



# Tiered Matting

## Part III

### Pin Striped Bevels

by Chris A. Paschke, CPF

Although tiered matting is a way to increase profit potential, keep in mind that it is only the “mounting creativity” portion of the mounting pie chart featured in PFM April 1993. All of the pieces of the pie are necessary to achieve the maximum financial success of a heat press.

This month’s focus is on pin striped bevels. By using your mounting press, pure adhesive films, light-fast fine art papers and 2 and 4 ply mat boards, you can create these delicate decorative accents. These

may be integrated to either soften the visual flow to the image or to simply accent a touch of color. Pin striping also offers an alternative for enhancing photos. (See photo 3)

When surface tiering (Part I), the accent papers are dry mounted onto the top or surface of a contrasting color mat (i.e. light on dark/whitecore or dark on white/blackcore). This creates a fine line just below the top edge of the bevel. In pin striping, the accent line may be located anywhere within the bevel. (See photo 2)

#### Designing

In pin striped mats, the fine decorative lines are shifted toward the center of the 2 and 4 ply mat board bevels. Sometimes, art papers are used to create the line, or layers, and the surface paper from the board itself provides the contrast. Colored beveled possibilities have expanded with



Detail of Photo 1. Two sheets of 4 ply Strathmore Blue museum rag was layered with two sheets of Crescent P990 Oriental Red art paper, mounted with Fusion 4000 at 190°F for 10 minutes. The mat is about 10 ply thick, with a Strathmore solid core 4 ply Green museum rag as a liner mat.



Photo 1. This four color photocopy of an original by Leana Fay is an excellent example of pin striped bevels effectively accenting a piece of contemporary fine art calligraphy.

the advent of acid-free color core mat boards from Bainbridge and Crescent. Keep in mind that color-core boards come with colored surface sheets which will create a central pinstripe, uncontrollable by you.

I have used museum rag boards for most of my solid core bevel designs in the past. The 2 ply boards available offer numerous possibilities. (See photo 3) 2 ply mat boards with matching solid core and surface papers offer greater flexibility when placing the fine pin stripe.

Most major mat board companies manufacture museum rag boards in neutrals (whites, creams, grays). Strathmore and Rising Paper either have or are developing surfaced solid core 2 and 4 ply rag boards in additional colors.

Pin striped bevels are created using any base color bevel with color accent pin stripes somewhere within that bevel; it is different from surface and under tiering, although somewhat similar in assembly. If the pin stripe were removed, the remaining bevel would be one core color, white, black, colored, acid-free or museum rag.

The easiest pin striped designs are created by mounting

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two or three 4 ply mat boards of the same color core together. (See photo 5) You can use your existing inventory of boards (and recycle damaged and unsalable boards) to do this. You can even use up discontinued colors while expanding your design expertise and creativity.

2 ply museum boards, rather than 4 ply, allow you the flexibility of shifting the fine pin stripe smaller distances from the top or bottom of the bevel. The pin stripe may also be thickened by the addition of more paper layers. (See photo 4; diagram 1)

Crescent Colored Art Papers (which coordinate with the surface papers of Crescent mat boards), Strathmore charcoal papers and Canson MiTientes (which has been reclassified as acid-free or buffered) are all quality, lightfast materials, with good overall weight for an accent pin stripe. Two sheets is the weight I prefer for a pin stripe, but three sheets may be required when contrasting two pin stripes within the same bevel. (See photo 6)

### Mounting

When creating a basic pin striped bevel, using 4 ply mat board and pure film adhesive (i.e. Seal Fusion 4000, Drytac Flobound), adhere to the time/temperature ratio of the mounting press. Make certain to leave the mat unit in



Photo 2. Pin striped bevels are built with layers of 2 and 4 ply mat boards, fine art papers, pure adhesive film and your heat mounting press. Samples should be made from fallouts and used as sales aids.

the press long enough to bring all of the items to the mounting temperature needed to melt the adhesives and create the proper bond. Remember that film adhesives bond outside the press as they cool under a weight, so do not test for bonding until after they have cooled.

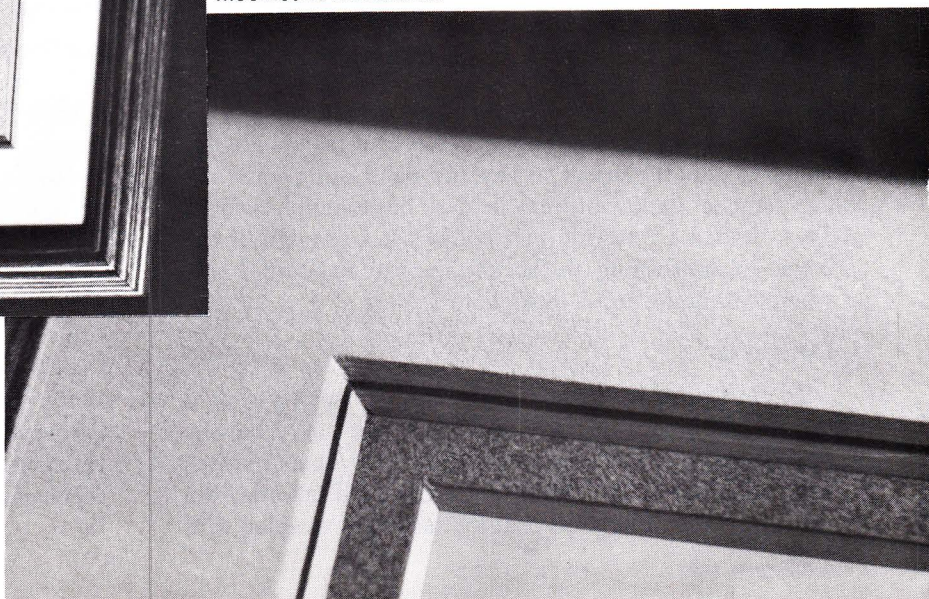
You can determine whether the adhesives have bonded by looking at the edge of the film when removed. Pure film adhesive tends to clarify as it melts, and the layers extending beyond the paper materials will all melt together. If this has not occurred, additional mounting time is required.

Any mounting can be returned to the press for additional time, but you must keep the item in the press for the original amount of time *plus* the additional time in order for there to be any benefit. The unit must again heat up to the previous mounting



Photo 3. Two sheets of Crescent 4 ply #1101 Neutral Gray museum board were mounted together with two sheets of Crescent P989 Raven Black paper in between using Fusion 4000 in a 190°F press for 10 minutes. The inner mat is also Crescent #1101, with Canson 429 MiTientes Felt Gray mounted to the surface.

Detail of Photo 3. Pin striped tiered matting works well with photos for a delicate accent line within the bevel.





temperature before the additional time can continue the melting process.

The old adage "a watched pot never boils" applies perfectly to this scenario. Since nothing but matting materials are in the press, set your mental clock (or timer) for longer than you might anticipate needing to mount. Then go about your other business. You can never harm this board, adhesive and art paper sandwich, even if you leave it in the press overnight.

### Applications

Tiered mats with pin stripes work well with photographs, as mentioned earlier. These accents seem timeless, working well with antique images, contemporary fine art calligraphy, and bold colorful poster art. (See photo 1)

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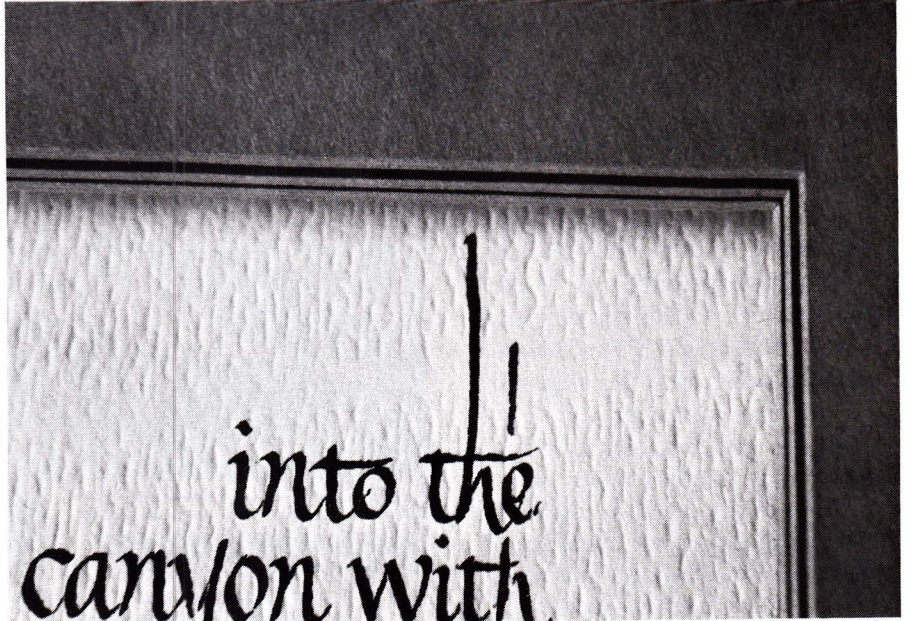
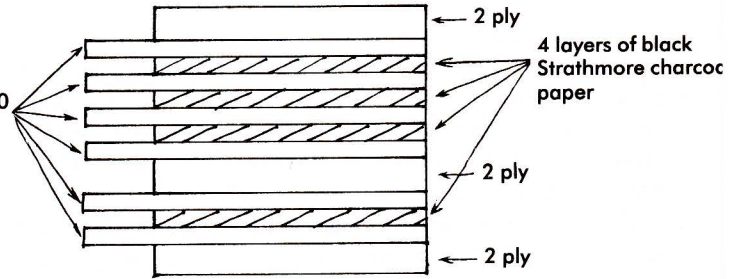


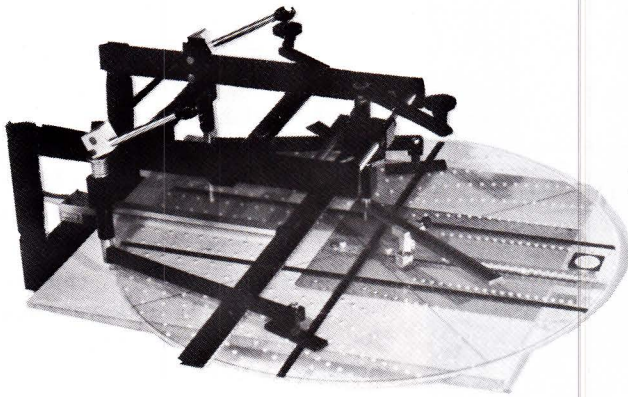
Photo 4. Three layers of Strathmore 2 ply museum board with a total of four sheets of Strathmore black charcoal paper for accent pin stripes. The variation in thickness of line is controlled by the number of sheets of paper used.

Diagram 1.

Six layers of Fusion 4000 pure adhesive film

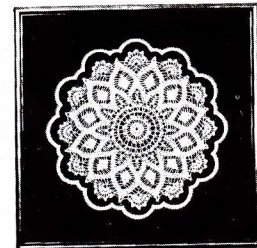


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*" The Innovative Mat Cutting System "*



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I recently framed a 31" x 40" primary-colored contemporary Tarkay print using two pieces of 4 ply Miller black surfaced Ultiblack and two sheets of Crescent P3214 Chinese Red paper in between. (Note the red and black sample in photo 2.)

The end result was dynamic and unique, impressing my clients a great deal. They had wanted something a little different, yet not overstated. Although there are always numerous solutions to every design project, the pin striped tiered mat was perfect for this project.

### Selling

Although I keep harping on this subject, it still cannot be emphasized enough: use framed artwork, corner samples, and photos of previous projects to showcase these design possibilities. (See photos 2 and 6) Most importantly, remember to propose tiered matting when selling. If you don't think of it, neither will your customers.

Presentation is the key, along with professionalism and self-confidence. Never forget that you are in charge of the sale and always start with a grand design. Sell up when you begin; you can always work back. You cannot estimate your customer's wallet, so don't be hesitant to include all the necessary charges necessary to make a profit..

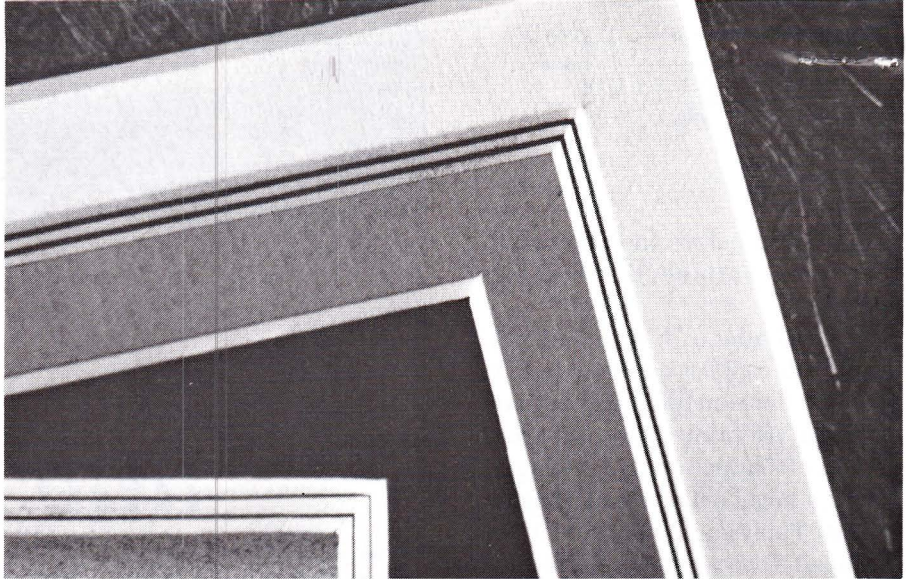


Photo 5. The pin striped bevels in the upper right of the photo were dry mounted at 190°F for 10 minutes using three sheets of Strathmore 2 ply White museum rag, plus one layer of Strathmore acid-free Black charcoal paper in between. The example in the lower left is simply three layers of regular 4 ply Crescent Whitecore Rag Mat. The surface paper creates the hairline pin stripes.

### Pricing

You can use the pricing discussed in Part II (August PFM) for the individual sheet charges, which are added to the base mounting charge and the cost of the mat boards themselves. Charge for each sheet and board. This means three sheets of 2 ply board, plus four sheets of art paper, plus mounting for the OD (outside dimensions) of the entire project size. If you need to piece together inner paper sheets because the print is larger than the full size sheets available, additional design/shop time should be included.

Don't undercharge! Once you begin to sell these creative designs to your established customers it is difficult to raise the price. If you set the prices high enough in the beginning, it will not only motivate you to sell them, but bring in the profits they are designed to achieve.

Make certain all your costs are covered, in addition to your desired profit margin, whether charging by united inch, sheet pricing, or by basic design/shop time.

Your design creativity can flourish with these designs, so use your imagination and your presses to realize these untapped profits!

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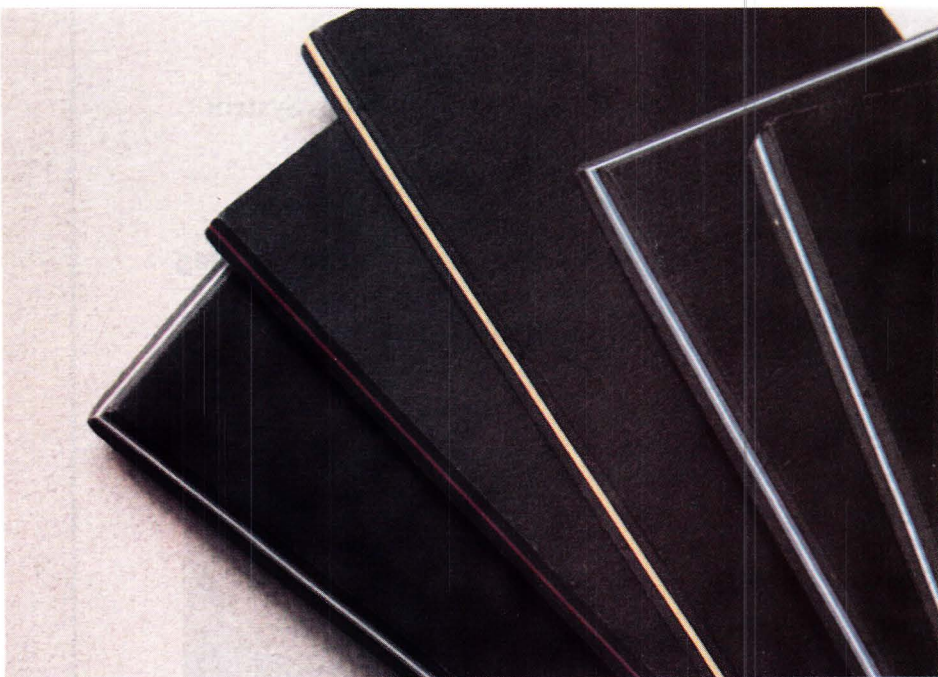


Photo 6. Note the two blue and white samples on the right. The one on the far right has one blue, one white, and one blue layer, while the second one from the right has two blue, one white, and two blue layers. Often, single sheets of paper layered together will not be distinct enough for the eye to separate. Multiple color layers may be required to achieve the proper visual effect. Generally, two to three sheets of a single color work well for the best color and separation.