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CLASS: **SESS-55** Lecture/PPT (2-1/2 hr)
Sunday, January 26, 8:30-11:00am

TITLES: **Mastering Mounting: Creative Mounting & Laminating**

OBJECTIVES: This stimulating seminar will showcase a full range of profitable techniques for all kinds of creative mounting and laminating applications. This class is designed for framers who already understand dry mounting and is ideal for new, potential, and existing system owners. Creative mounting, wrapping, and laminating techniques in this session will include tiered matting--surface, under, pin-striped and bevel banding; wrapped and embossed mats; one-step shadow boxes; retexturing and resurfacing laminates; leather-look, contempo panels, faux glass etching, and canvas transferring. There will be extensive samples and diagrams.

WHO SHOULD ATTEND: All levels of framer, owners of dry mount equipment

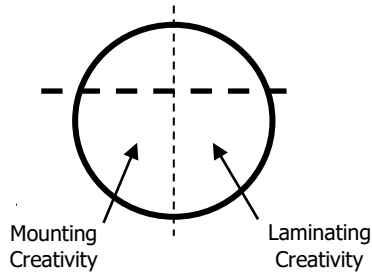
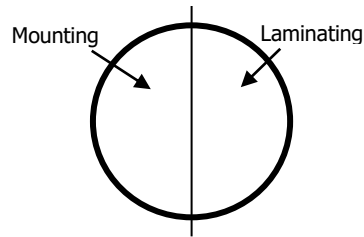
BIOGRAPHY: Chris is a second generation 25 year professional picture framer specializing in design and lettering arts. In addition to operating her own business, she is a well known creative designer, author and industry consultant who has lectured and demonstrated at industry events around the country since 1987. Her creative uses of dry mounting adhesives and laminates, as well as innovative approach to matting design and the expanded use of mounting equipment are both stimulating and illustrate profit potential.

OTHER SOURCES: *The Mounting and Laminating Handbook, Third Edition*, Chris A. Paschke, CPF GCF
The Mounting and Laminating Handbook, Second Ed., Chris A. Paschke, CPF GCF
Creative Mounting, Wrapping and Laminating, Chris A. Paschke CPF GCF
Picture Framing Magazine, "Mastering Mounting" archives
www.pictureframingmagazine.com archives
Paschke Online: Article Archive and Library, <https://DesignsInkArt.com/library.shtml>
Articles by Subject, **West Coast Art & Frame Expo, PowerPoint and Outlines as PDFs**

MATERIALS: All major matboard suppliers, plus...
Dick Blick Art Supplies
Paper & Ink Arts, <https://www.paperinkarts.com/>
Hollander's, <https://hollanders.com/>
Awagami Factory, <https://awagami.com/collections/decorative-papers>
Talas, <https://www.talasonline.com/paper-and-board/decorative>
Mulberry Paper and More, <https://www.mulberrypaperandmore.com/default.aspx>
Frank's Fabrics

Mastering Mounting: Creative Mounting and Laminating

I. Profit Potential and Investment

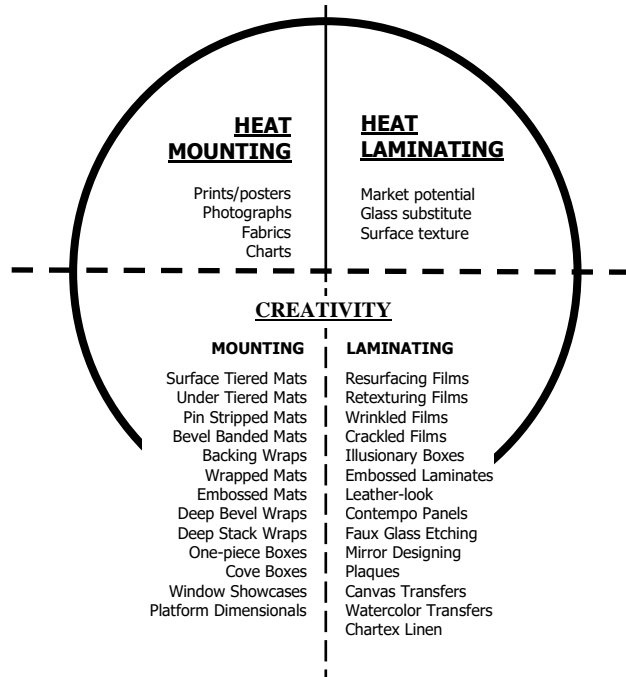


II. Understanding Materials

- Decorative vs. Fine Art Applications
- Lightfastness and Color Permanence
 - Dyes vs. Pigmented Colors
 - Fine Art Papers
- Board Selection - Museum Rag or Solid Core
- Adhesives - PVA or Film

III. Mounting Creativity

- Tiered Mats
 - Surface Tiered
 - Under Tiered
 - Pin Striped
 - Bevel Banding
- Tiered Combinations
- Decorative Backing Wraps
 - CanvasMount
 - Bulletin Boards
- Wrapped Mat
 - Free Form Wrap
 - Embossed Wrap
- Wrapped Boxes
 - One-Piece Box
 - Cove Box
 - Platform Box



IV. Laminating Creativity

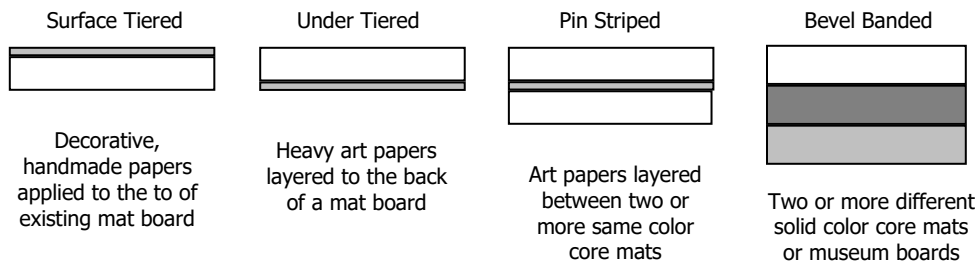
- Mosaic Laminating
- Resurfacing
- Refinishing
- Wrinkle Retexture
- Embossed
- Leather-look
- Contempo Panels
- Border Designing
- Faux Glass Etching
- 3D Mirror Designing
- Plaques
- Canvas Transfers – In-House

All illustrated, demonstrated and discussed techniques are full explained with step-by-step instructions in the Creative Mounting, Wrapping and Laminating...the purple book. Available at PFM Bookstore.

CREATIVE MOUNTING

Tiered Matting

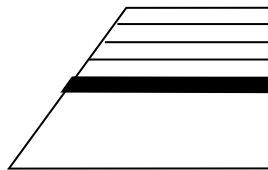
As a basic guideline, use alternating layers of contrasting colors such as mounting a dark fine art paper to a black core board with a white or light colored surface paper thus creating a fine white line in the bevel. Mounting a light fine art paper to a white core board with dark surface paper creates a fine dark hairline in the bevel.



Surface Tiered Mat

1. Size the paper, board and adhesive 1" larger than the desired mat blank
2. Predry and tack papers and boards if necessary or stack into common corner
3. Dry mount the art paper to the top mat blank 3-5 minutes at 200°F degrees
4. Remove the materials from the press and cool for one minute under weight
5. Trim and size mat blanks to the required dimensions for desired mat
6. Cut mat manually or CMC with deeper blade setting

Shifting bevel hairline by adding layers.



Four sheets of white Crescent Colored Art Paper added to a black white core mat nearly doubles to an 8-ply and shifts the black hairline surface sheet to the center

Pricing

Calculating the price of a bevel banded mat is easy if you think it apart. Calculate the regular united inch price for the number of boards to be used and simply add the flat mounting charge from your chart for the designated mat size. If more than two boards are to be used to build a 12ply bevel band, begin with three board charges plus the mounting charge. If additional design work will be required because of color variations and mat cutting difficulty, a shop charge might be added. Oversized mats should be priced accordingly, don't forget the liner mat, and charge an hour extra shop time for difficulty.

➤ **TIP: BURNISHING 8-15 PLY THICKNESSES**

When cutting pin striped or bevel banded tiered mats of 8 to 15-ply thickness, there will appear to be a shifting of the planes at the window corner. This is merely the result of the blade being inserted then removed from a very dense, thick board. Burnish the back of the mat, so any shinny spots resulting from a polishing of the board surface will not be visible. This will realign the shifted corner and square the front window opening.

CREATIVE WRAPPING

Basic Wrapping

Mount with fallout reinserted to establish bevel indentation. Cut opening in fabric with mat face up. Miter corners. Do not cut too close into the corner, it could expose raw foam or mat board. Turn the mat face down and iron the adhesive backed tabs –beginning at center--to the back of the mat window. Hold the mat with the plane of the bevel parallel to the table and iron the bevel to reinforce and melt adhesive.

1. Preheat press 200°F and predry if needed
2. Stack in release envelope top to bottom
Release paper, Template, Fallout, Fabric, Adhesive, Window mat with embossed pattern, Release paper
3. Mount 3 minutes in a mechanical press, 5 minutes in a vacuum

Embossing

Creating a basic wrapped mat is quick and easy, especially when using dry mount films. Any thickness of cardboard mat, 4-ply, 8-ply, 12-ply or higher or any thickness of foam board 1/8" and 3/16" may be used to create additional dimensional variations in an embossed design. The window mat may be any depth for effect as can the embossing, but the thicker the board the more difficult it is to bevel cut. A household iron is perfect for bevel ironing and flap tabs. It is large and heavy covering greater area at a time. Set just below WOOL will heat up to 190°F to melt the adhesive, when set directly on WOOL, the iron heats beyond 230F and melts foam board.



1. Trace the shape of the window (face up) onto the piece of 4-ply mat board mat as a template
2. Draw the embossed design onto the 4-ply template
3. Cut the pattern with an accurate hand held decorative mat
There is no reversing needed when drawing and cutting this embossed pattern
4. Cut the pattern on the same side the pattern is drawn on, hand inside the opening
5. Turn the template face down, replace puzzle pieces
6. Apply a small piece of ATG tape to the puzzle pieces to transfer to the mat
7. Align window mat perfectly square to match the template and turn it face down against the template

When the window mat is lifted up, the pattern pieces will have transferred to the mat temporarily held in place by the small pieces of ATG tape. The template will then be used during mounting as a perfect overlay to compress the fabric around the design.

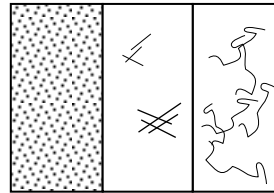
The technique remains the same for dry mounting an embossed mat as a simple wrapped mat, but this time the template must be added to the mounting sandwich prior to putting in the press. As with a wrapped mat a release board is recommended if using a vacuum press to help hold the fallout and templates in place. Mounting time will vary depending upon the size and number of boards in any particular embossing project.

After mounting, trim surplus fabric from the window opening miter tabs, iron the bevel to melt all adhesive, lay face down and iron tabs smoothly to the back of the window opening. Once completed the mat may now be assembled into the desired frame.

CREATIVE LAMINATING

Resurfacing and Refinishing Commercial Laminates

8x10	Print
8x10	Permanent, tissue adhesive sheet
8x10	3/16" Foam board
11x14	Nonperforated matte or luster laminate



A sampler like this should be made for each of the smooth finishes stocked. By dividing it into thirds traditional, smooth resurfacing, and wrinkled retexturing may be shown as sales samples.

Use of overlay foam when laminating ensures correct bonding according to manufacturer specifications. Vinyl films are softened when heated to bonding temperatures and will pick up the texture of materials placed in direct contact with them. By eliminating the overlay foam, interesting effects are achieved with no additional framer investment. If the slick release liner removed from the back of the film is placed shiny side against the face of the film, the foam is not able to imbed its texture. The surface of the film remains smooth when laminated. The foam is still in the mounting package, but not in direct contact with the film. This particular process will only be successful using nonperforated films.

1. Size laminate to fit mounted project.
2. Align laminate onto mounted project.
3. Stack for mounting top to bottom:
Release, Overlay foam, Release liner from back of laminate, Mounted poster, Release material
4. Mount 5 minutes in mechanical press, 5-7 minutes in vacuum press.

Wrinkled Retexturing

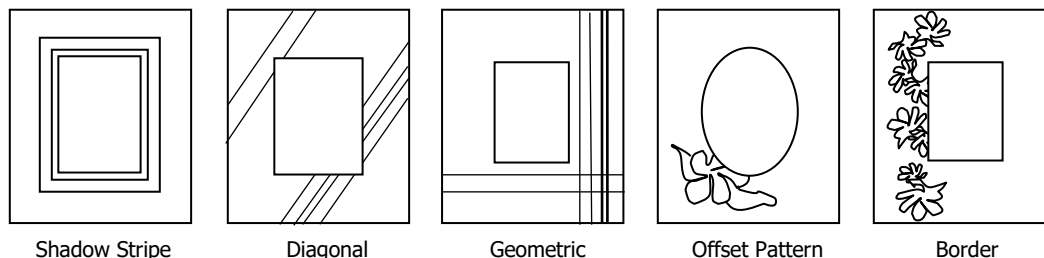
By resurfacing films, one commercial finish (gloss or matte) will produce two separate looks. By retexturing the same film a third finish is now added to the repertoire. Same film three finishes. When resurfacing in the previous section the laminate was made smoother by substituting overlay foam with the release liner from the laminate itself. Retexturing the surfaces of laminates on mats and over posters may also be achieved by two visits into the press, the second with the liner in place. This technique looks best when used over a soft substrate such as foam board. The textural wrinkles compress into the substrate visually making it more a part of the total look.

1. Size laminate to substrate and align onto mounted project.
2. Mount laminate with overlay foam on top, 5 minutes.
3. Remove from press, cool under weight.
4. Wad laminate liner in to small ball to create tight wrinkles, then flatten.
5. Place hand flattened liner shiny side against face of mounted laminate, **no overlay foam**.
7. Mount another 5-10 minutes, cool under weight.

Contempo Designs

A mounted laminate will darken a mat board under the areas it has been applied and gives it a wet or shadowed look, a very contemporary monochromatic 21st century French mat panel. Contempo panels may be created on any breathable surface mat board using standard laminate mounting procedures. Although contempo panel designs may be adapted for use with almost any subject matter including florals and landscapes, they seem to be most effective when used in conjunction with paper memorabilia, certificates, letters of accommodation, documentation, newspaper clippings, and photographs.

Assorted Contempo Panel designs.



Shadow Stripe

Diagonal

Geometric

Offset Pattern

Border