swiss Clips, Gallery Clips  
and UniFrame...use similar  
spring/cord system

# Cord and Spring



Wire may be hung across the top or diagonally  
View of back, dotted line  
indicates art location on front

# Box Frame Backing for float sandwich



# Pipe Support

Position template against wall

Mark wall where screws line up

Bolt all four dry wall anchor units to wall until flush

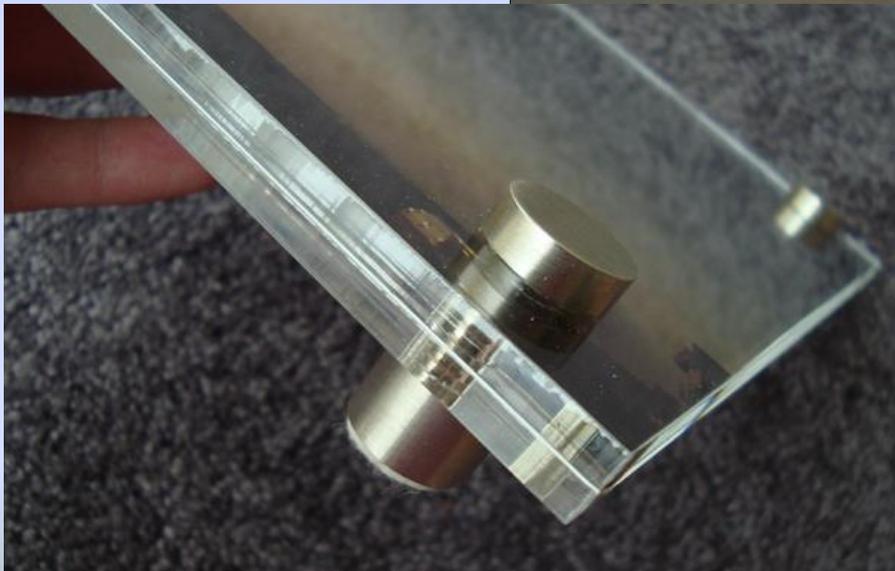
Align artwork and bolt with standoff caps into anchors



photos courtesy of Wild Apple Graphics



# Pressure Points



# Distributors

Omega

Gemini

Gyford

Framework Inc.

LION Picture Frame Supplies, UK

...numerous print manufacturers offer alternative printing onto acrylic for pipe installation



Chris A Paschke, CPF GCF

Designs Ink

Tehachapi, CA 93561

661.821.2188

<http://DesignsInkArt.com/library.htm>

