

## by Chris A. Paschke, CPF

**F**requently, framers are approached by customers who bring in ancient newspaper articles (brittle and yellowing) wishing to have miracles worked to preserve them forever. Of course we all realize it is the “nature of the beast” for these keepsakes to eat themselves up as they age because of the basic wood pulp content of the inexpensive papers used. However, there are a few basics every framer should be aware of when it comes to dealing with these precious heirlooms. Deacidifying the basic paper, as well as mounting it to a solid backing board, will help stabilize it and extend its life.

There are a great deal of technical procedures which could be discussed from a paper conservator's point of view, such as the formal de-acidification processes and vacuum encapsulation as they are set by *Library of Congress* standards. However, in this article I wish to address the basics of mounting from a framer's point of view. The concept of mounting newsprint to a solid backing board must be addressed, since the end result may readily be altered by the color of the board, adhesive and the amount of time left in a heat press.

Generally speaking, most newsprint that is saved comes from newspapers where naturally, there is print on the reverse side of the page.

## Wh's Witnesses on way Haven convention

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it's "only one of the reasons for divisions among men."

Bradshaw said Jehovah's Witnesses are "working internationally to overcome" other divisive issues such as nationality, race, education and social status. The convention will seek to show the "practicality of making . . . the Bible the dominant force in uniting people worldwide," he said.

mayor for day named

received his school administrator's certificate from Central Connecticut State University.

U.S. Marines, LeChelor's and master of the University of Illinois. He came to Wilcox business and industry. He later attended High School. Chairman of the Board. In 1985 he was ordained a permanent deacon of the church in 1980. He visits the sick of the parish and preaches both in English and French. LeBlanc served on the Catholic Board of Education for six years. He has also served on the Parish Council at St. Anne since 1968 and published the parish bulletin for more than 20 years.

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By ROBYN ADAMS  
Staff Writer

The students are members of the Technology Education Club. Last week, the finishing touches were applied to a miniature red fire engine.

The truck will be donated to children at the Easter Seal Rehabilitation Center of Greater Waterbury.

Beverly Fetzko, a marketing representative with the center, visited the school Wednesday to accept the truck on behalf of "all the children who will enjoy using it."

Ms. Fetzko talked to the students about the Easter Seal clients they're

"People come to the center with severe trauma injuries to learn how to function again. Many are small children with leg braces. I know they will love playing with the truck," she said.

Dave Habersang, one of the school's technology instructors, said the students did a tremendous job on the truck. "I was really impressed with their effort and the final product," he said.

Louis Padua, another technology instructor, said he didn't mind working with the group even though it meant staying beyond normal hours. "Some of the children don't play athletic sports, and this is an area they can develop personally and professionally," Padua said.

Only 15 students are allowed to join the club. They are selected based on their performance in technology education and must have at least a B average.

Beverly Fetzko, Easter Seals Rehabilitation Center, looks at a miniature horse, one of the members of the North

Nicole LeDuc, 11, club, said building lot of fun." The wants to become a day, and felt learn ogy would help her. Another member said he also enjoyed the club. "Making

**1. Though the photograph is extremely forgiving of the "ghosting", note the division of the board along the lower right edge where the white and black backings come together. Ghosting can be lightly detected across the upper portion of the headinas.**

## Fraternal group to ha

The 58th annual district convention of the American Hellenic Educational Progressive Association, known as AHEPA, will take place this weekend at the Sheraton Hotel Waterbury.

The event will be hosted by the Waterbury chapter of the association, a Greek-American fraternity with more than 75,000 members nationwide, most of whom are educators.

The local chapter's senior auxiliary, the Daughters of Penelope, will co-host the convention, which is expected to draw more than 1,000 delegates from Connecticut, Massachusetts and Rhode

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Since newspapers are made of absorbant, low quality paper and usually relatively thin, the type from the reverse side can often be seen through the paper once it is mounted (photo 1). This "ghosting" of the print from the reverse side has to be dealt with and fortunately, can be both easily and profitably done.

By simply mounting the newspaper onto a black substrate, the print from the reverse side is totally camouflaged. However, it should be pointed out that the mounting onto a dark surface the paper itself is also somewhat darkened. The "ghosting" has been exorcised but the attitude of the newspaper has been altered,

which means the “psychology” of dealing with your customer must be addressed.

In layman's terms, execute a sample as a selling tool, as is shown here—half onto a white substrate, half onto black (photo 1). By illustrating the difference between the two halves to your customer you not only prepare them for the visual darkening (yes, somebody somewhere will complain), but once you've sold them on the virtues of removing the "ghosts" you have the opportunity to charge for using the better substrate. This may amount to only a few dollars, but it is a few "additional"

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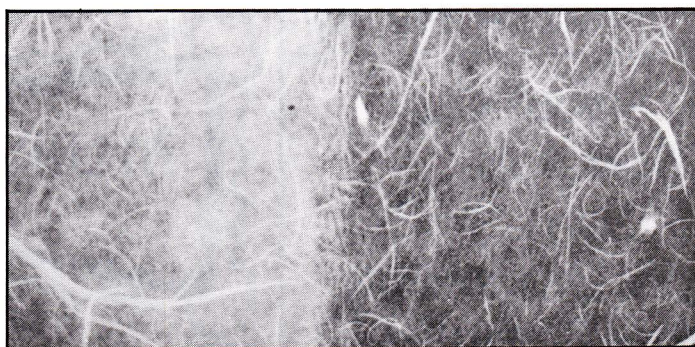
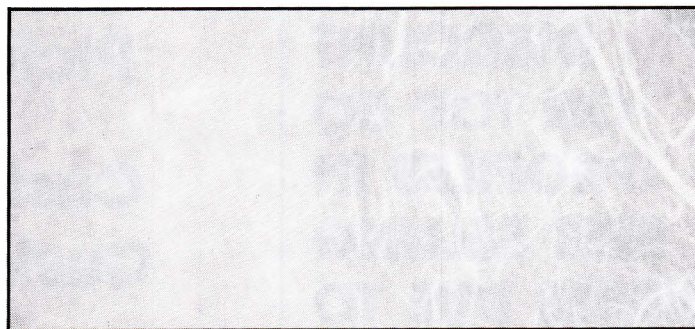
dollars that could not have been charged at all during the previous sale. Once again, *always remember to charge for your specialized expertise.* Do you think parapsychologists work for nothing?

Using the proper adhesive is essential to maintain the intensity of the dark substrate. Spray or wet mounting, or even using a cold vacuum press may cause the newsprint to begin to release from the substrate after a period of time. If the newspaper is going to be framed and a mat will be placed around the edges of the paper, this may never pose any kind of problem. It should be noted however, that to truly produce a mount that will stand the test of time, dry mounting with a heat system is recommended. When using either a mechanical or hot/cold vacuum press, the adhesives available are quite numerous. "Tissue core" adhesives are those with paper or glassine cores with heat activated adhesive on either side, while "pure" adhesives are simply sheets of adhesive with no paper core.

As with the spray and wet glues, "pure" heat mounted adhesives are colorless due to the fact that they have no white paper core. This is the key to mounting any thin tissue, fabric or paper which has the basic capability of lightly bleeding the substrate color through to the visual surface. If you wish to block out printing from the reverse side of a sheet of newsprint you must mount onto the same color as the print (i.e. black print on newspaper to black substrate, blue print onto blue substrate, etc.). It is the contrast of the black type against the light colored background that creates the ghosting effect in the first place. This is precisely why you must not integrate the white color of a tissue core adhesive once you have chosen to mount onto a color substrate, or you will cancel it out.

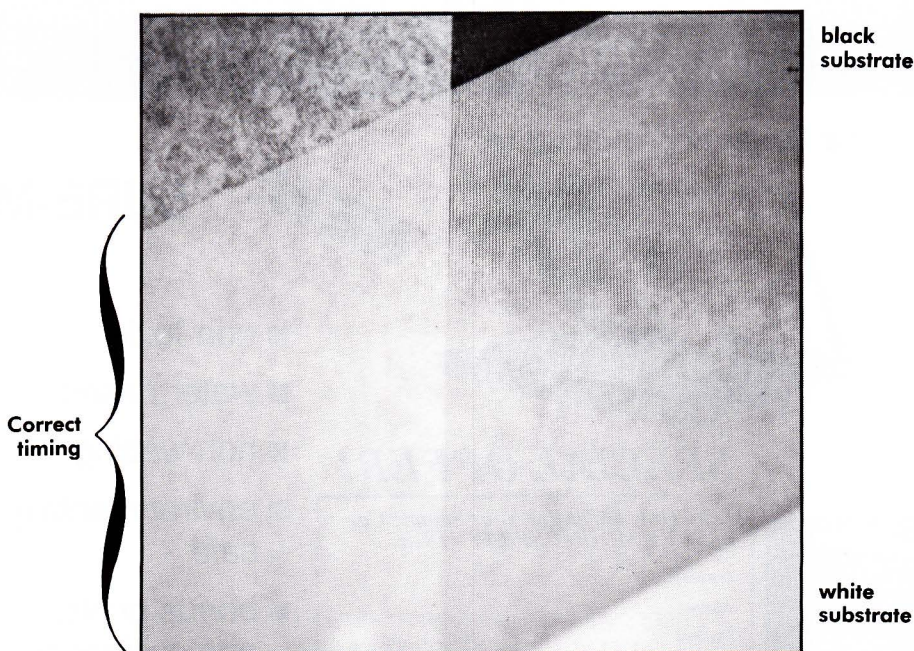
As mentioned previously, the same holds true when mounting a thin rice or mulberry paper, with visual fibers as an integral part of the look. If mounting onto a colored mat or foam board in the process of building a

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**2. Rice paper (with fibers) is mounted with a tissue core adhesive (upper left). The paper (upper right) is in its unmounted natural state. The lower left is mounted using the conventionally correct time/temperature of 180°F for 2 minutes, while the lower right is hotter/longer at 200°F for 10 minutes. If left in the press longer, it would become even more transparent.**

**3. This close-up shows a white, thin acetate lining fabric mounted to a dark substrate. The right side is mounted with pure adhesive, the left with tissue core and the lower half is mounted to a white substrate. The upper 1/4 was mounted using a hotter temperature and longer time, giving greater saturation.**



**Correct timing**

**black substrate**

**white substrate**



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## MOUNTING



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shadow box, in order for the fibers of the paper to remain visible it must be mounted onto dark board with a colorless adhesive (photo 2). If you use a white tissue core adhesive it's the same as if you mounted onto a white board, for you have reintroduced the initial light color (photo 3).

When attempting to visually pull a particular color up through a mounted fabric or paper, you must always remain aware of the anticipated outcome. The same heat mounted pure adhesive that allows you to be a magician by ridding the viewer of unwanted ghosting, can also soak into the mounted material and make it transparent if not used correctly (photo 2). It is very true that the lower temperature tissue core adhesives are far less likely to absorb into the mounted material, however, the creativity of a colorless glue is sacrificed.

In summation, you must become consciously and subconsciously aware of the effects heat and temperature have on the items being mounted, as well as the color of the substrate and adhesive. Do a series of tests involving varying times and temperatures, always making notations on the reverse of the selling aids you create (for later reference). You must always be able to successfully reproduce the sample you show your customer without having to re-invent the wheel each time.

Never hesitate to experiment. You may love the look created by a piece of Kinwashi paper, mounted to black mat board with pure adhesive, and left in the press at 200°F for 15-20 minutes. Just be prepared for only the fibers to be visible and for the black to have a slightly waxy feeling. Though the effect can be extremely dramatic the look will be a far cry from the same Kinwashi on black at 180°F for 2 minutes! *PFM*

*Chris A. Paschke, CPF is owner of Designs Ink in Oxford, Connecticut, specializing in commercial framing, calligraphic design, consultation and education. A professional framer and designer for over 16 years, Ms. Paschke currently freelances workshops and seminars, demonstrates and lectures on various "mounting and matting techniques" at industry events around the country.*