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CLASS: **F180L** Lecture/Demo (2-1/2 hour)
Monday, February 5th, 9:00-11:30am
Sponsored by Décor Moulding and Supply

TITLES: **Mastering Mounting: Understanding the Basics**

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. 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 <https://designsinkart.com/library.shtml>
West Coast Art & Frame Expo 2024 - PowerPoint PDFs
"Condition Reports", <https://www.designsinkart.com/library/P-ConditionReports201701.pdf>
"HA-PSA-Film-Wet Comparisons-2023"
"Commercial Adhesives & Common Names"
"Wet/Dry Mount"
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

Mastering Mounting: Understanding the Basics

I. Methods & Review

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

II. 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 Mount** = All Purpose, Paste, Vacuum, Fabric
 - Basic Application = not suitable for nonporous synthetics or coated photographs
 - Wet Glue Replacing Film
 - Wet/Dry Technique = for sheer fabrics and papers
 - Spray Mount** = Permanence, Health, Mess
 - Pressure-Sensitive Mount** = Low, Medium, High tack
 - Crescent Perfect Mount = Available as flat film and boards
 - 3M 568 PMA = Permanent bond, long-aging, no discolor, no dry out with age
 - Gudy 870 = Rolled film only, no carrier
 - Gudy 831 = Rolled film with carrier (long-fiber paper carrier)
 - Commercial Substrates = Gatorboard, Sintra, Honeycomb...
 - Gilman Resilient Mount
 - Gilman Resilient ALIGN (pressure-activated)
 - Dry Mount** = Heat Sensitivities

III. Dry Mount Adhesive Characteristics

- Composition - Carrier or Film
- Type of Bond - Reversible/removable
- Porosity
- Acidity Level

But...None of that Matters Anymore

- Discontinued Roll Adhesives
 - Permanent Tissue = FotoFlat, MT5, ColorMount, Unimount, Promount
 - Removable Film = Fusion 4000, Flobond, Flexmount, Versamount
 - Removable Tissue = Techmount, Drychival, RagMount,

Permanent Digital Adhesive = GicléeMount, ClearMount

Currently Available Tissues

Permanent Tissue = D&K NTMT, Drytac Trimount, Décor Permanent Dry Mount Tissue

Removable Tissue = BufferMount

So, it is...what it is

HA Foam Center Boards

High Temp 185°F - assorted

Medium, Temp 160°F - assorted

Low Temp 130°F - Gilman MountCor

Reversible Boards – KoolTack Preserve

HA-PSA-Film-Wet_Comparisons-2023 Chart

Substrate Selection

Size & Thickness

Countermounting

Honeycomb Panels = Eaglecell, Hexacomb, Tycore, Hexamount

Orange Peel

Release Materials = Silicone Coated

Papers

Protecting Sponge Pad

Release Boards

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 Template

Mechanical Press Spacers

Tacking / Z-Method Tacking

Solvents

GENERAL COMMERCIAL TYPES OF ADHESIVES AND COMMON NAMES

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 in these categories. Contact local distributors for product information and availability. Some adhesives may have changed names or been discontinued.

DRYMOUNT ADHESIVES

NTMT (New Technology Mounting Tissue) / TRIMOUNT

160°F-180°F, permanent, porous, tissue
Bonds photos, paper, heat tolerant digitals

BUFFERMOUNT

160°F-190°F (60°C-72°C), removable, porous, AF buffered carrier
Bonds delicate silks, vellum, sheer Asian papers

HEAT ACTIVATED (HA) BOARD (Listed by bond type, then temperature)

KOOL TACK (KT) 100% REVERSIBLE DRYMOUNT = 150°F-160°F, reversible

KT DRYMOUNT BOARD / KT MOUNTBOARD / KT GATORBOARD... = 150°F-160°F, removable

KT COMPETITION PLATE (ACM) = 165°F-170°F, removable

BAINBRIDGE HAF (Heat-activated Foam) = 160°F-180°F, removable

BAINBRIDGE SPEEDMOUNT = 180°F-190°F, removable

GILMAN MOUNTCOR / MOUNTCOR CANVAS = 130°F, permanent, low temp safe for all digitals

GILMAN IN-SITE HA = 160°F, permanent

CRESCENT HA FOME-COR = 165°F-170°F, permanent

PRESSURE-SENSITIVE ADHESIVES

Available as film and PSA boards, low, medium and high tack (see manufacturer)

Permanent bond after 24 hours under weight

PMA / GUDY 870 (Gudy O) (Rolled films with no carrier)

GUDY 831 (Gudy V) (Rolled film with carrier)

Long-fiber paper coated with solvent-free, permanent elastic acrylate adhesive

CRESCENT PERFECT MOUNT (Flat film with two-sided release liners)

CRESCENT PERFECTMOUNT BOARDS

GILMAN SA HT / BAINBRIDGE SA

Assorted boards and RL supplies from numerous manufacturers

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

GILMAN RESILIENT ALIGN and MOUNT = manual, cold RL

KOOL TACK INSTAMOUNT = manual, cold or heat

WET GLUE

DECOR 610 ALL PURPOSE MOUNTING ADHESIVE / LINECO NEUTRAL PH ADHESIVE

Polyvinyl acetate (PVA) vs Ethylene vinyl acetate (EVA)

Neutral pH, water soluble for roller, brush, Potdevin RL

DECOR 980 ALL PURPOSE MOUNTING GLUE (paste) / LION 10554 / YES! PASTE

Heavier paste for paper, RC photos, fabrics and vinyl

DECOR 3649 VACUUM MOUNT ADHESIVE / LION 6201 / FREDRIX LAMIN-ALL

Removable, hand, cold and heat applications, wet-dry mount

May be brushed, rolled, sprayed, clear bonding for ghosting and color tinting control

Bonds paper and fabrics to wood, Masonite, foamboard, matboard

FRANK'S FABRIC ADHESIVE / RAPHAEL'S MIRACLE MUCK / DECOR FABRIC ADHESIVE

Fabrics including linen, burlap, velvet, canvas, polyester, and sheers

Wet-Dry mount sheers for saturation control

Bond to matboard, liners, MDF, with brush or roller

SPRAY ADHESIVES

3M SUPER 77 / GORILLA SPRAY / KRYLON SPRAY ADHESIVE

Removable or permanent depending upon application, cold vacuum open time 30 seconds to 5 minutes

Bonds pigmented ink digitals, may not bond 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.

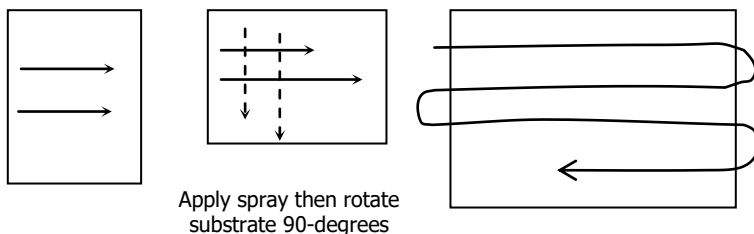
BRUSH APPLICATION

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.

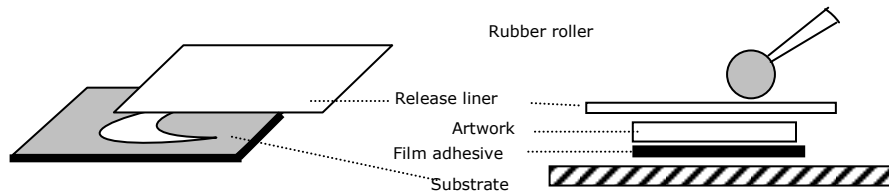


Begin off the left edge and continue past the right. This may be done in one continual motion or in separate left to right passes across the substrate.

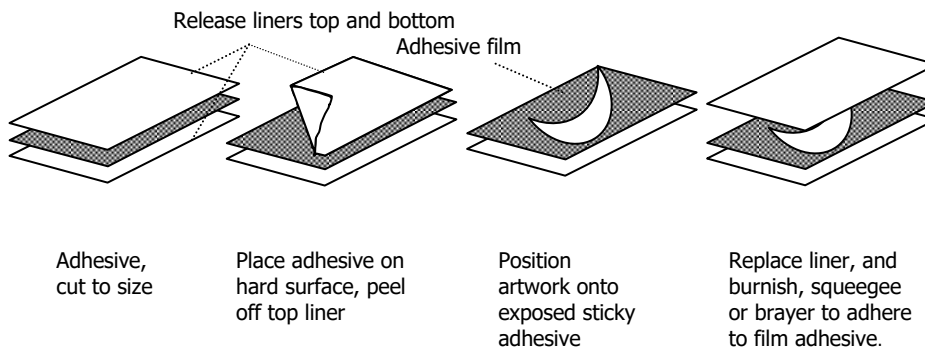
3. Allow for appropriate open time (3-10 minutes, read product directions) while solvents evaporate and adhesive becomes tacky.
4. Position print, cover with Kraft paper and smooth from center to edges using flat of hand or soft roller.
5. Lie flat under weight, allow time to dry and bond. Placing in 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.



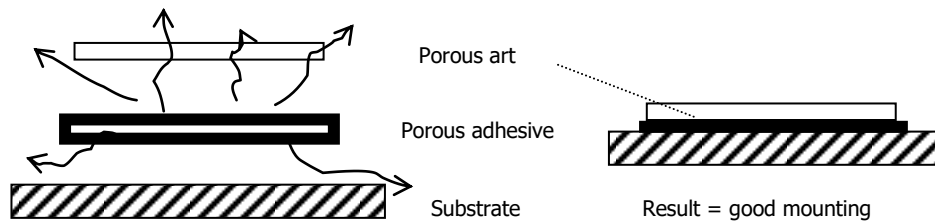
Remove top liner, trim to shape, and place into position onto selected substrate, cover with liner and burnish into final mounting place.

Z-METHOD TACKING

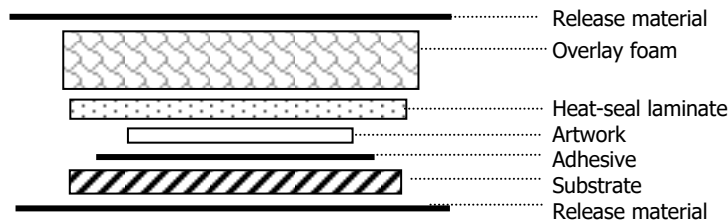


An alternative method to surface tacking through all the layers at one time is called "Z-method." Photo emulsions, copier art and some prints are effected by excess heat and could produce shiny spots during the tacking process if done from the face of the art. Z-method tacking is designed for delicate 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.

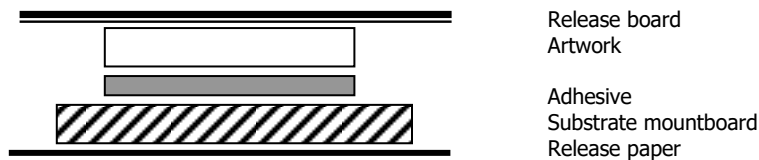
POROSITY IN A MOUNTING PACKAGE



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.

