

Chris A. Paschke, CPF GCF  
Designs Ink  
840 Tucker Road, Suite H-190  
Tehachapi, CA 93561  
P: 661.821.2188  
C: 661.717.5596  
Chris@DesignsInkArt.com  
<https://designsinkart.com/library.shtml>

CLASS: Lecture (2-1/2 hr)  
Saturday, February 28, 9:00-11:30am

TITLE: **Mastering Mounting: Sensitive Items 2026**

OBJECTIVES: There are many do's and don'ts of mounting common sensitive items. This class covers noninvasive mounting methods, reviewing basic preservation mounting techniques (starch hinges, edge strips and corner pockets); ghosting and color tinting; sheer fabrics (wet/dry mount); silk paintings and scarves (pressure mounting); papyrus (raised float mount), papercuts (encapsulation), PVA vs. EVA (object mount); 3D items (sink mount), and pastels (lifted mount); HA boards (flush mount); embossed seals (sponge mount); tiles (fitted mount); and Cibachromes (static mount).

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:

Chris A Paschke, The Mounting And Laminating Handbook, Third Edition, 2008, Designs Ink Publishing  
*"Kozo Backing"* pgs 48-49, The Mounting And Laminating Handbook, 3rd Ed, 2008, Designs Ink Pub  
Chris A Paschke, The Mounting And Laminating Handbook, Second Edition, 2002, Designs Ink Publishing  
PFM Monthly column MASTERING MOUNTING.

PFM Online website

Paschke Online: Designs Ink Article Archive and Reference Library, <https://www.designsinkart.com/library.shtml>

*"The Yupo Challenge"* P1, <https://designsinkart.com/library/M-YupoChallengeP1-201509.pdf>

*"The Yupo Challenge"* P2, <https://designsinkart.com/library/M-YupoChallengeP2-201601.pdf>

*"Scrolls: The Chinese Approach"* <https://designsinkart.com/library/P-ScrollsTheChineseApproach200507.htm>

*"Scrolls: Mounting"* <https://designsinkart.com/library/P-ScrollsChineseMounting200508.htm>

*"Wax Hinges for Encaustic"* <https://designsinkart.com/library/GLAC-WaxHinges201212.pdf>

*"Wet/Dry Mount"*, <https://designsinkart.com/library/M-WetDryMount201907.htm>

## MASTERING MOUNTING: Sensitive Items 2026

### I. Noninvasive Mounting Methods

Noninvasive Methods vs. Invasive Methods Chart

Noninvasive 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 = Papercut Art, Valuable originals, Letters...

### II. Techniques and Tools

Burnishers - Bone vs. Teflon

Sealed Package - MarvelSeal 360

Volara Rabbit Tape - [www.talas.com](http://www.talas.com)

Polyvinyl Acetate (PVA) vs. Ethylene vinyl acetate (EVA) - Jade R (PVA/EVA)

### III. Sensitive Mounting Techniques

Sponge Mount = Embossed papers

Sink Mount = 3D items

Wax Saturated = encaustic

Lifted Mount = Friable media; cockled items

Friable media = pastels, charcoal and loose pencil

Unstretched watercolors

Elevated Float/Deckle Mount = Papyrus, bark paintings

Ghosting/Color Tinting = sheers

PVA Dot Mount = Bo leaf

Wet/Dry Mount = Translucent materials

Low Temp Mount = Wax Rubbings

Synthetic Mount = Yupo, Encapsulated charts

Static Mount = Silk vs. polyester

Tension/Pressure Mount = Silk and polyester scarves and paintings

Fitted Mount = Tiles and plates

Vellum and Sheepskin

Beva® 371 Film

### IV. References

*Suggested Mounting Chart*, The Mounting And laminating Handbook, Third Edition, Appendix  
By Subject: Preservation, Mounting, Digitals...

Paschke Online, Designs Ink Article Reference Library, <https://designsinkart.com/library.shtml>  
By Subject: *West Coast Art & Frame PowerPoint 2024 (as PDF)* (bottom of list)

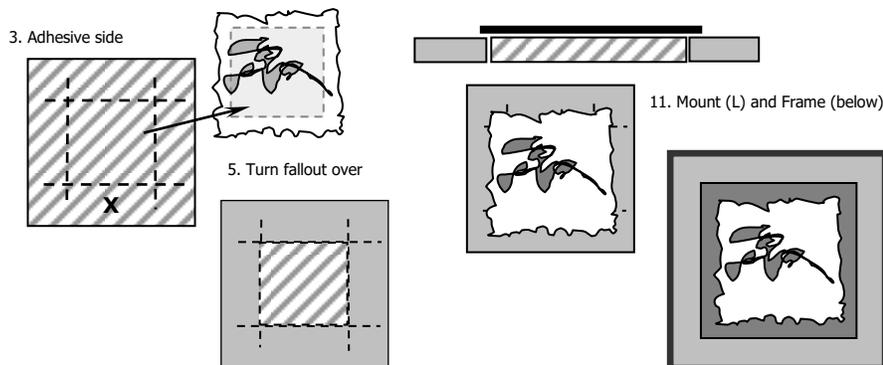
Chris A Paschke, *The Mounting And Laminating Handbook, Third Edition*, 2008

Chris A Paschke, *The Mounting And Laminating Handbook, Second Edition*, 2002

Chris A Paschke, *Creative Mounting, Wrapping and Laminating*, 2000

## **ELEVATED FLOAT MOUNT**

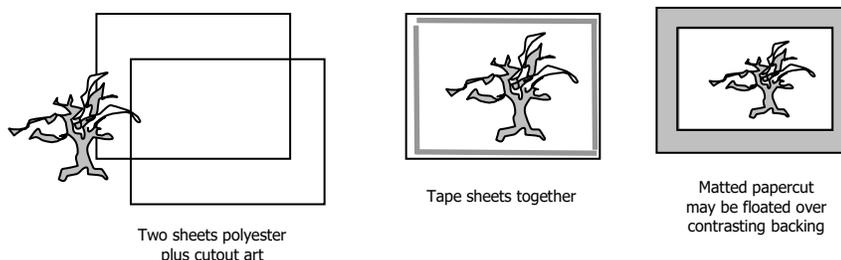
The dry float mount process is designed to permanently fuse a deckle or ragged edge piece to a pedestal backing for affixing inside a mat window allowing all exterior edges to be fully seen. This may be done with a 3/16" HA foam board or by making one by premounting a tissue or film adhesive to the foam 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.

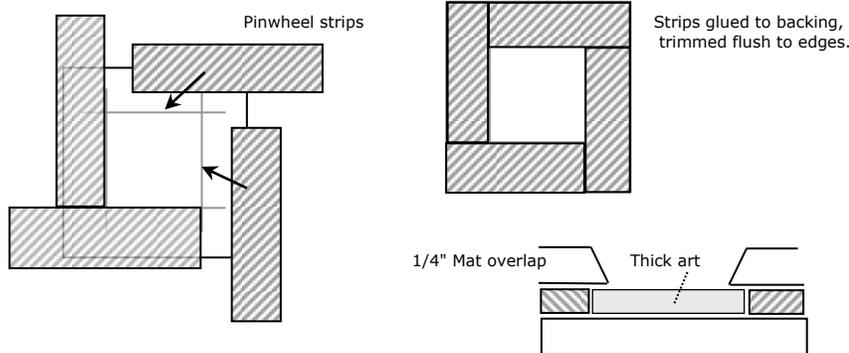


Sponge overlay foam used for laminating is laid over the art to cushion the embossing during bonding. P-S or water-activated notary seals sponge mount well with no surface compression. Blind embossed stationery, note cards, birth announcements, wedding invitations, and envelopes are all perfect candidates. 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.

