

# **Mastering Mounting: Sensitive Items**

**Chris A. Paschke, CPF GCF**

**West Coast Art & Frame, Las Vegas 2020**

# Mounting Review

## Noninvasive Methods

### *Mastering Mounting: Sensitive Items*

Natural Starch

Hinges

Kozo Backing

Alternatives

Edge Strips, Pockets

Mylar Encapsulation

Sink Mount

Static Mount

Velcro Mount

Dot Mount, EVA-PVA

Tension Mount, Fitted Mount

## Invasive Methods

### *Mastering Mounting: Challenging Items*

HA Dry Mounting

HA Roller Laminator

Cold Mount

Cold RLs

Vacuum Frame

Commercial Wet Glue

Commercial Paste

Spray Adhesive

Manual Applications

Commercial Wet Glue

Pressure-Sensitive

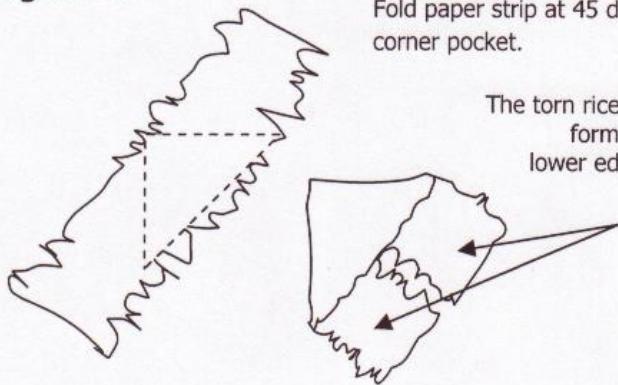
Spray Adhesive

# Hinging Review





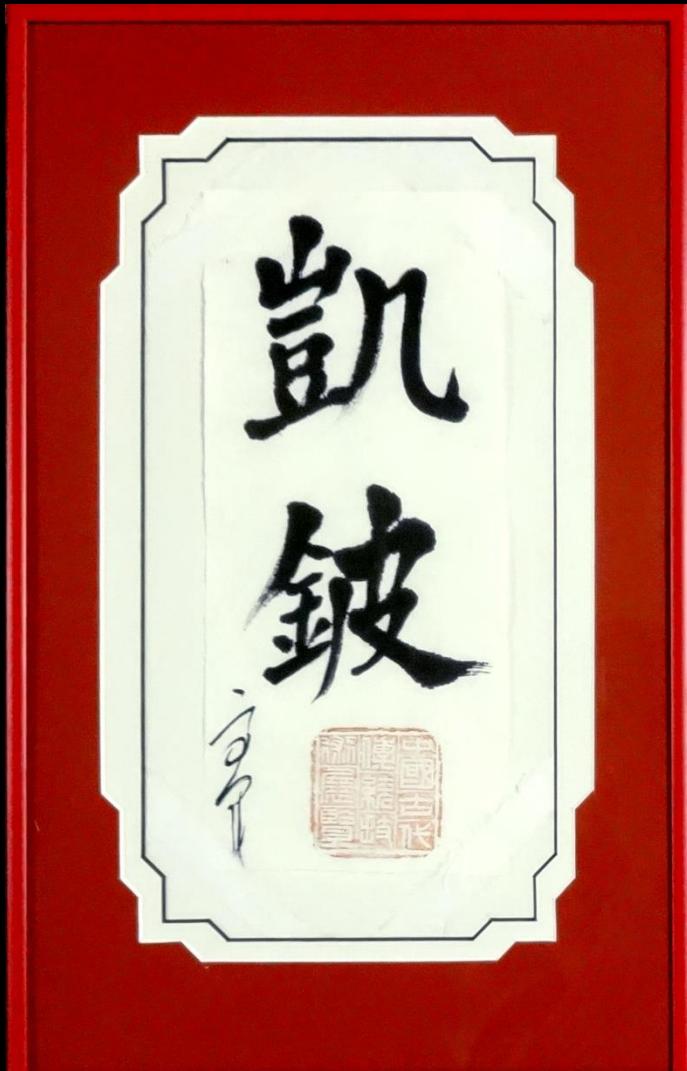
### Diagram 1



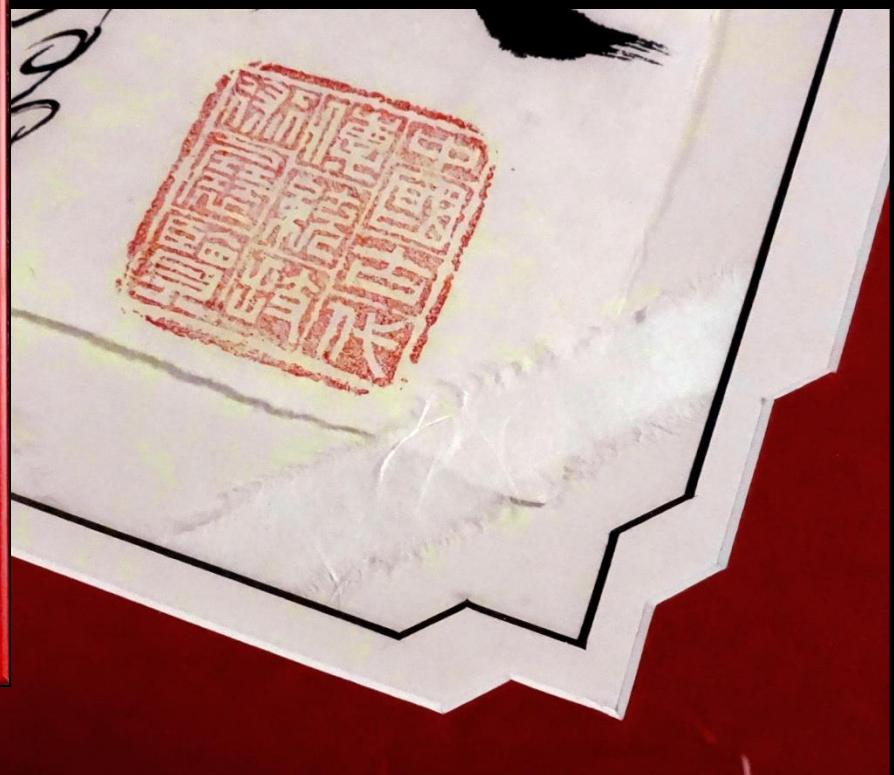
Fold paper strip at 45 degrees to make a corner pocket.

The torn rice paper strip is folded to form a corner, with only the lower edges of the corner glued with starch to the backing board.



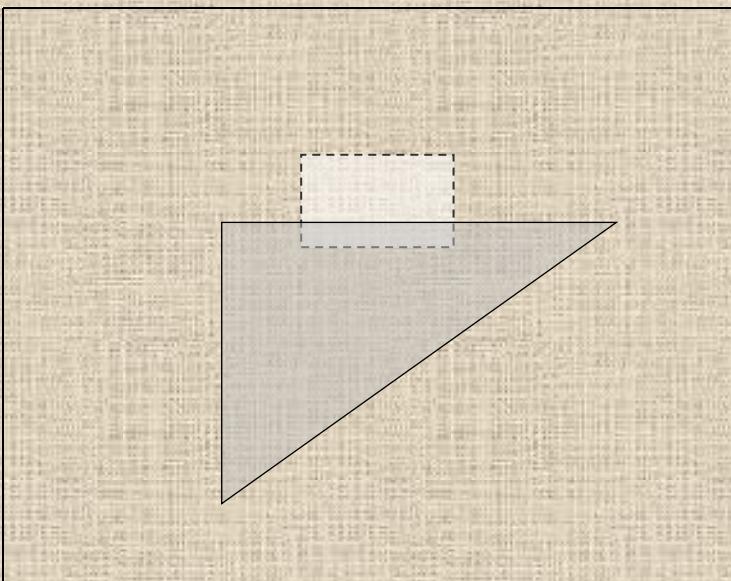


Mulberry (Kozo) paper  
corner straps

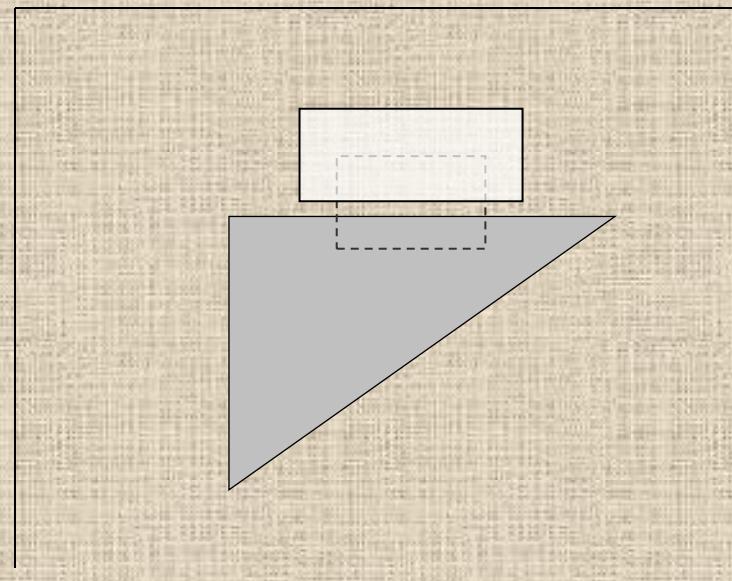


# Top Hinges

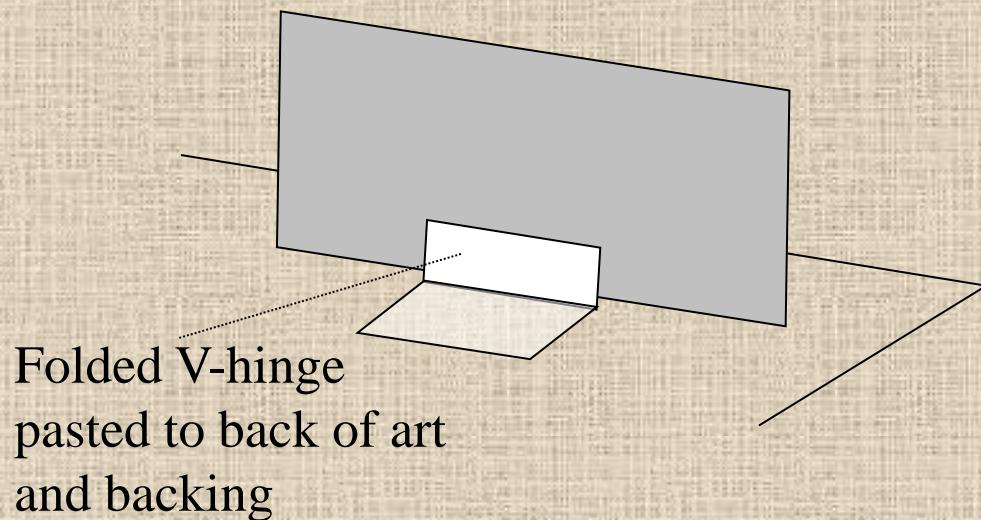
Pendant



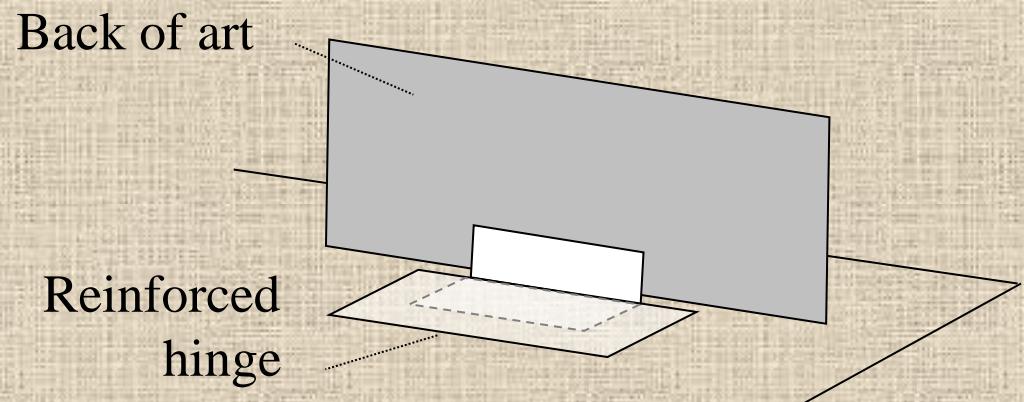
T-Hinge



# V-Hinges

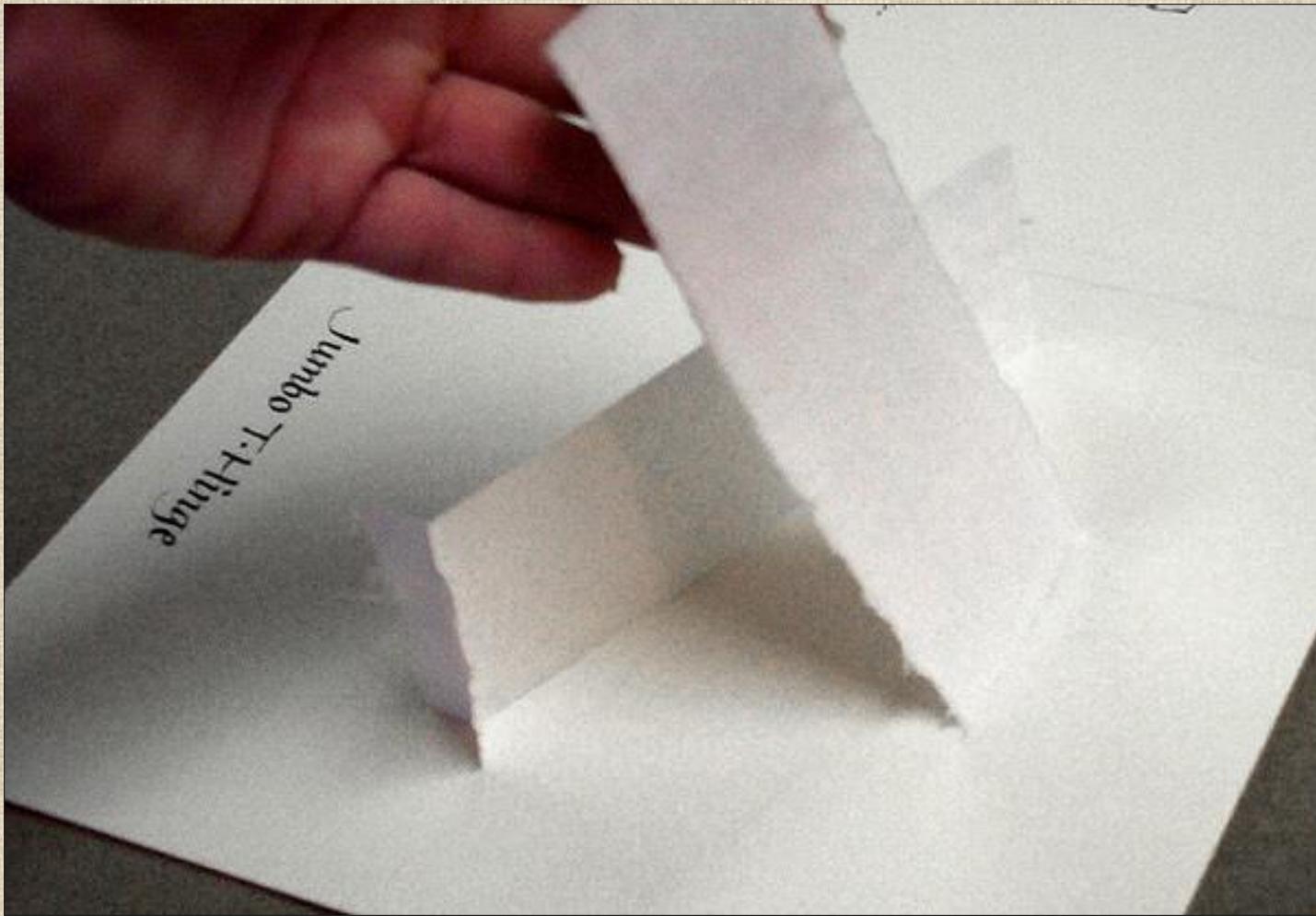


Folded V-hinge  
pasted to back of art  
and backing

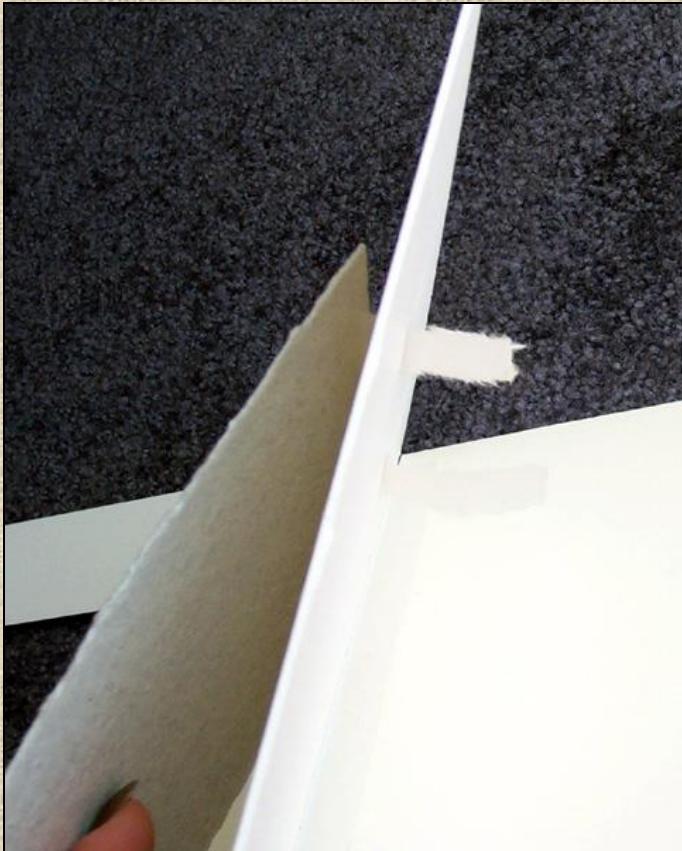


Back of art  
Reinforced  
hinge

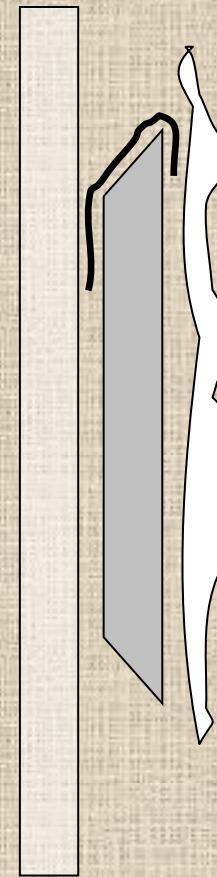
# Jumbo Hinge



# Float Hinges



S-Hinge



Pedestal Hinge or  
Elevated Float

# Elevated Float



# Encapsulation

- Look for bow in Melinex
- Art should be 1/8" from mat



# Papercut Art



# Art of Papercutting

Chien chih – China Han Dynasty  
206 B.C. to A.D. 220

Monkiri – Japan

Scherenschnitte – Germany

Wycinanki – Poland

Knippen – Dutchland

Sold for  
\$25 USD unframed  
\$30 USD framed

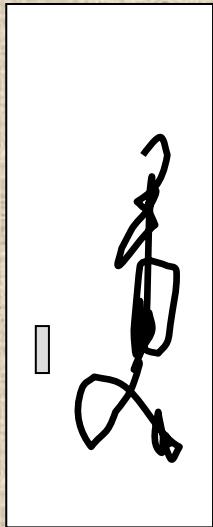




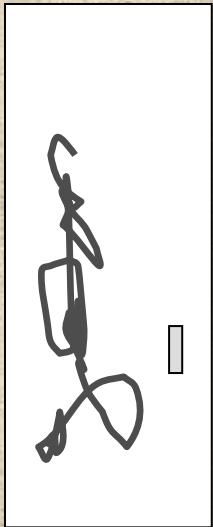


## Starch Paste Kozo Backing

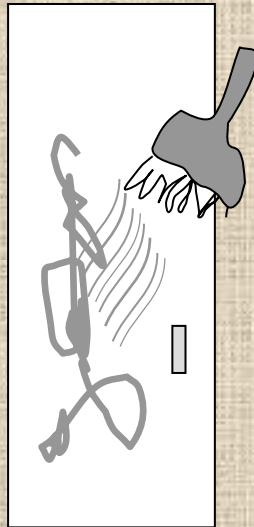
# Kozo diagrams



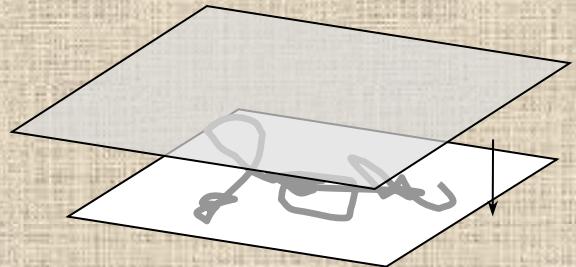
Original art



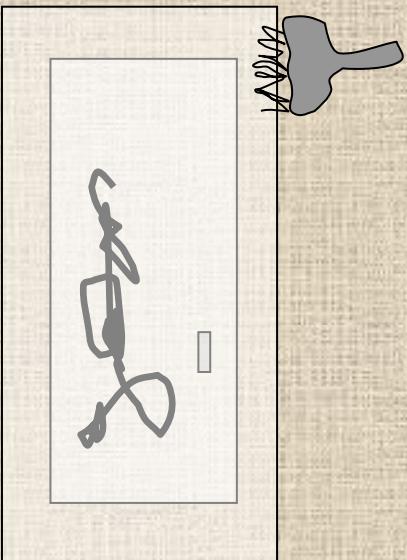
Mist table, lay art  
face down, brush to  
wet and flatten



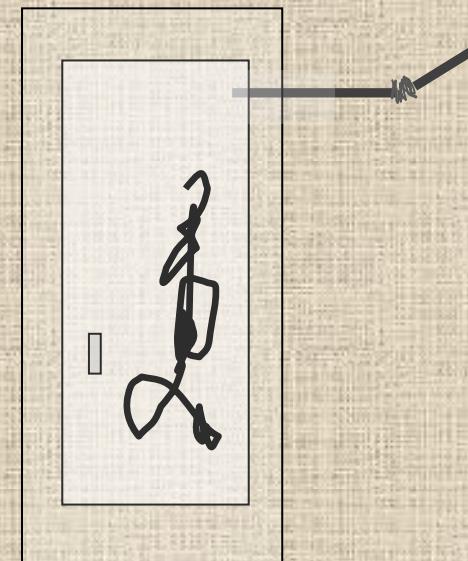
Brush with  
starch paste



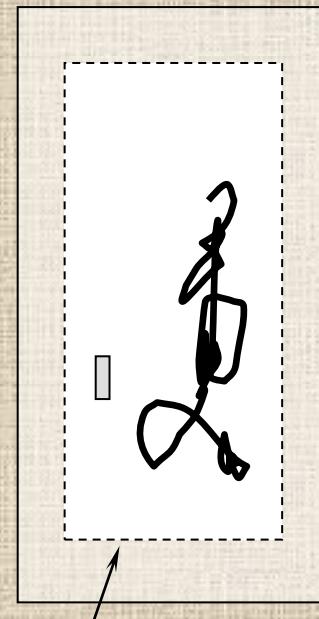
Lay kozo backing  
over pasted art,  
brush to fuse layers



Apply 1/2" paste  
along outer edge to  
adhere to window



Transfer backed art to clean surface,  
insert small paper tab under one corner,  
blow air beneath art (with a straw) to lift  
off table, let dry overnight



Trim backed art to the  
edges of the original

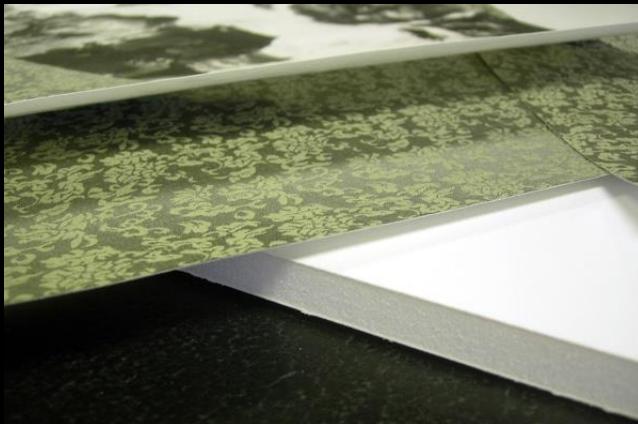
# Traditional Scrolls



Western Scroll Mount



# Rigid Scroll Mount





## Crease Removal Options

- Heat Pressing
- Humidifiers
- Asian Wet Method

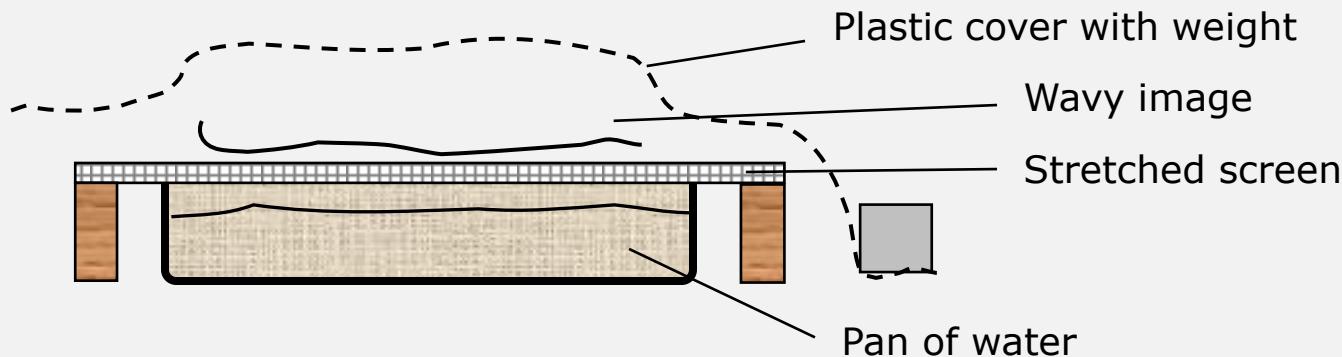


# Asian Wet method

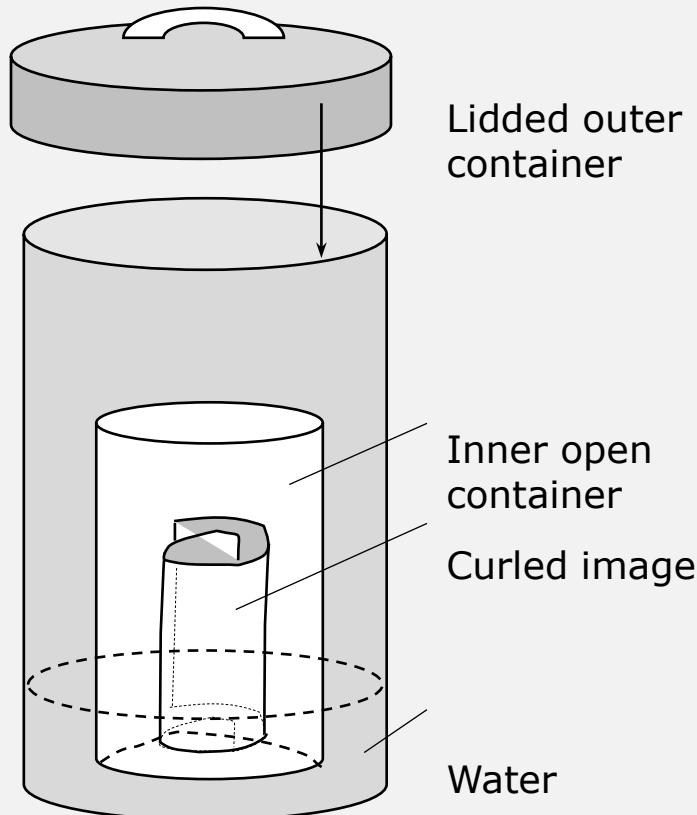


# Horizontal (flat) Humidifier

- Relax the base paper, allowing for gentle waves to be flattened.
- Filled a shallow, flat tray with warm water.
- Cover with a sheet of clean fiberglass screening across the top.
- Either stretched to a strainer or weighted to hold the edges down.
- Lay image on the screen, cover with a sheet of plastic, and weight edges.
- After the moisture has been allowed to penetrate place between blotters and weight at least 24 hours.

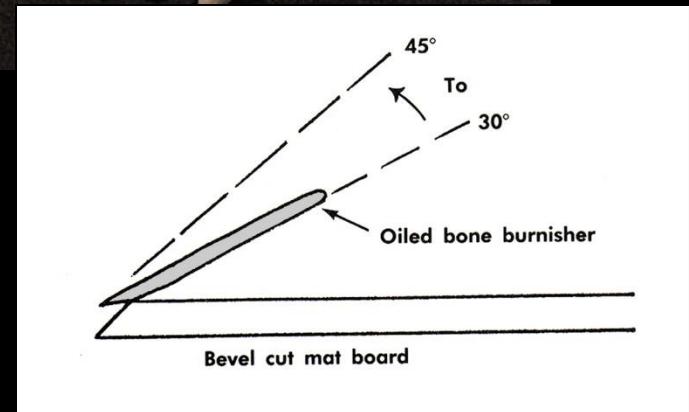


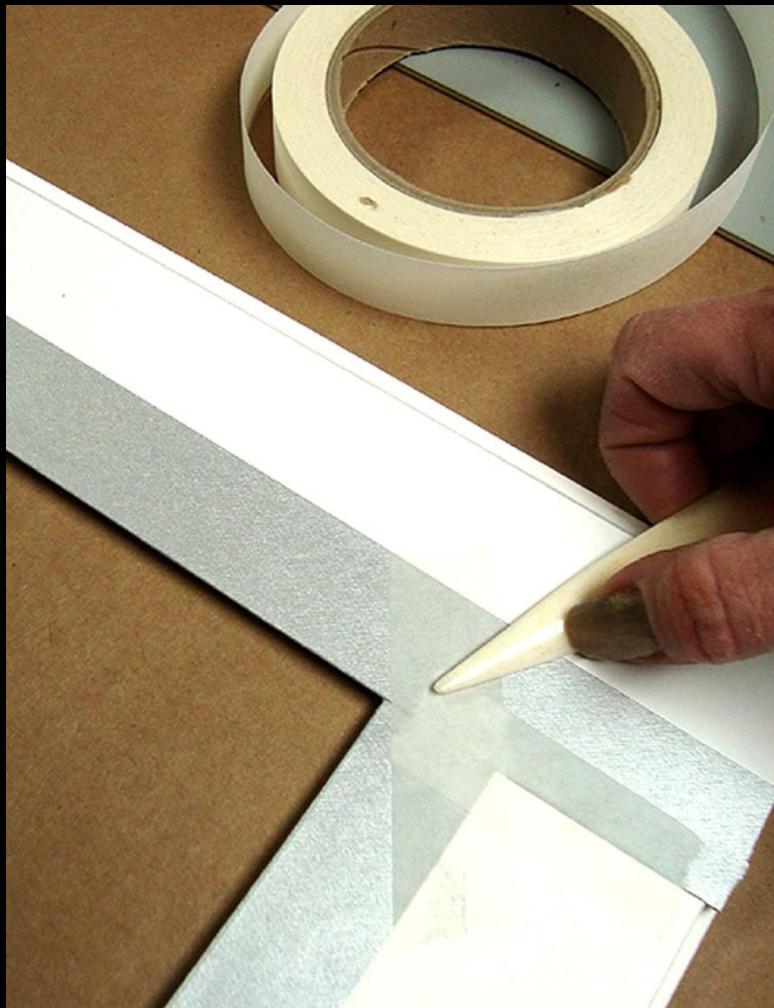
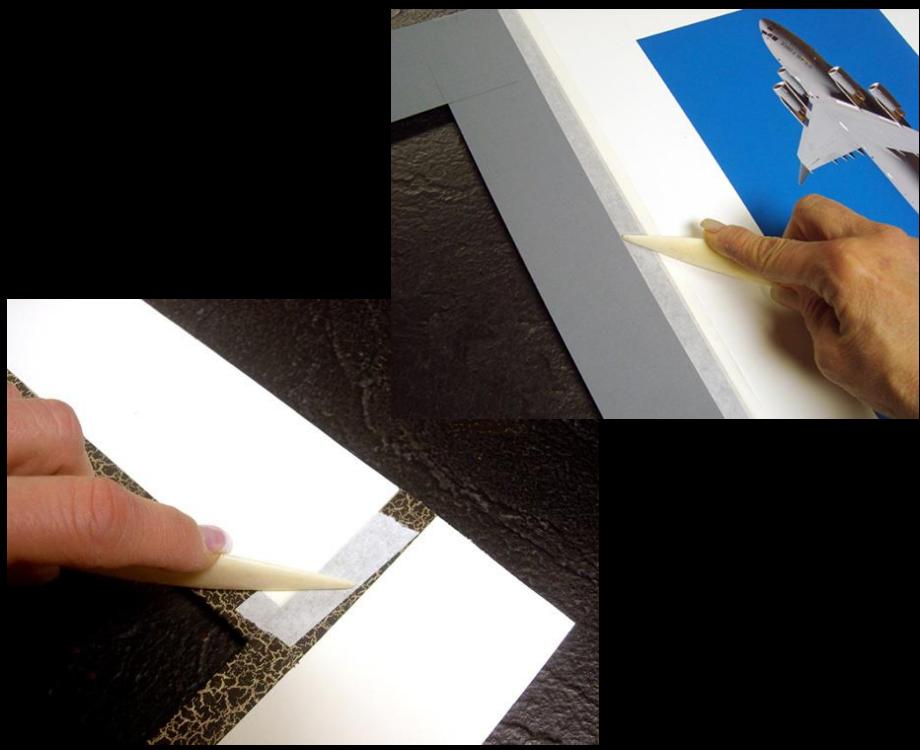
# Vertical (rolled) Humidifier



- Rolled prints require more time to absorb and relax the paper base.
  - Place a small open top plastic container into a larger plastic container.
  - Surround with 2-3 inches of warm water in the bottom.
  - Place the rolled paper into the smaller dry container.
  - Close outer lid and let paper absorb moisture a couple of days.
- When soft and limp, unroll, flatten, and dry between blotters under an even flat weight.

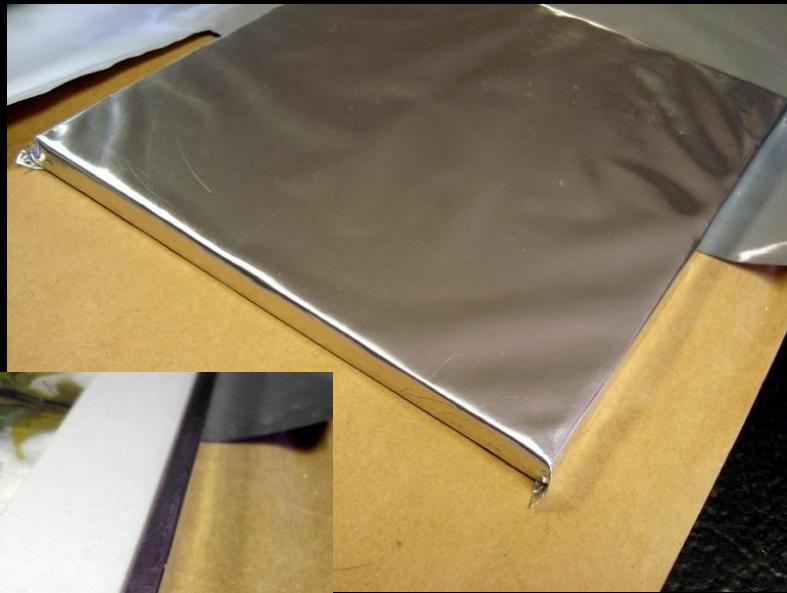
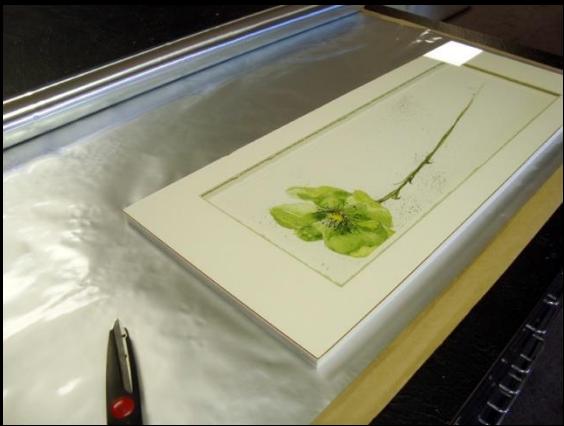
# Burnishers





# Sealed Mount Package





# MarvelSeal 360



- Multi-layer 5 mil aluminized nylon and polyethylene material resists water vapor when heat-sealed.
- Line wood shelves, shipping crates and exhibit cases with this flexible barrier film.
- Create an anoxic micro-environment for long term storage.

Gaylord  
Hollinger Metal Edge  
Talas  
University Products

<http://www.gaylord.com>  
<http://www.hollingermetaledge.com>  
<http://www.gaylord.com>  
<http://www.universityproducts.com>

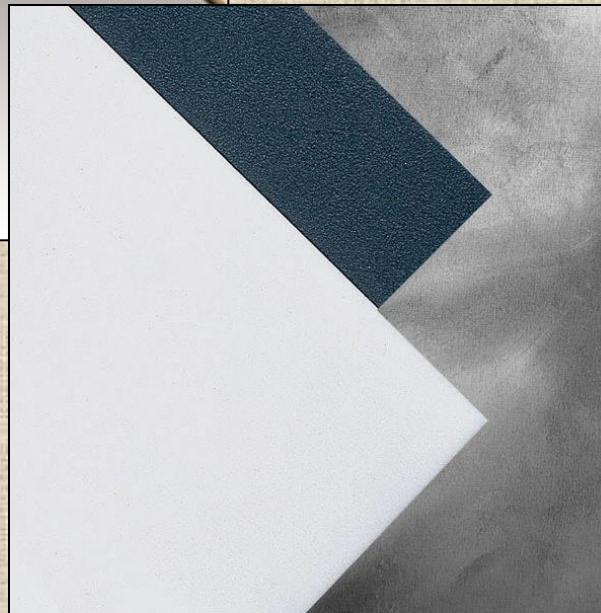


<http://www.talas.com>

Samplebook of Dartek, MarvelSeal 360,  
Corrosion Intercept Film, Tyvek, and Volara Foam

## Volara Rabbet Tape

- Inert .0313" thick foam tape features an aggressive acrylic adhesive for lining frame rabbets.
- Protects canvas transfers, digital media and other forms of art by providing a cushion. Each roll measures .25" wide x 36 yards.



PVA  
vs.  
EVA





**Polyvinyl acetate (PVA)**  
is a rubbery synthetic polymer.

- A type of thermoplastic which may resoften when reheated, but is not water soluble
- Referred to as wood glue, white glue, carpenter's glue, school glue, Elmer's glue or PVA glue.



PVA

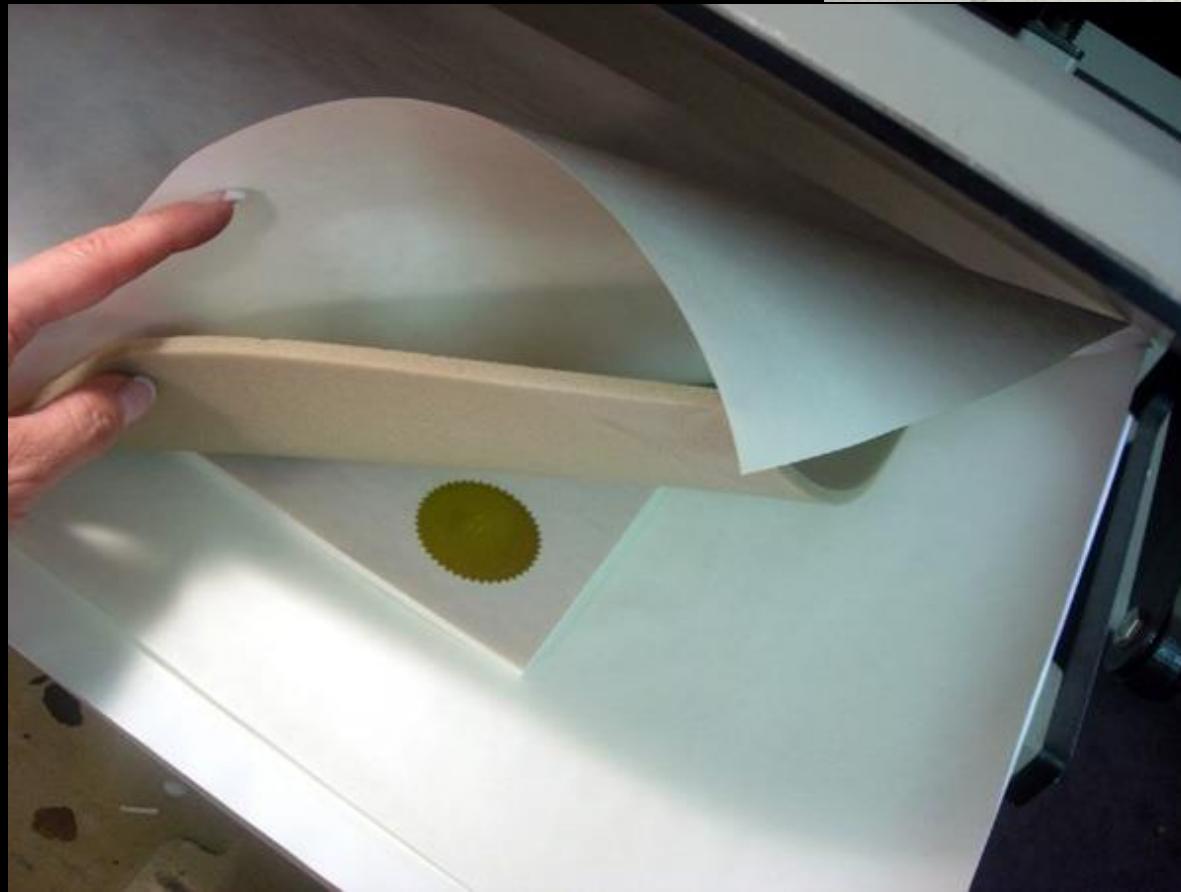


**Ethylene vinyl acetate (EVA)**  
is the copolymer of ethylene and vinyl acetate.

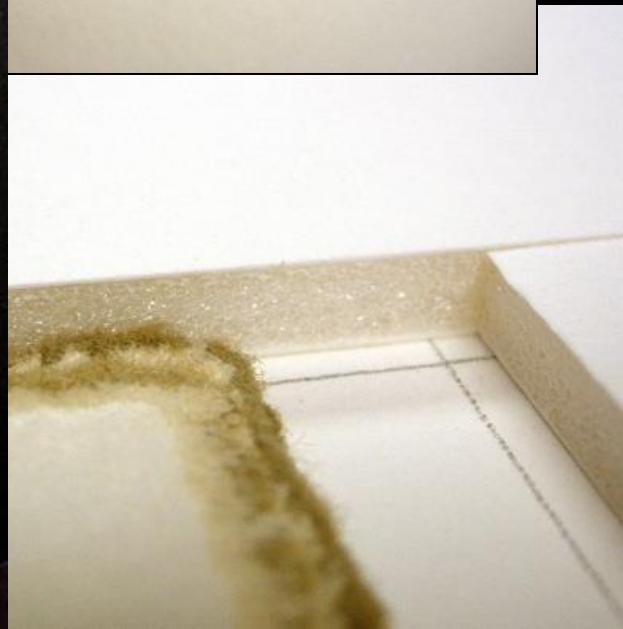
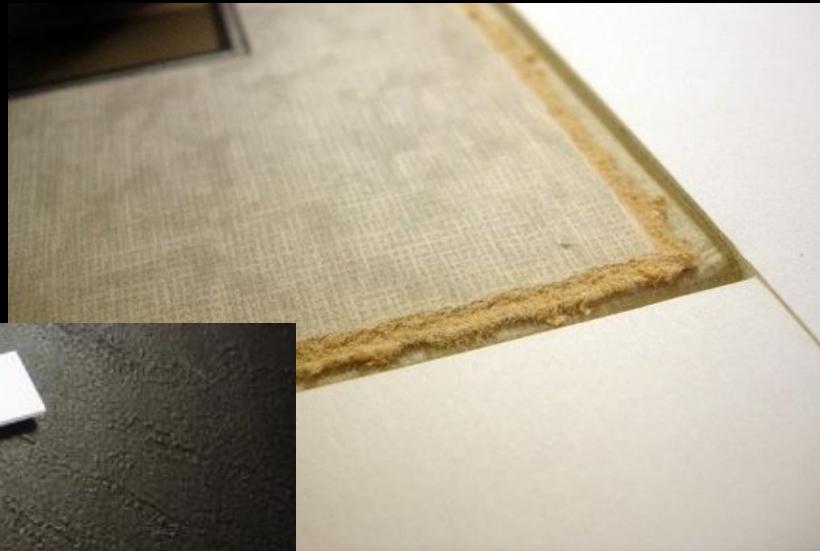
- Acid free, archival adhesive reversible with water after dry
- For conservation applications
- For bonding paper, board, fabric, canvas, leather and films to other like surfaces.
- Dries quickly to a clear flexible film, and is easily cleaned up with water.
- Jade 403 is not reversible

Jade R - EVA

# Sponge Mount

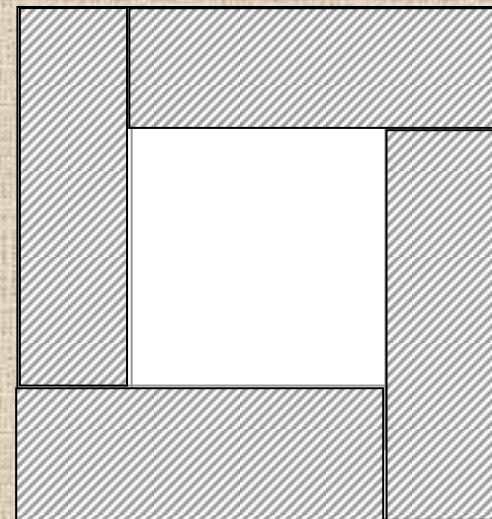
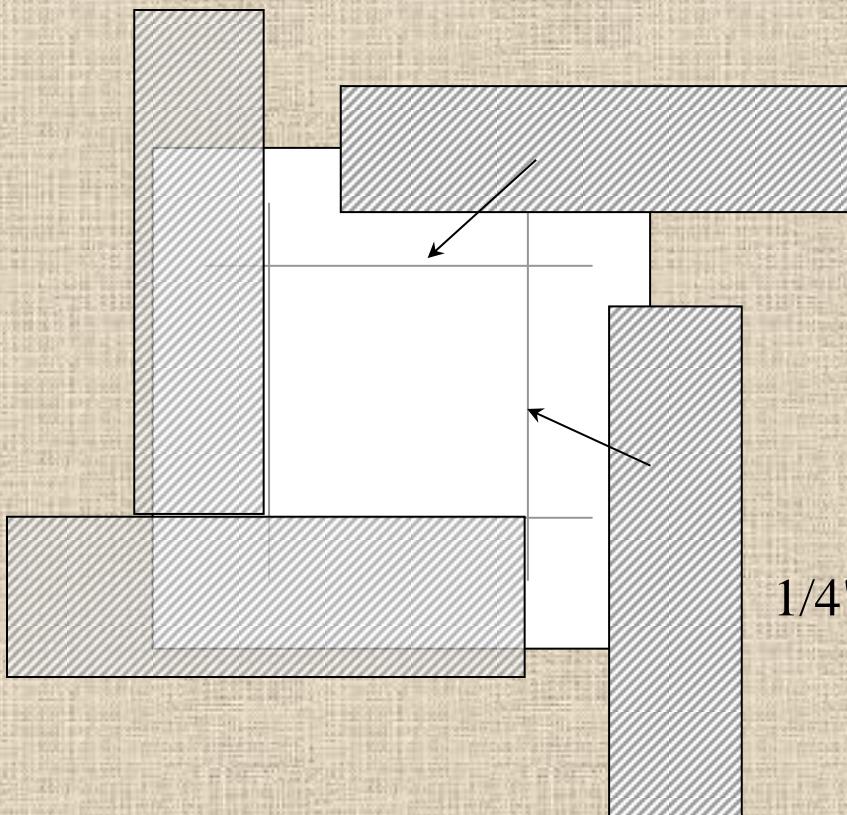


# Sink Mount



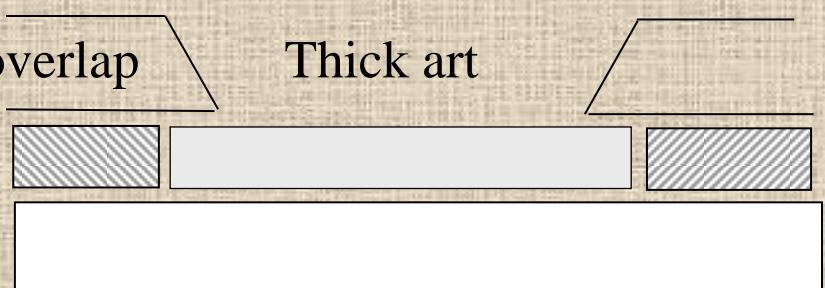
# Sink diagrams

Strips glued to backing,  
trimmed flush to edges



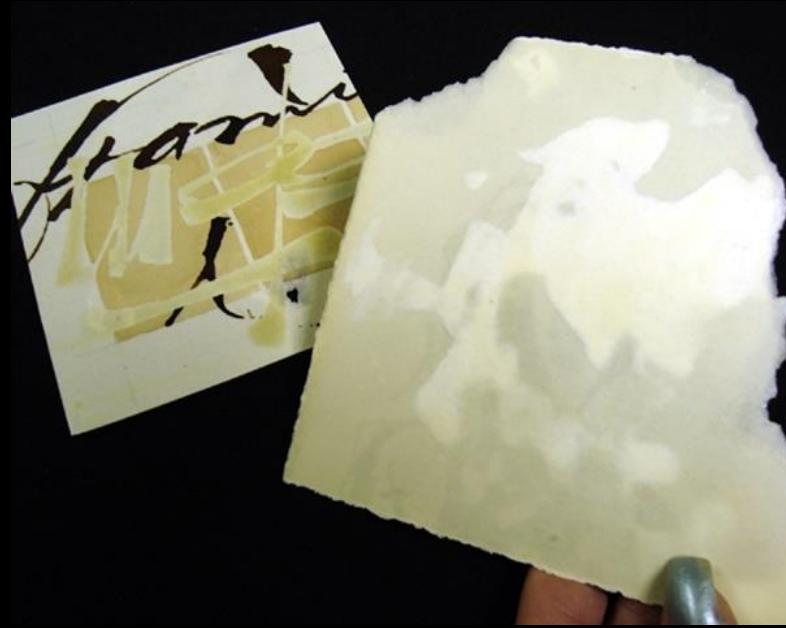
1/4" overlap

Thick art



# Sink Mount encaustic

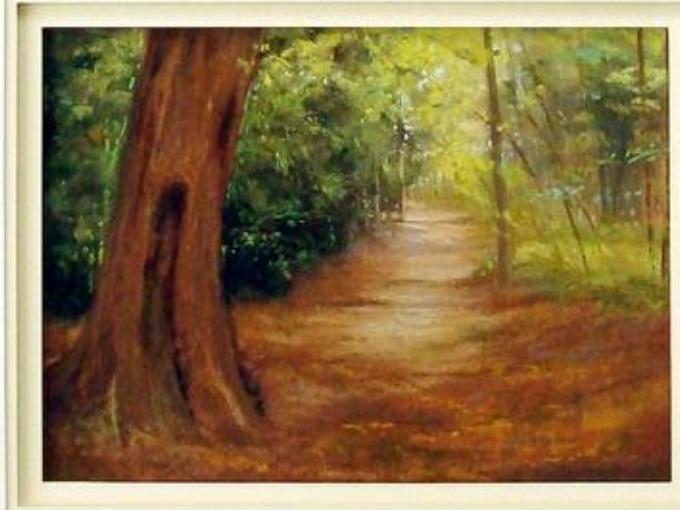




Wax Saturated

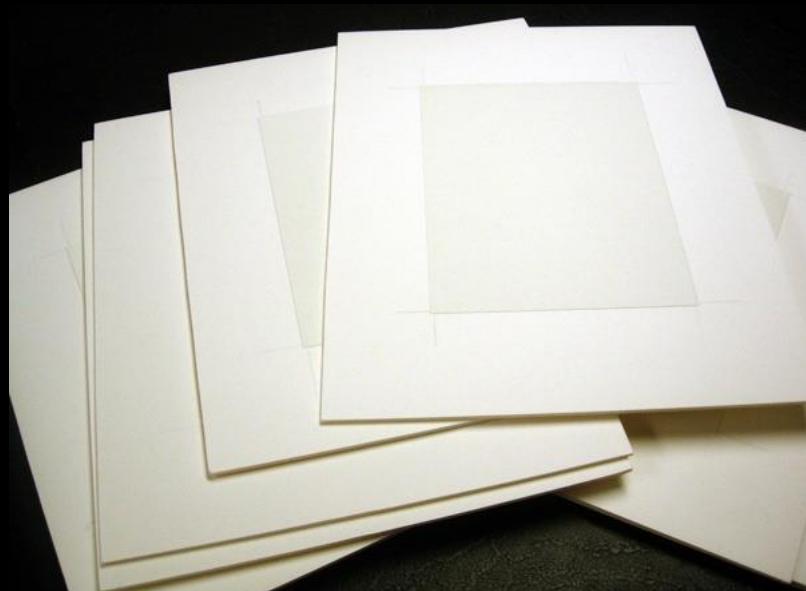


# Spaced or Lifted Mount



## Original Pastels

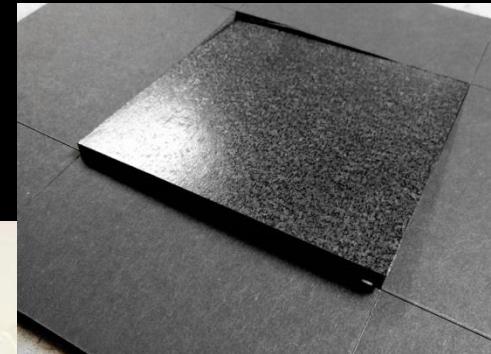
- Reverse bevels
- Lifted from surface





# Cockled Papers

# Elevated Deckle Mount

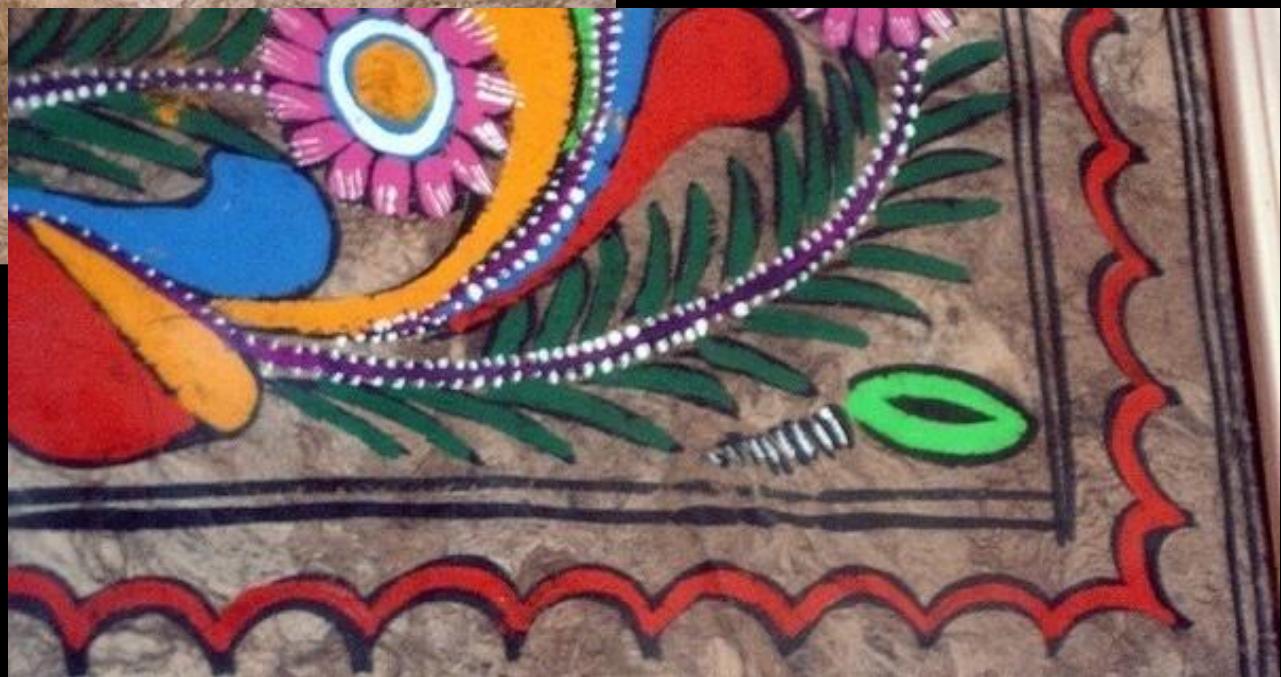




Papyrus



# Amate Mexican Bark Paper



# Tinting

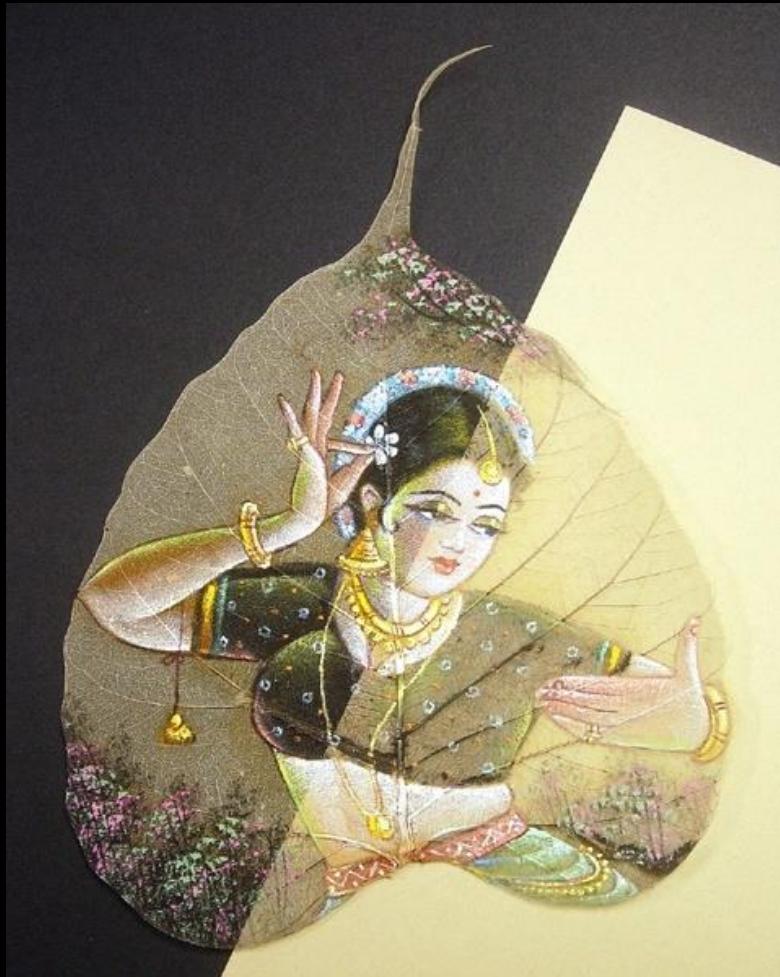




# Ghosting



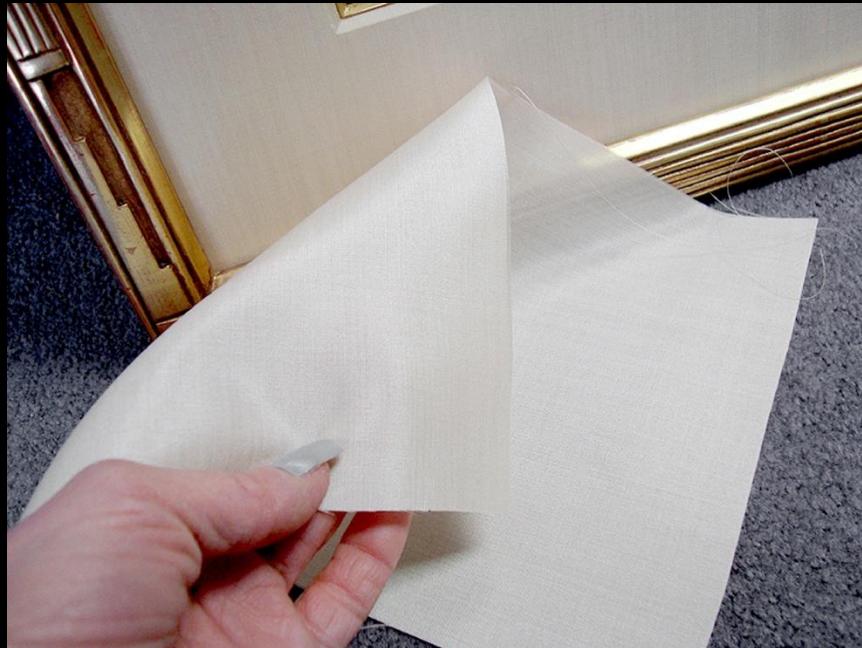
# Sheers: Tinting and Ghosting



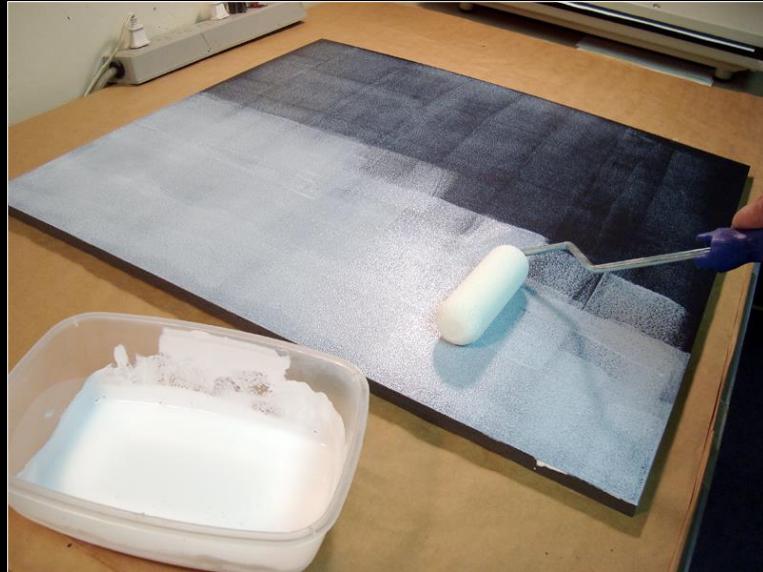
# Dot Mount Painted Bo Leaf



# Wet/Dry Mount – reactivated adhesive



# Wet/Dry Mount



- Use sponge brayer/roller
- Overlap strokes
- Let dry between coatings

- Set press 175°F-190°F
- Align fabric and tack to hold
- Place between release papers
- Bond for 2-4 minutes,  
depending on substrate and fabric
- Single or multiple bites





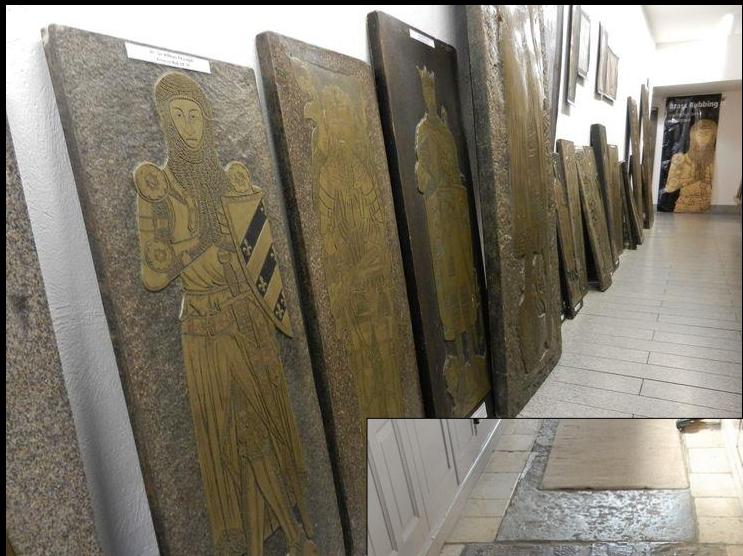
Original Grayson Sayre



Completed duplicate



# Brass Rubbings



Created with graphite, wax, or chalk, brass rubbings are black on white paper or metallic gold and silver wax on black.



High temperature hard wax sticks melt at 170F so dry mounting at 130F works fine.

Left 2/3 mounted, right 1/3 not



# Static Mount

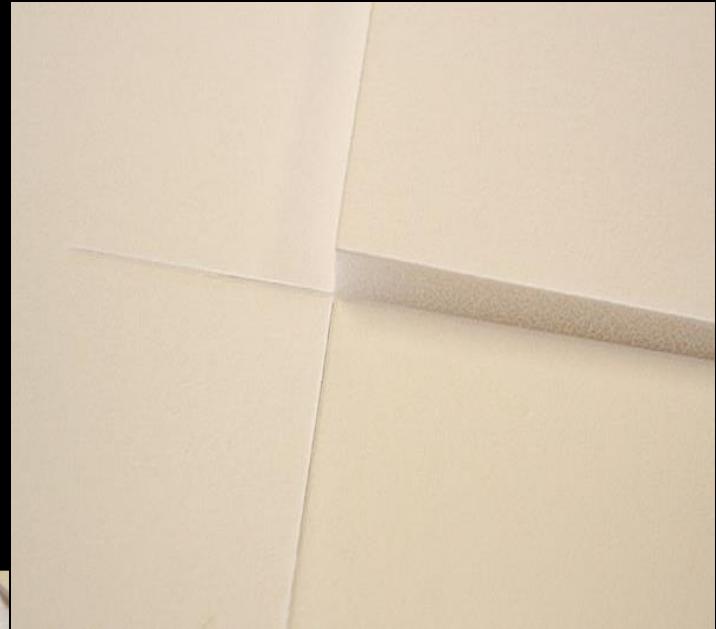
## Silk and Polyester



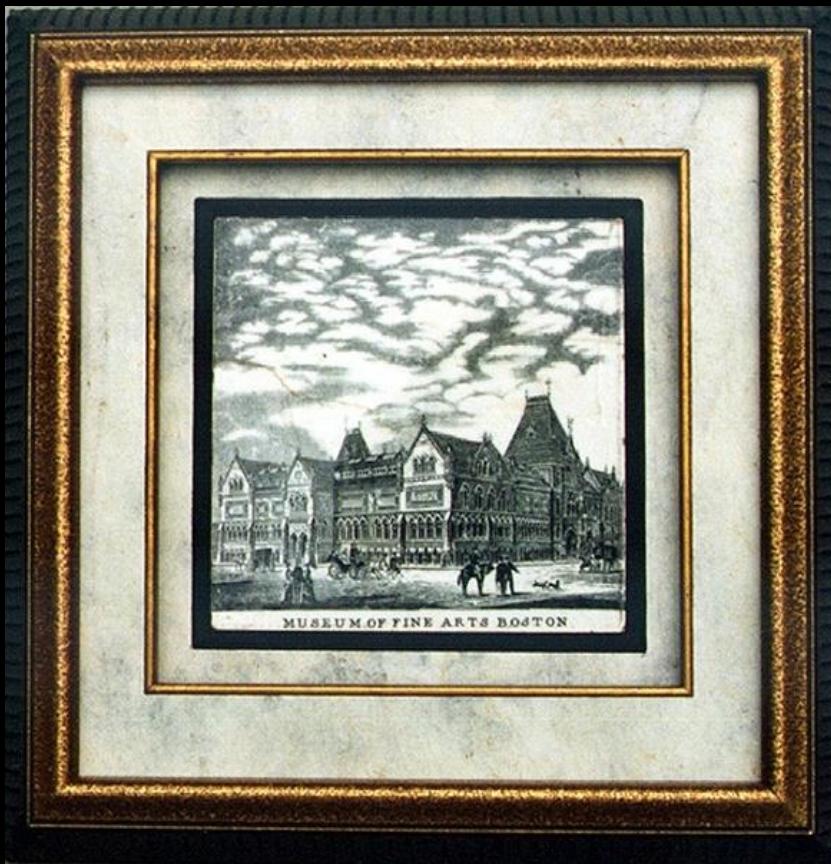
# Static Mount Polyester film



# Tension Mount

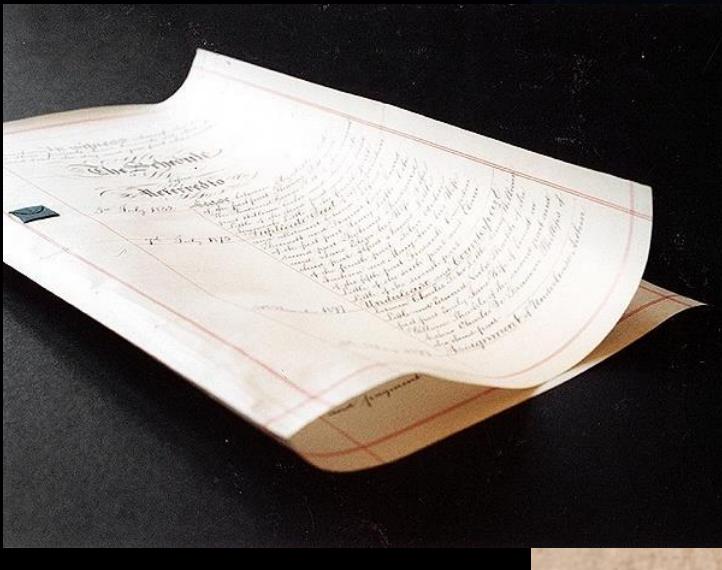
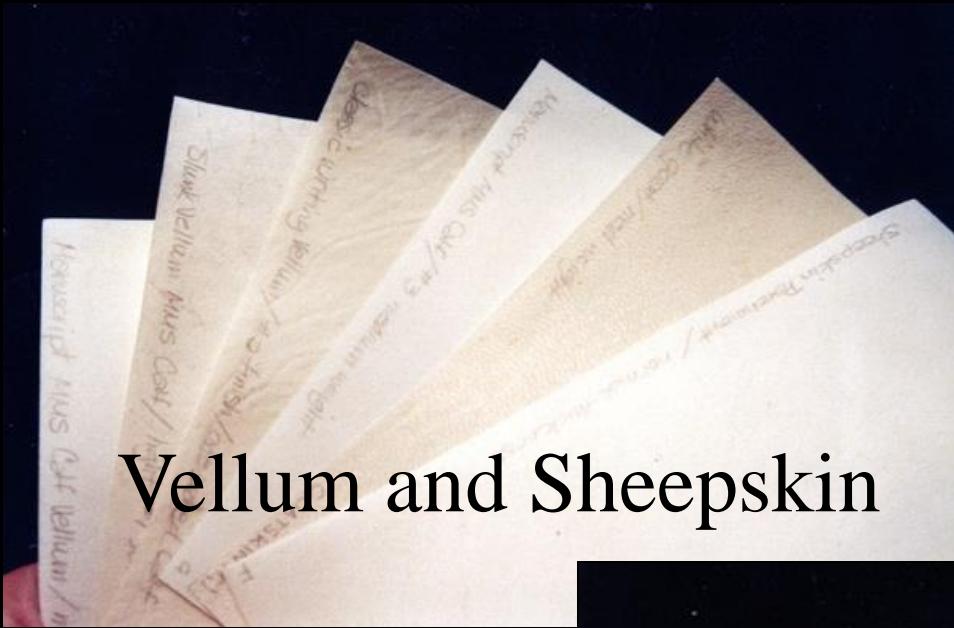


# Fitted Mount





# Vellum and Sheepskin



# Suggested Mounting Chart

## LEGEND

X Approved process  
 x Marginal approval / test first  
 T Type of mounting technique  
 R Reversible dry mount (Restore)  
 A Preservation alternative  
 s Sink mount  
 S Static mount  
 C Corners, pockets, edge strips  
 L Lacing  
 M Mylar, polyester encapsulation

	Mounting Technique	Preservation Alternative	Preservation Hinges	Starch Paste	Wet Glue (by hand)	Spray Mount (by hand)	Pressure-Sensitive Film	Pressure-Sensitive Board	Cold Vacuum Mount	Dry Mount	HA Laminate Tolerance	P-S Roller Laminator	HA Roller Laminator
Bark Painting		s	X										
Black & White Photograph		C	X			X X X X X X X X							
Brass or Stone Rubbing		C	X			X X		R					
Blueprint / Cyanotype						X X					X		
Canvas Transfer			X						X X		X X		
Certificate (replaceable)					X X X X X X X X X X								
Charcoal Drawing			C	X X						R			
Chromogenic RC Photograph				X			X X X X X X X X X X						
Cibachrome (static mount)			S	X									
Collage (flat paper)			C	X X X X X X X X X X									
Color Tinting	T			X X X X X X X X X X						X X			
Diazo Blueline				X			X X		X X X X X X				
Digital Canvas-DE						x			x		X X		
Digital Photo-DE (RA-4, dye sublimation)			X			X X X X x					X X		
Dye Sublimation-DE			C	X		X X X X X X X X X X							
Embossed Art or Lettering			s	X									
Encaustic (on rag board or hardwood)			s										
Fabric Wrapping	T			X X					X X				
Face Mount	T									X			
Fax (thermographic)				X			X X X				X		
Fiber-base Photo (silver gelatin B&W)			C	X X X X X X X X X X X X									
Flat, Plain or Flush Mount Photograph	T			X X X X X X			X X		x				
Float Mount	T		X X X X			X X			X				
Gelatin POP (cabinet card photo)			s										
Giclée Limited Edition			C	X				R					
Giclée Canvas						X					X X		
Ghosting	T			X X X X			X X		X X		X X		
Heavy Fabrics (raw canvas)				X X					x		X		
Holograms			C	X			X X				X		
Inkjet Piezo (porous coating)			C	X			X X		X x X X				
Inkjet Thermal (swellable coating)			C	X			X X			X			
Kozo Backing	T			X									
Laser Print / Copier (B&W)			X X			X X				X			
Laser Print / Copier (color)			X X			X X				X			
Liquid Toner (digital press)			C	X		X X		X		X X			

## LEGEND

Cold vacuum = wet, spray, P-S.  
 DE = digital exposure

	Mounting Technique	Preservation Alternative	Preservation Hinges	Starch Paste	Wet Mount (by hand)	Spray Mount (by hand)	Pressure-Sensitive Film	Pressure-Sensitive Board	Cold Vacuum Mount	Dry Mount	HA Laminate Tolerance	P-S Roller Laminator	HA Roller Laminator
Magazine Page (two-sided)			X	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
Montage (created by framer)					X X X X X X X X X X		X X X X X X X X X X			X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
Monoprint			C	X									R
Needleart			L										
Newspaper Text (two-sided)			C	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
Offset Lithograph - Open Edition			C	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
One-sided Text Flier			C	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X		X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
Original Art (graphite)			C	X X									
Oversized Photograph							X				X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
Oversized Open Edition							X				X X X X X X X X X X	X X X X X X X X X X	X X X X X X X X X X
Papercut Art	M												
Papyrus Painting			S	X		X					X		
Pastel						X							
Parchment or Sheepskin			C	X									
Plain Mount						X X		X		X X			
Polaroid			S	X									
Polyester Encapsulate									x	x	x	x	x
Poster						X X X X X X X X X X		X X X X X X X X X X		X X X X X X X X X X		X X X X X X X X X X	
Premount	T								X X		X X X X X X X X X X		
Puzzle							X X			X X X X X X X X X X		X X X X X X X X X X	
RC (chromogenic) Photograph						X				X X X X X X X X X X		X X X X X X X X X X	
Sanded Paper (blank) for Pastel											X X X X X X X X X X		X X X X X X X X X X
Self-Shaping	T							X					
Serigraph (silkscreen)			C	X									R
Signed Limited Edition			C	X									R
Sheer Fabrics							x x				x		
Silk Embroidery	L						x						
Silk Scarf	S												
Sumi Painting (black ink)						X X							
Thermographic Tickets						X				X X X X X X X X X X		X X X X X X X X X X	
Textured Decorative Papers							X X X X X X X X X X						
Translucent Rice Papers						X X X X					X X X X		
Two-sided Polyester Encapsulation	T												X
Vellum Animal Skins			C	X									
Watercolor (Chinese on rice paper)						X X		X					
Watercolor Paper (unpainted)			C	X X X							X		

## **Other Paschke WCAF 2020 Classes**

### **Mastering Mounting: Creative Mounting**

Lecture = Tuesday, January 28, 12:30-3:00pm

Workshop = Tuesday, January 28, 3:30-6:00pm

### **Mastering Mounting: Challenging Items**

Wednesday, January 29, 9:30-12:00pm

# Paschke Online Article Archive and Reference Library

<https://designsinkart.com/library.htm>

Articles by Subject:

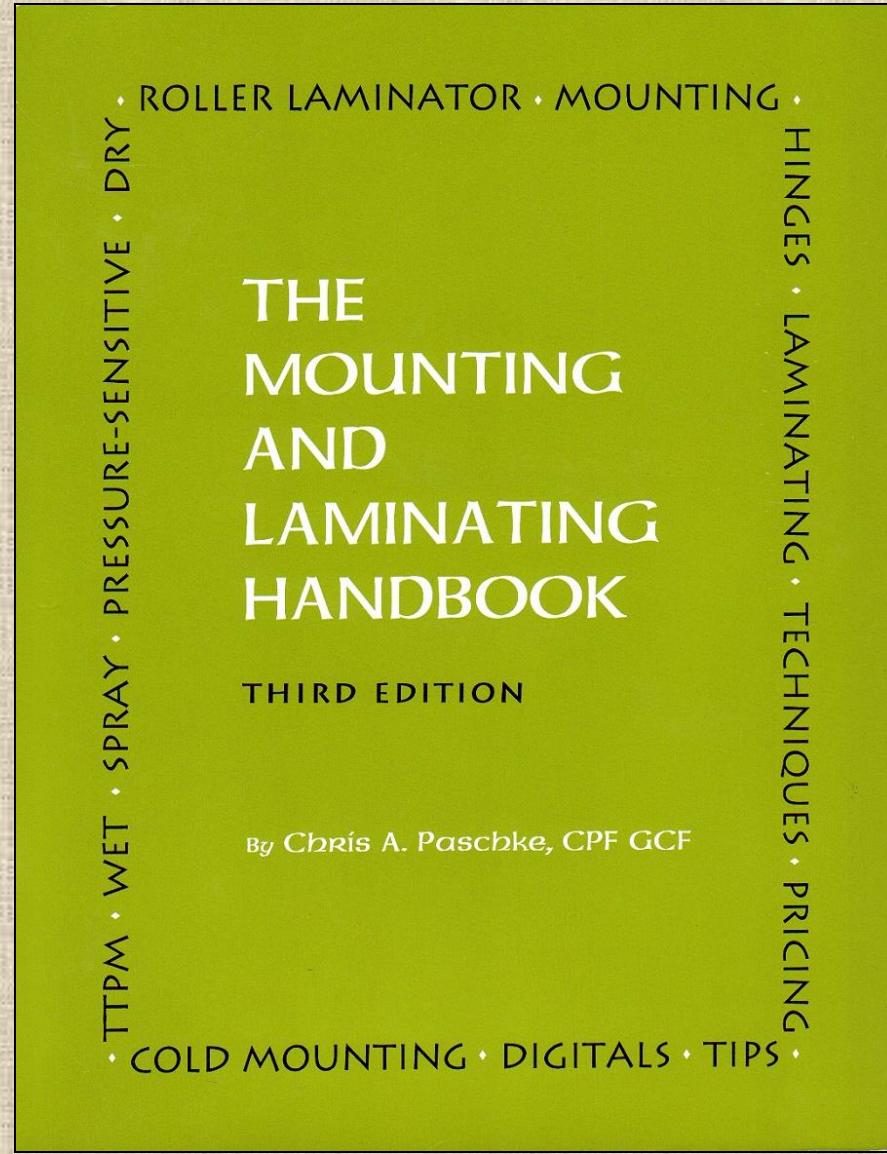
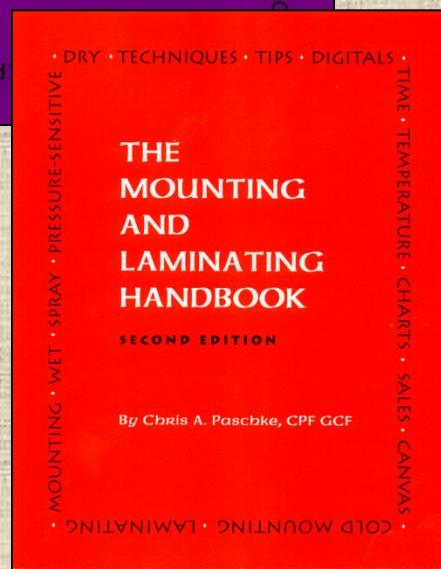
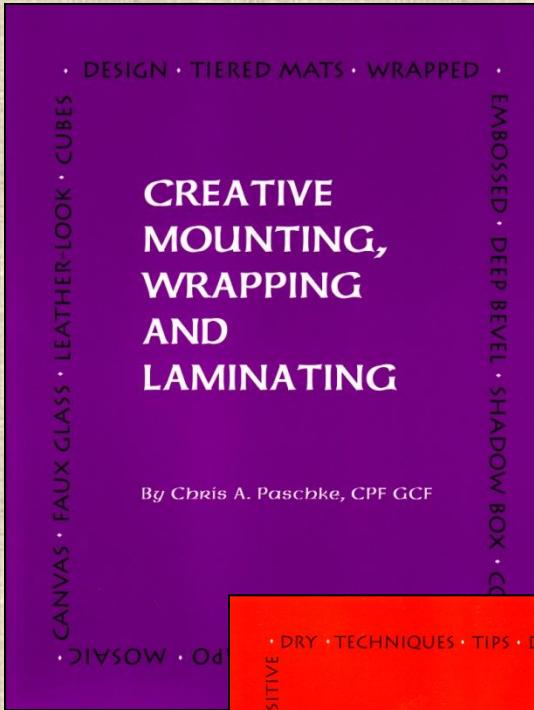
West Coast Art & Frame PowerPoint and PDF

Chris A Paschke, CPF GCF

Designs Ink

661-821-2188

chris@DesignsInkArt.com





Chris A Paschke, CPF GCF CMG  
Designs Ink