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CLASS: **F180L** - Lecture (2-1/2 hr)
Sunday, January 21st, 9:00-11:30am

TITLES: **Mastering Mounting: Mounting Basics - Lecture**
Sponsored by Gilman Brothers

DESCRIPTION: This introductory session on mounting will teach you all about heat, vacuum and cold press methods. Chris will also discuss the pros and cons of different types of mounting, as well as how to determine which method is appropriate for common items. As an added bonus, you'll also learn about the removal techniques vital to working with mounting. You'll leave this informative lecture fully understanding the key elements of time, temperature, pressure and moisture (TTPM) helping you master any mounting method.

WHO SHOULD ATTEND: Ideal for industry newcomers, particularly helpful to framers just learning techniques of mounting and framers interested in expanding the shop's mounting service through the purchase of equipment and products.

INSTRUCTOR BIOGRAPHY: Chris is a second generation professional picture framer specializing in creative framing design, mounting and laminating. In addition to operating her own business in Tehachapi, California, she is a well known author and industry consultant who has lectured and demonstrated at industry events around the country since 1987.

SUGGESTED READING:

Chris A. Paschke, *The Mounting and Laminating Handbook*, Third Edition, 2008
Chris A. Paschke, *The Mounting and Laminating Handbook*, Second Edition, 2002
Paschke Article Archive and Reference Library <http://www.designsinkart.com/library.htm>
[West Coast Art & Framing - PowerPoint PDFs](#)
"Condition Reports", January 2017 PDF
"HA, P-S, Film Application Comparisons", October 2013 PDF
PFM website, www.pictureframingmagazine.com archives
PFM monthly column MASTERING MOUNTING

"Thirty-five years ago mounting was simple...paper, photos and fabrics. Heated vacuum presses did not yet exist in framing, and spray adhesive, corrugated cardboard and masking tape were state-of-the-art. Today we have paper and coated paper; photos and digital photos; fabrics and dye-sub canvas; and that's just tip of the iceberg. Welcome to mounting in the 21st century!"

- Chris A Paschke, CPF GCF

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Paschke books available at PFM Bookstore

Mastering Mounting: Mounting Basics - Lecture

I. Condition Reports

Paper, Photo, Digital, Textiles, Painting – all on assorted substrates
Available in The Mounting And Laminating Handbook, 3rd Edition, Appendix

II. Mounting Methods

Noninvasive Mounting
 Preservation = Reversible or No absorption
Invasive Mounting
 Removable vs Reversible = Adhesive absorption
 There are NO archival methods
Mounting Longevity
 Preservation
 Dry (Hot) Mounting
 Hot Vacuum Presses
 Mechanical Dry Mount Presses
 Cold Mounting - Vacuum Frame
 Wet glues; Pressure-sensitives; Spray Adhesives
Adhesives Methods/Choices
 80/20 rule – HA boards vs. tissues; Tissues vs. Starch Hinges

IV. Mounting Basics

Work station
Elements of Mounting - TTPM
 For the right amount of **Time**
 At the correct **Temperature**
 Under **Pressure** during bonding
 Making sure all **Moisture** is eliminated
Mounting Methods = TTPM, Pros and Cons
 Wet Mounting = Longevity
 Spray Mounting = Health and Mess
 Pressure -Sensitive Mounting = Low, Medium, High tack
 Dry Mounting = Heat Sensitivities
Dry Mount Adhesive Characteristics
 Composition - Carrier or Film
 Type of Bond - Reversible/removable
 Porosity
 Acidity Level
 HA Foam Center Boards
 High Temp 185F - assorted
 Medium, Temp 160F - assorted
 Low Temp 130F - Gilman MountCor
 Reversible Boards – KoolTack Preserve, Bainbridge Restore
 HA, P-S, Film Chart
Substrate Selection
 Surface & Orange Peel
 Board Weight & Counter Mounting
 Honeycomb Panels = Eaglecell, Hexacomb, Tycore, Hexamount
Release Materials
 Silicone Coated
 Laminated Lexan – KoolTack Perma Lon

V. Equipment and Materials Maintenance

Vacuum presses (manual control of TT, PM automatic)
 Daily Maintenance - Run empty to dry AM; open to blow out moisture PM
Mechanical presses (manual control of all TTPM)
 45-degree; Shims
Tacking / Z-Method Tacking

GENERAL COMMERCIAL TYPES OF ADHESIVES AND COMMON NAMES

Some adhesives may have changed names or been discontinued.
Check with your distributor or manufacturer for updates.

ADHESIVES

This is a general cross reference guide of commercial adhesives only, not a listing of priority or suggested adhesives. There are many additional commercial and private label adhesives, sprays etc. in these categories Contact local distributors for additional product information.

DRY MOUNT ADHESIVES

TRIMOUNT / COLORMOUNT / TECHMOUNT / SUPER UNIMOUNT / PROMOUNT

185°F (85°C) / Permanent / Porous / Tissue

Tissue allows air to pass through

Bonds photos / Paper / Heat tolerant digitals

FLOBOND / FUSION 4000 / FLEXMOUNT / VERSAMOUNT

190°F (88°C) / Removable / Porous / Film

No paper core / 100% neutral / Self-trimming

Bonds fabrics / Paper / Photos

SAFEMOUNT / BUFFERMOUNT

Low temp 140°F-160°F (60°C-72°C) / Removable / Porous / Acid free Tissue

Alkaline buffered carrier

Bonds delicate silks / Vellum / Sheer Asian papers

RAGMOUNT

180°F (88°C) / Permanent / Porous / 100% Cotton-rag Tissue

Bonds pigment ink digitals on fine art paper / RC photos should be tested for compatibility

HEAT ACTIVATED BOARD

KOOL TACK PRESERVE / ARTCARE RESTORE

150°F-160°F / Reversible / 3/16" White

GILMAN MOUNTCOR

130°F / Permanent, low temp safe for all digitals

KT ACID FREE DRYMOUNT FOAMBOARD / KT DRYMOUNT FOAMBOARD / ALL BLACK DRYMOUNT FOAMBOARD...

KT MOUNTING BOARD / KT GATOR BOARD...

150°F-160°F / Permanent and Removable / assorted substrates

SPEEDMOUNT / SPEEDMOUNT BLACK / SINGLE STEP / HARTMOUNT / GILMAN IN-SITE HA / NUCOR HA...

185°F-190°F / Permanent and Removable / White and Black / 1/8" and 3/16"

PRESSURE-SENSITIVE FILM AND BOARD

PMA / PERFECT MOUNT / GUDY 870 / GUDY 831...

Assorted films available with and without carrier

Sold on release liner rolls and two-sided release liner sheets

Permanent bond after 24 hours under weight / Available as low, medium and high tack

KT INSTA MOUNT / GILMAN SA HT / BAINBRIDGE SA / HARTAC / NUCOR S-A BOARDS / QUICK STIK HT

Assorted boards and RL supplies from numerous manufacturers

Permanent bond after 24 hours under weight / Available as low, medium and high tack

WET GLUE

FRANK'S FABRIC ADHESIVE / MIGHTY MUCK / MIRACLE MUCK / VACUGLUE 300 / SURE MOUNT / LAMIN-ALL

Removable / Dependable depending upon manufacturer / Hand, cold and heat applications

May be brushed, rolled, sprayed / Clear bonding for ghosting and color tinting

SPRAY

SURE MOUNT / SUPER 77 / SPRAYTEX GOOD GLUE / VAC-U-MOUNT

Removable / Permanent depending upon application / Cold vacuum 30 seconds to 5 minutes

190°-225°F (88°-107°C) / Permanent / Porous / Film

Bonds pigmented ink digitals / Canvas and heavy textured fabrics

APPLICATIONS AND PROCEDURES

STANDARD WET MOUNTING

1. Begin with a dollop of paste on a piece of glass, then roll the rubber brayer or foam roller across it to even out the adhesive. Using mat board scraps is not advisable for they will absorb the moisture from the paste accelerating drying and cutting down on working time.
2. Apply adhesive to the substrate rather than the print or photo. Stiffness of the mounting board more easily tolerates the roller. Make certain the glue is evenly applied and covers every square inch of board.
3. Moisten back of the print by misting to expand the fibers to match that of the prepared wet substrate.
4. Align the print to the substrate across the top edge, gently sliding hand from the top to the bottom, first down the center then to the edges respectively to tack the print.
5. Check alignment to mount board, dwell time will allow for corrections if necessary.
6. Cover the print with a sheet of clean Kraft paper and gently spread it from the center to the edges to eliminate air bubbles. If the adhesive was applied to the substrate, exposed adhesive will stick to the Kraft paper; release paper may also be used.
7. Let project dry under weight for 4-24 hours, or fuse in a cold vacuum frame, for the most permanent bond. Do not flex the project to reflatten until total drying time has been achieved. OPTION: Place in cold vacuum frame.

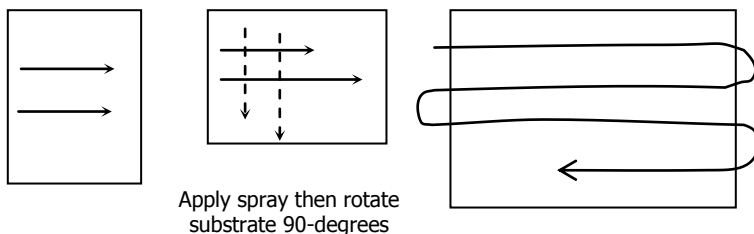
BRUSH APPLICATION

1. If paste is thin enough to brush, apply to back of print working to achieve a smooth even coat of adhesive in a gridded pattern of both horizontal and vertical strokes.
2. Lay the print, face up, in proper position onto the selected substrate.
3. A dry 3-4" hake brush is used to smooth out the print and affix it to the substrate in preparation for weighting and drying.

STANDARD SPRAY MOUNTING

Use in well-ventilated area, keep away from flames and apply at a 90-degree angle only 6-8" from work.

1. Read label and point arrow on nozzle to black dot on can to indicate proper alignment. Shake can to mix thoroughly. Test spray away from art to insure proper flow and clean application.
2. Begin spraying off the edge of the print or substrate to prevent puddles and globs of adhesive, and extend beyond the opposite edge before stopping. Slightly overlap wet bands of spray. Apply an adequate amount of adhesive spray, first horizontally then rotate board 1/4 turn, and repeat. Adhesive may be applied to either substrate or print, but be careful not to contaminate print front with overspray.

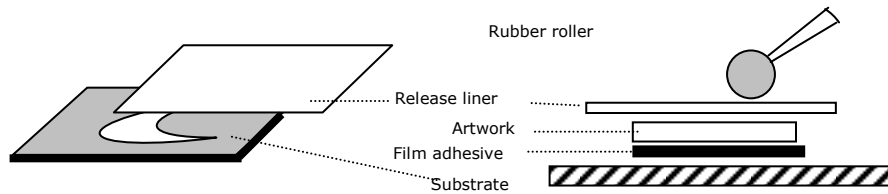


Begin off the left edge and continue past the right. This may be done in one continual motion or in separate left to right passes across the substrate.

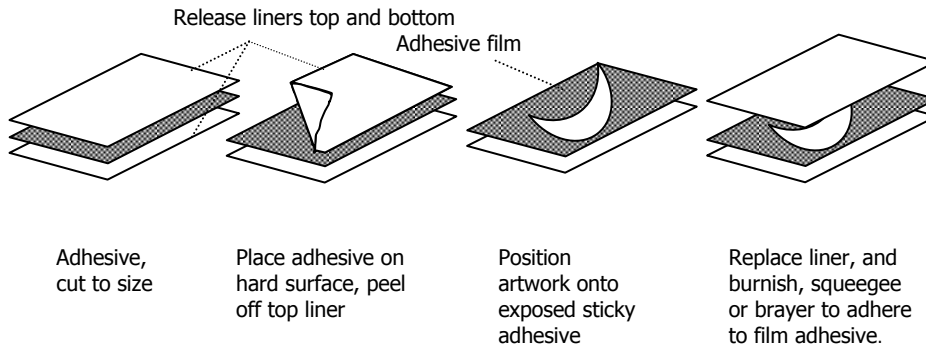
3. Allow for appropriate open time (3-10 minutes, read product directions) while solvents evaporate and adhesive becomes tacky.
4. Position print, cover with Kraft paper and smooth from center to edges using flat of hand or soft roller.
5. Lie flat under weight, allow time to dry and bond. Placing in a cold vacuum frame will expedite the mounting and produce a quicker bond.
6. Invert can and clear nozzle of remaining spray after use.

STANDARD PRESSURE-SENSITIVE FILM

1. Cut film with liners intact about 1" larger than desired project.
2. Cut all remaining materials and boards to size.
3. Lay release coated film on a flat surface and gently roll liner from the top (face up side) of the adhesive. While still lying flat, apply art to the newly exposed sticky adhesive film.
4. Cover adhesive and applied art with the removed release liner and burnish the art to the adhesive through the liner with a burnisher, rubber roller, squeegee, or run through a roller machine to bond first side.
5. Remove protective release liner cover and trim project to size, cutting away excess exposed P-S adhesive.
6. Invert trimmed art face down, peel opposite liner from the verso of the art by rolling it gently off from one end to the other. This prevents the art from creasing or the film adhesive from letting go during preliminary application.
7. Position adhesive backed art project onto desired substrate, cover with release liner and burnish into place. Apply setting pressure from center to outside edges to remove any potential air from beneath mounting.



8. Set under weight for 24 hours, or run through roller press or cold frame.



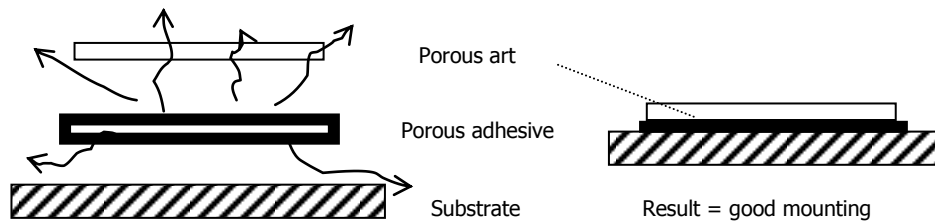
Remove top liner, trim to shape, and place into position onto selected substrate, cover with liner and burnish into final mounting place.

Z-METHOD TACKING

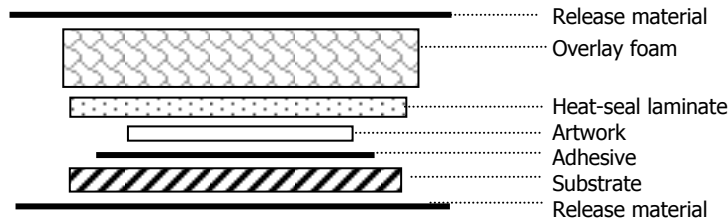


An alternative method to surface tacking through all the layers at one time is called "Z-method." Photo emulsions, copier art and some prints are effected by excess heat and could produce shiny spots during the tacking process if done from the face of the art. Z-method tacking is designed for delicate items so the iron never comes in contact with the surface of the print or photo. If the tacking iron has a rheostat, never set it higher than 2/3. By keeping temperatures low, there is less potential for problems. Always use a slip of release paper between the iron and tacking surface.

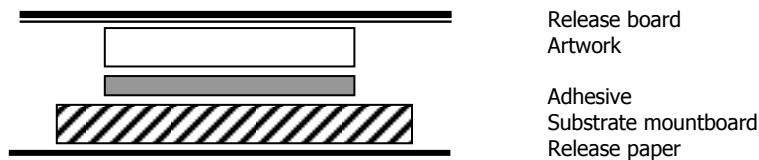
POROSITY IN A MOUNTING PACKAGE



In any mounting or laminating package, only one layer within the sandwich between release materials on top and bottom may be nonporous. If two, such as photo and adhesive or photo and nonperforated laminate, exist air is likely to remain trapped between the layers in the completed mounting. In other words, the project will suffocate. Only one layer in any mounting or laminating package may be nonporous, all others must be allowed to breathe. The technique of perforating a nonporous laminate temporarily allows it the porosity necessary to be used over a nonbreathable photo. This prevents two-layer suffocation.



STANDARD MOUNTING PACKAGE



Making an envelope of folded release paper allows for easy handling of small projects and those with loose items.

Premounting to tissues is best achieved in a folded release envelope.

