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CLASS: **M2012** Lecture (2-1/2 hr)
Monday, January 23, 1:00-3:30pm

TITLE: **Mastering Mounting: Sensitive Items 2018**
Sponsored by The Gilman Brothers Company

OBJECTIVES: There are many do's and don'ts of mounting common sensitive items. This class covers noninvasive mounting methods, with a focus on basic preservation mounting techniques (including starch hinges and corner pockets); color tinting and ghosting; EVA vs. PVA (object mount); sheer fabrics (wet/dry mount); silk paintings and scarves (pressure mounting); papyrus (raised float mount), folded stone rubbings (kozy mount), papercuts (encapsulation), 3D items (sink mount), pastels (lifted mount), and Yupo mount. Also included will be a look at the benefits of sealed packages and more. Handling digitals is not included in this session.

INSTRUCTOR BIOGRAPHY: Chris is a second generation professional picture framer specializing in design, education and calligraphic art. 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.

ADDITIONAL READING:

PFM Monthly column MASTERING MOUNTING.

PFM Online website

Paschke Online: Designs Ink Publishing Article Archive and Reference Library, <http://www.designsinkart.com/library.htm>

Chris A Paschke, The Mounting And Laminating Handbook, Third Edition, 2008, Designs Ink Publishing

Chris A Paschke, The Mounting And Laminating Handbook, Second Edition, 2002, Designs Ink Publishing

MASTERING MOUNTING: Sensitive Items

I. Noninvasive Mounting Methods

Noninvasive Methods vs. Invasive Methods
Hinging Review
 Corner Pockets = commercial and made
 Top Hinges = Pendant and T-hinge
 V-hinges
 Jumbo Hinge
 Float Hinges = S-hinge and Pedestal
 Elevated Float
 Edge Strips
 Encapsulation

II. Scroll Review

Kozo Backing = starch paste
Scroll Building = traditional vs. commercial
Western Scroll Mount
Rigid Scroll Mount

III. Mounting Techniques and Tools

Flattening Art = Asian Wet Method
 Humidifiers = Horizontal and Vertical
Sealed Package
Polyvinyl Acetate (PVA) vs. Ethylene vinyl acetate (EVA)
Polygun TC – JetMelt, 3797 glue sticks
Burnishers

IV. Sensitive Mounting Techniques

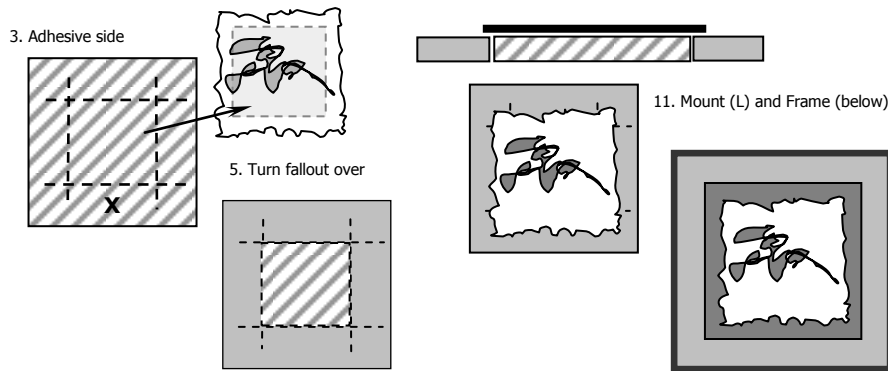
Sponge Mount = Embossed papers
Sink Mount = 3D items
 Wax Saturated = encaustics
Lifted Mount = Pastels
 Pastels, charcoal and loose pencil
 Heavily cockled watercolor, handprints
Elevated Deckle Mount = Papyrus, bark paintings
Tinting Enhancement and Ghosting Prevention
PVA Dot Mount = Bo Leaf
Wet/Dry Mount = Translucent materials
Static Mount = Silk and Polyester
Tension/Pressure Mount = Silk and polyester scarves and paintings
Fitted Mount = Tiles and plates
Silicone Mount = Tiles
Yupo
Vellum and Sheepskin

V. References

Suggested Mounting Chart, The Mounting And laminating Handbook, Third Edition, Appendix
By Subject: Preservation, Mounting, Digitalis...
Paschke Online, Designs Ink Publishing Article Reference Library, <http://designsinkart.com/library.htm>
page Articles by Subject: *West Coast Art & Frame PowerPoint and PDFs* (bottom of list)
Chris A Paschke, [The Mounting And Laminating Handbook, Third Edition](#), 2008
Chris A Paschke, [The Mounting And Laminating Handbook, Second Edition](#), 2002
Chris A Paschke, [Creative Mounting, Wrapping and Laminating](#), 2000

ELEVATED FLOAT MOUNT

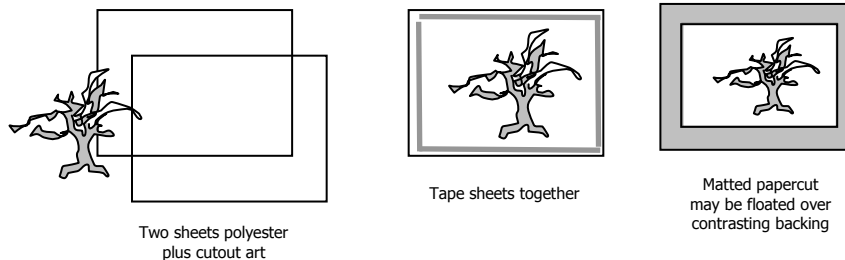
The dry float mount process is designed to permanently fuse a deckle or ragged edge piece to a pedestal backing for affixing inside a mat window allowing all exterior edges to be fully seen. This may be done with a 3/16" HA foam board or by making one by premounting a tissue or film adhesive to the foam or rag substrate. Any 1/8" foam, 3/16" foam, 4-ply or 8-ply rag board may be used to create an adhesive coated HA board for dry float mounting. Select a permanent HA tissue and premount the adhesive to the sized board, and then proceed with the following steps.



MYLAR ENCAPSULATION

Preservation encapsulation is encasing an item between two sheets of clear plastic; polyester, polypropylene or polyethylene. Mylar-D polyester film is the most well known. The European equivalent Melinex 516 (Melinex 455 or 456), or Hostaphan 43SM all meet long term Library of Congress storage requirements, are clear, strong, smooth and rigid. Size two sheets 1" larger than the art. Seal the sheets on all four sides with 1/2" wide 3M 415 or 889 polyester double-sided tape compressing air from between the sheets.

Fully cover the tapes with the mat window, or float in a recto verso (two-sided window) mat. This is a preservation alternative to wet or P-S adhesives for delicate art, thermographics, and items of uncertain origin. Encapsulation is the very best choice for papercut art being reversible, though static is a struggle with dust when encapsulating dark paper. Lightweight polyester film encapsulation also works well for wrapping around and mounting magazines, books, letters and other bulky or heavy items.



TENSION/PRESSURE MOUNT

The act of holding a sheer fabric like a scarf or silk painting around a blunt cut fallout, which is then fitted back into the open window of a 3/16" foam board is called a tension mount. Fit the fabric then adjust by gently pulling the edges to square up. This process should never be used for a delicate or fragile textile.

SPONGE MOUNT

Embossing is a technique of creating raised figures or shapes on paper, usually accomplished by pressing the paper from the back to imprint or project a raised design out the front. Debossing occurs when the paper is recessed or pushed away from the surface plane of the paper, like a plate mark of an etching. When both embossing and debossing are part of the art (paper raised and recessed) it is best to hinge.

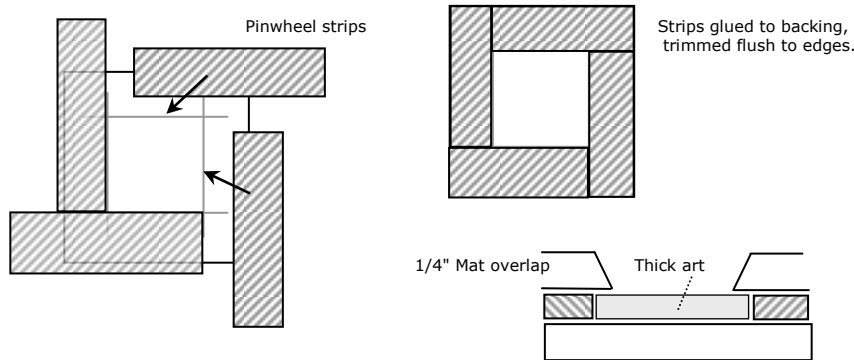


Sponge overlay foam used for laminating is laid over the art to cushion the embossing during bonding. P-S or water-activated notary seals sponge mount well with no surface compression. Blind embossed stationery, note cards, birth announcements, wedding invitations, and envelopes are all perfect candidates. Original diplomas, vellum, wax seals, or deep hand cast paper should not be mounted using this technique. They are better handled using preservation methods.

SINK MOUNT

This is a noninvasive mounting support system affixed beneath a window mat. It is the process of constructing a pinwheel of 4-ply or 8-ply rag board, acid free corrugate, or foam board as a framework that surrounds the art. It is the perfect mounting solution for the additional thicknesses of magazines, books, ceramic tiles, vintage photo cards or encaustic art on birch hardboard.

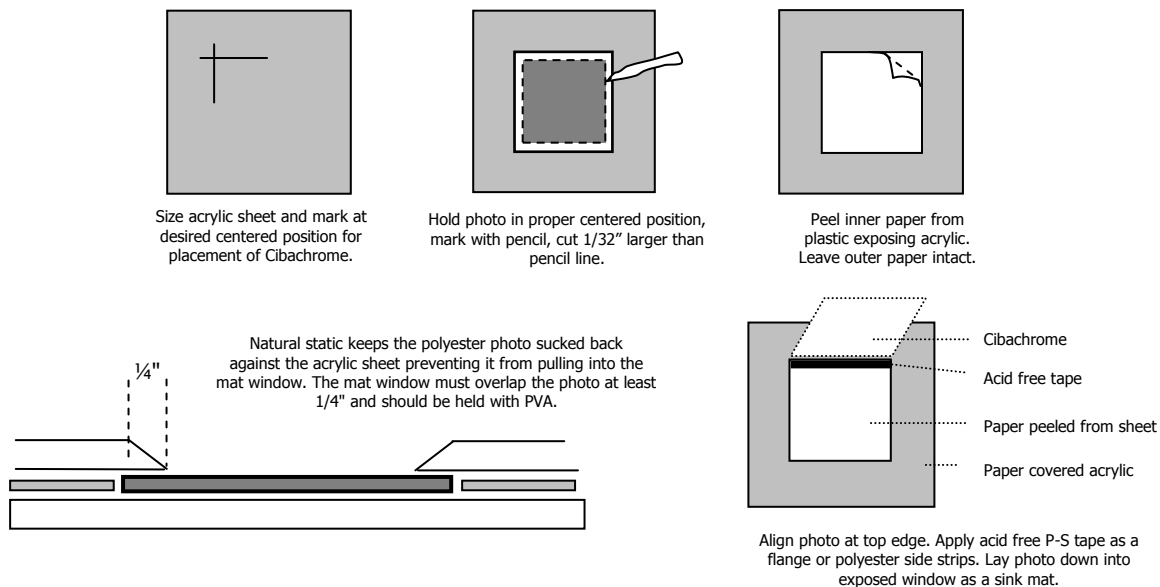
The sink mount strips should be level with the surface of the art so the window mat just rests on its edges. There should be no gap between the window mat and the art placed behind it, and there should be a tiny space to allow for expansion. A sink mount is not a spacer.



STATIC MOUNT: ILFOCHROME CLASSIC

The 100% polyester base makes the photo print more dimensionally stable while the gelatin backing equalizes the surface tensions making them lie flat. Cibachromes are extremely susceptible to damage from mishandling and special care must be used when handling them, as with all photographs. Wearing white photo gloves both at the design table and during framing will prevent oils and fingerprints. Cibachromes are flat, but floppy. The larger the print the greater the tendency to buckle from their own weight, pulling out of upper corner pockets into the mat window. Larger images (16x20" and up) also suck to the surface glazing due to static electricity of the polyester. The most reversible, noninvasive method for mounting polyester film photos is the use of that static electricity.

Small Ilfochromes will hold perfectly with the static and window mat ATG taped to it, larger prints are slightly more secure with a full top hinge. It is recommended to apply the acid free P-S flange hinge across the entire top of the photo, not just in typical pendant hinge locations. Flange hinging is applying a folded V-hinge across the entire top of a hinged item. Nothing will soak into the polyester and there is no moisture to buckle it. Removing the photo from the mounting only requires the mat to be removed, the flange will come off with water, and lifting the photo breaks the static.



Align photo at top edge. Apply acid free P-S tape as a flange or polyester side strips. Lay photo down into exposed window as a sink mat.