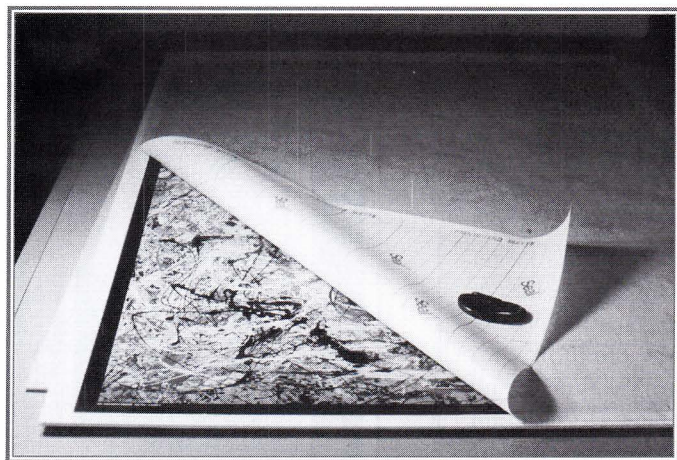


# MASTERING MOUNTING



Laminating large posters resolves the weight problem of 40"x60" glass and creates additional revenue potential from the laminating process (and building an "Illusionary Box". See next month's PFM). This 38"x55" Jackson Pollock is mounted with ColorMount on 40"x60" foam board then laminated with Printguard-UV matte laminating film.

Achieving total profit potential from your heat mounting equipment requires expansion into the realm of laminating and laminating creativity. Diagram 1 illustrates mounting and laminating as the two basic halves of the profit making whole surrounding potential press usage. Since all of the creative processes involve mounting, laminating or both...you can actually divide the profit pie into thirds.

Mounting alone will not make you rich. Laminating will help, but mounting, laminating and pursuing the creative potentials of each will not only expand your existing market but could develop your reputation for filling that unusual creative niche (Diagram 2).

## Materials

The basics of laminating demand very little in additional materials once you are operating with a heat mounting system. Since any breathable tissue or adhesive film may be used, only the laminating film itself and overlay foam are necessary investments. As discussed in previous articles, when mounting non-porous materials ("Photos to Canvas to Cash", *PFM* May '91) or onto a non-porous substrate ("Mirroring Profits", *PFM* December '92) the laminating films must be perforated prior to mounting. Then you will also need to consider investment in a perforator.

## Laminating Basics: Oversized Art

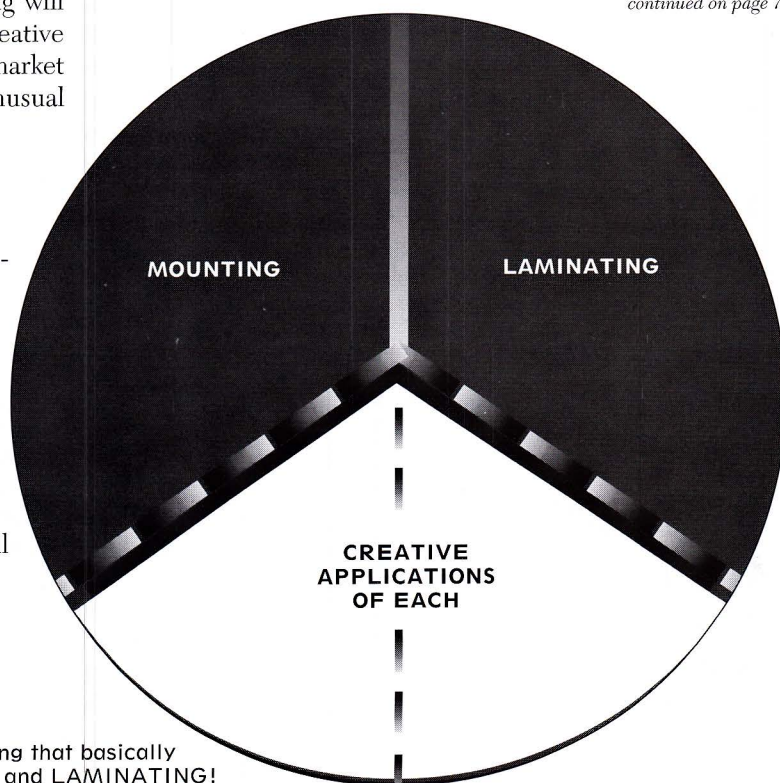
by Chris A. Paschke, CPF

### The Film

Laminating films are repositionable when initially applied to the poster art prior to mounting. This means once the release paper is removed from the back of the film and the film is laid onto the poster to be laminated, it may still be lifted from the poster and repositioned. But when left in position on the surface of a poster unmounted for any length of time (this might be as short as 15 minutes, depending on the heat and humidity in the workroom) peeling the film sheet from the face of the poster may lift off some of the ink with it.

This in no way is meant to indicate that laminating films could be left unmounted and still create the same end look. Quite simply, the films have a somewhat cloudy

*continued on page 72*



**Diagram 1.** The three elements of the pie, noting that basically it is essentially only two halves ...mounting and LAMINATING!

# MASTERING MOUNTING

continued from page 70

appearance when initially applied to the artwork and clarify during the mounting process..

## Sizing

As discussed in "Mounting for Matting" (PFM, March 1993), floating of the art and laminating film in the center of the substrate for laminating will allow for less time wasted during the preparation and execution. Also, if foam board is to be used as the base, there will be no crushed or compressed edges once the poster art is trimmed to size.

When preparing to laminate an oversized poster or photo, the artwork should be mounted first rather than attempting to do it all in one single step. This will prevent the possibility of anything slipping during the process, and will save on potential frustration and/or costly mistakes. Mount the poster with breathable tissue adhesive just a little larger than the poster, then cut the laminating film just larger than the adhesive.

## Overlay Foam

If all of the adhesive is not covered by the film, the blue overlay foam will adhere to the adhesive when mounted. This will cause no damage to the poster since the foam residue will be stuck to the exposed adhesive on the exterior edge meant to be trimmed away, but the foam will be damaged and unusable for another project of the same size. As with release paper, any defects, dents or divots in the foam may be texturally transferred to the film during the next project

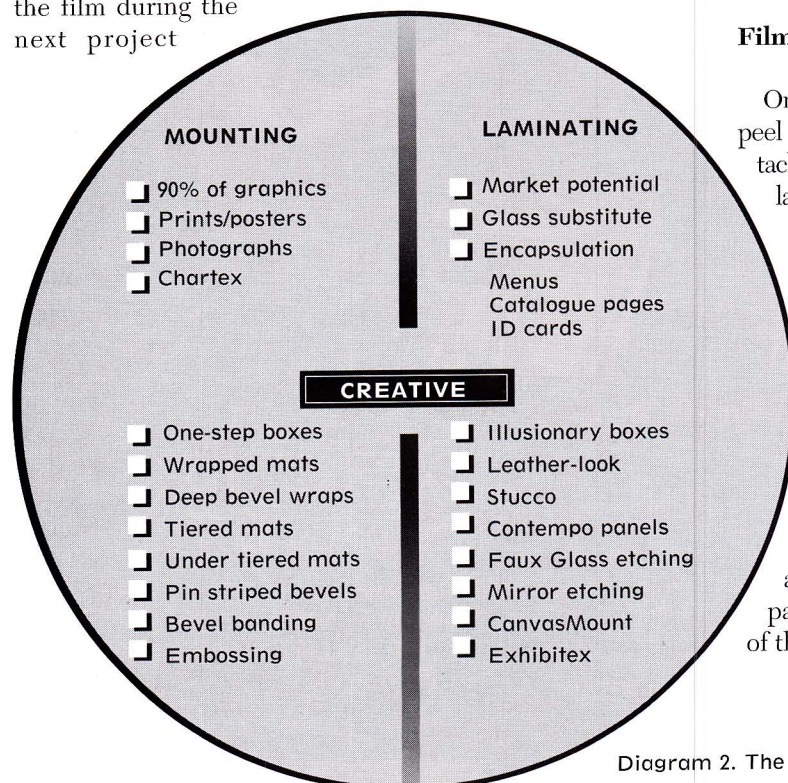
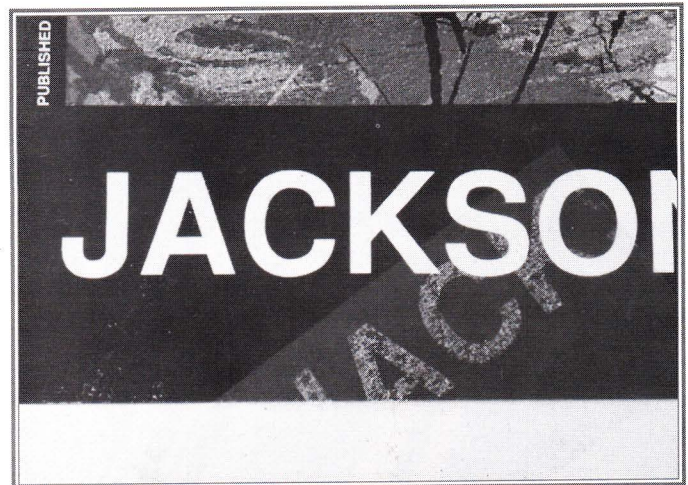


Diagram 2. The Total Profit Picture



When left in contact with the inks of a poster, even unmounted, the repositionable Printguard-UV laminating film will lift the ink. Note the ghosted image of "Jackson" on the clear film.

and appear as a line or dot of a different texture. The foam must then be cut down into smaller pieces for smaller projects.

The overlay foam must always cover the entire project being laminated. It is designed to create even pressure between the platen (heat source of the press) and the uneven surface of the films, particularly the textured linen and canvas finishes. If a portion of the film remains uncovered by the foam (as with the above mentioned divots in damaged foam), the film will usually mount, but it will most likely have a different visual look, often slightly hazy.

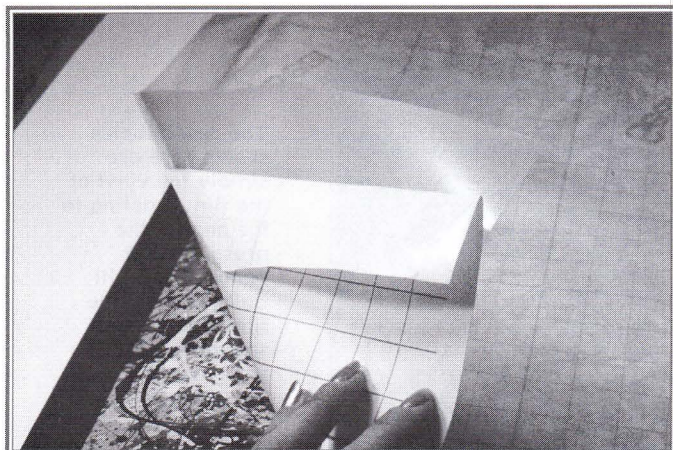
## Film Application

Once the poster has been mounted and the film cut to size, peel back the first few inches of the release paper to expose the tacky adhesive of the film for positioning on the poster. The larger the print or poster being laminated the wider the strip of film should be folded back. The poster in the sample shown is a 37-1/2" x 55" Jackson Pollock which is to be mounted and laminated in a large vacuum press. About 5"- 6" of film was exposed to hold the film in place during the removal of the release paper.

Line up the bottom of the film with the edges of the poster making certain all adhesive is covered, and the film is properly aligned. Then slide your hand across the surface of the film from bottom to top and press the tacky film into place. Note the film is stuck to the short end of the print not the longer side during application. Reach under the film and grasp the release paper, and with two hands pull it toward the bottom end of the board.

continued on page 75

# MASTERING MOUNTING



The slick white release paper backing is often ruled in a grid pattern for easy sizing. Fold back the end edge 5"-6" on an oversized poster and align to cover all exposed adhesive.

*continued from page 72*

You need a great deal of space to work on oversized projects. Do not pull the release paper from the center only, as the film has a tendency to trough creating permanent damage creases in the film surface, which unlike small bubbles will not disappear during mounting.

When working alone the release paper might also be removed, rolling the release paper onto a cardboard tube, much like removing backing paper from plexiglas.

## Wrinkles

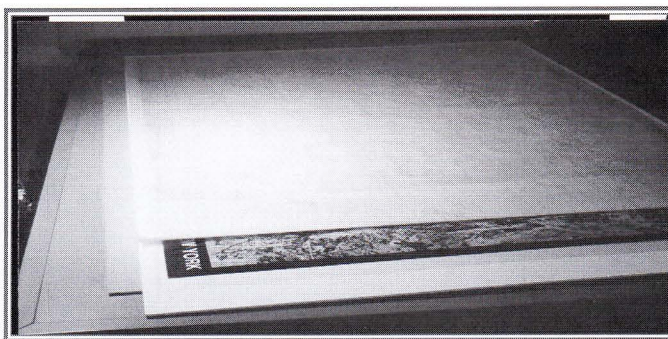
Once the release paper has been totally removed, the laminate may be smoothed by carefully lifting the film and letting it roll back down. Most of the time this is not a necessary step, for even though it may appear there are wrinkles which may not smooth out during the process, they will. There is little need for panic.

Laminating film is a thin vinyl which sets at a press temperature of between 205° - 225°F in about 7-10 minutes (depending entirely upon the size of the overall project and the substrate). I get the best and most consistent results from a 225°F temperature. Anytime laminating films come near heat they immediately begin reacting to the temperature with the development of numerous little bubbles. I guarantee this will occur. You must trust yourself! This is only the vinyl reacting to the increasing temperature. Since it started out flat, it will smooth out during the mounting process. DO NOT attempt to peel up the film after it has begun to react to the heat because this will cause ink removal and create irreversible damage to the poster.

Align the mounting package (bottom to top), bottom release paper, foam board substrate with premounted poster, laminating film, blue overlay foam and top release paper.

Once the press has reached temperature, close the lid and go about your business until the timer rings off.

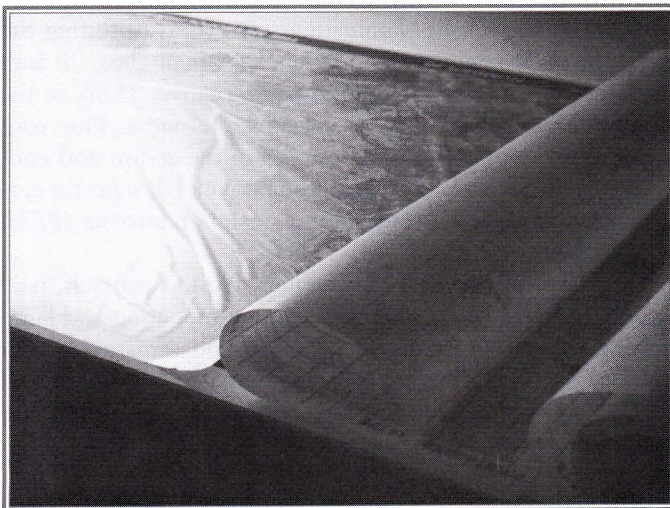
*continued on page 76*



Square up the bottom corners then follow the film, smoothing with your hand along the surface to the top peeled edge and tack into position.



Pull the release paper from the film by grasping the folded edge from beneath the film using two hands. Pull gently toward the bottom until totally removed. This process aids in preventing static electricity from attracting dust particles then trapping them between the film and the poster art. Printguard, though not sold as an ultraviolet protective glazing, is very high in UV protection and will definitely reduce the fading process.



The release paper backing may be rolled onto a stiff cardboard mailing tube to facilitate the process when working alone.

# MASTERING MOUNTING



Notice the natural rippling of the peeled laminating film. These minor bubbles will smooth out during the mounting process.

*continued from page 75*

## Other Facts

If attempting to laminate anything nonbreathable, the film must be perforated first, not after it has been applied to the photo. Multiple bites may also be taken to achieve a laminating surface ("Biting the Art That Feeds You", *PFM* September 1992).

Mount the poster first using the proper steps for that procedure, apply the film then laminate in bites as above. Do not attempt laminating a multiple bite project using a perforated film (though it will work), because control of the temperature variations of 180°F to 225°F required would never be time and cost effective.

## Pricing

Pricing for lamination is simple. Use the same price chart currently used for mounting since the process is basically the same. Films run slightly higher than mounting tissues, but the mounting substrate is included with the mounting price and not needed in the laminating price (thus offsetting the difference). It is not necessarily cheaper than glass... it isn't meant to be; it is simply a glazing alternative. Think of the price of a piece of plexiglas as a weight alternative. Plus, consider that there are potential profits in the scraps and end-cuts when you begin to sell Contempo panel designs for certificates, faux glass etching, and designer mirrors (*PFM*, August 1991).

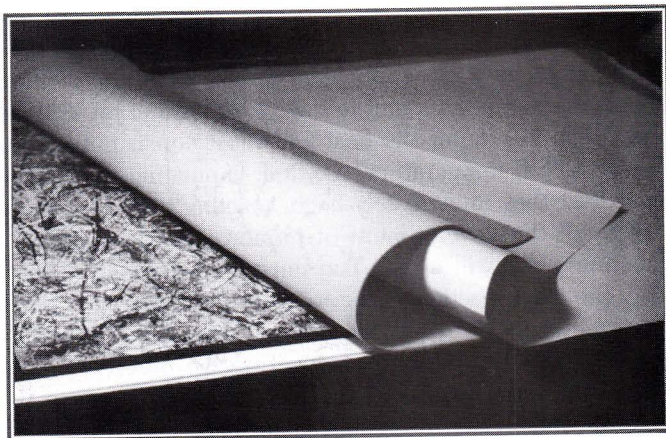
If you've followed all of the rules, trusted yourself, paid attention to the elements for successful mounting and laminating (time, temperature, pressure and moisture), your oversized "Pollock" poster will be laminated beautifully and ready to complete as an "illusionary box" a feature article I'm writing for you for next month's *PFM*.

*Chris A. Paschke, CPF a second generation picture framer, owns Designs Ink, Oxford, Connecticut. Ms. Paschke continues as 1993 instructor for Seal Products' HOW-2 educational workshop series, is on the 1993 PPFA faculty, and is an independent lecturer and demonstrator at industry events around the country.*



The new bubbles shown here are simply the vinyl of the film reacting to the heat of the press. Do Not panic! They will flatten out. If the film was applied smoothly, simply trust yourself and the process.

An "after shot" of the same area of the poster after the application 225° F for 10 minutes. The Printguard-UV matte laminating film appears slightly fuzzy in this photo, but that is the texture of the film in the reflection glare of the light. Look Mom! No bubbles!



Layer the mounting/laminating package making certain not to create air leaks in the mounting press by allowing paper, board or foam to ride up onto the outer edges of the vacuum press. Always use overlay foam when laminating and never forget the rules for time, temperature, pressure and moisture. The poster was first mounted then laminated. Charge your regular mounting charge as a laminating charge.