

BASIC DRY MOUNTING PROCEDURE

HOT PRESS

Dry mounting is the process of bonding an image to a mounting substrate. The process is simple and takes only a few minutes, but there are a number of issues to be considered. For an in-depth understanding of dry mounting techniques, we invite you to attend one of our free training schools.

In the meantime, the important fundamentals of dry mounting are summarised below.

Firstly, consider the artwork you wish to mount. How will it react to heat? Does it require pre-drying to remove excess moisture? Does it require pre-pressing to remove any creases? Is the artwork clean and free from dust / dirt / stickers or tape? Is the artwork porous? Does it have an image that may shift (as in the case of pastels)? All these points should be considered before proceeding. With a little experience they will become second nature.

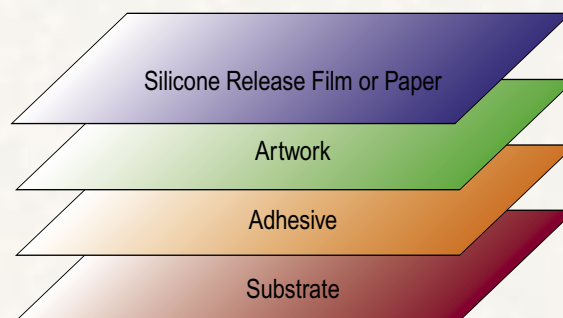
Secondly, determine what type of substrate is compatible with your artwork. What is the optimum thickness? Is quality or price your primary objective? Will the substrate need to be pre-dried? Would a smooth substrate benefit the artwork? Does the substrate need to be coloured or textured? Is it porous?

Based on these conclusions, identify the best adhesive for this combination of artwork and substrate. Please consult individual product descriptions, recommendations and charts to arrive at the best match - or call us for more technical help.

When you have decided on an adhesive, you can begin!



- Set your press for the correct temperature (usually 90 °C) and allow it to warm up.
- Once the press has warmed up, pre-press your substrate or artwork if required. This process requires placing the material in the press and pressing it for two or three minutes. Remember to let it cool down again after the drying process has been completed.
- Cut the adhesive to size (normally 5mm (1/4") bigger than the artwork).
- Cut the substrate to size (normally 25mm (1") bigger than the artwork).
- Make sure you have silicone release film or paper available to cover any exposed adhesive areas.
- If you are going to use the timer, now is the time to set it. Don't set it when your project is already in the press.
- Now you can assemble your project!
- Remember to check the front and back of all components for dust and dirt and make sure all the components are cool.



The assembly should be set up as shown here, from top to bottom.

If you are working with a hard or soft bed press, or if the project needs to be very precisely positioned, it may be necessary to "tack" the assembly together.

Tacking is used to keep the components of an assembled project together and stop them from moving around in relation to each other. Tacking may be performed in a variety of ways.

SPRAYS – If you must use spray adhesive for tacking, spray a fine short burst onto the substrate and position the tissue on top. Remember, your objective is to position the tissue, not actually bond it, so go easy on the spray. Then spray the top of the tissue and position the artwork.

NOTE: We do not recommend spray adhesives for mounting artwork.

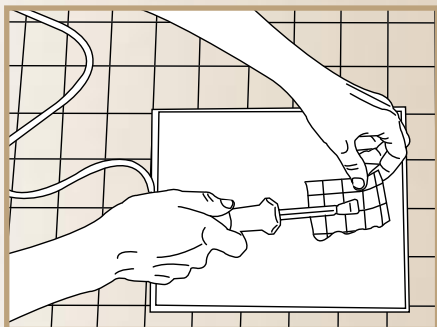
GLUE STICKS – The same procedure may be performed with glue sticks, but remember, only use a dab!

TAPE – Assuming the board is the largest component and the artwork is the smallest, you can place a piece of masking tape at the edge of the print so it also covers the tissue and board.

TACKING IRON

All the methods mentioned previously are “make do” ideas that do work. However, anyone tacking on a regular basis should really consider the use of a tacking iron. A tacking iron is a small spot heater and is used as shown below.

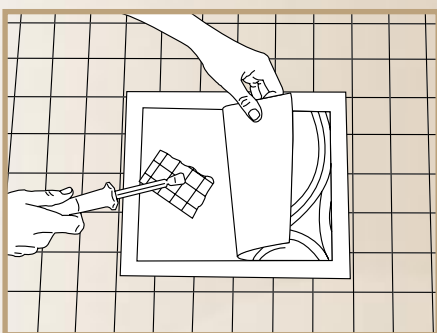
STEP 1.



First, tack the tissue to the back of the artwork. Place a small piece of silicone release paper in between the tissue and the iron head to prevent the iron from becoming covered in glue. Tack the tissue onto the top third of the artwork as shown in Step 1.

You can then trim away any excess tissue around the print before tacking the print into position on the board.

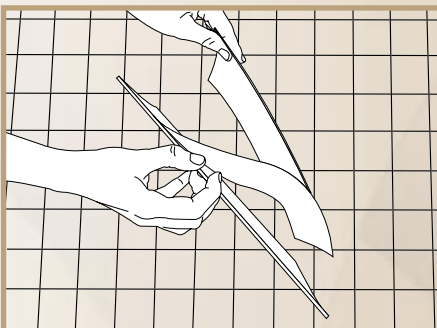
STEP 2.



Trimming the excess tissue away is common when (1) a project is to be displayed without a frame, or (2) when a picture will sit in the middle of a board with other information on it or (3) any other situation that would expose the tissue to the viewer.

Having tacked your tissue onto the top third of the artwork, the tissue should next be tacked onto the bottom third of the board as shown in Step 2.

STEP 3.



Only one tack should be used on each surface, so that all the components, though secured to each other, are still free to float across each other. This method of tacking is often referred to as an “S” or “Z” tack, because when viewed from the side the tissue forms an “S” or “Z” between the artwork and board. See Step 3.

NOTE: Tacking in more than one place on the artwork or substrate will lead to tension in the tissue and cause creasing.

PROCESSING

The following graph provides suggested processing times for basic dry mounting procedures. Times shown are in minutes. The graph should only be used as a guide, as processing times will vary from press to press and are dependant on the specific project. If in doubt, always ask for advice or run a test.

Size	1mm White Display Board	2mm White Display Board	5mm Foam Board	10mm Foam Board	1mm Easimount Card	2mm Easimount Card	3mm MDF	6mm MDF	9mm MDF	18mm MDF
203 x 254mm	1	1	2	2	2	2	1	2	3	4
254 x 305mm	1	1	2	2	2	2	1	2	3	4
305 x 406mm	2	2	3	3	3	3	2	3	4	5
406 x 508mm	2	2	3	3	3	3	2	3	4	5
508 x 762mm	2	2	3	3	3	3	2	3	4	5
762 x 1016mm	3	3	4	4	N/A	N/A	3	4	5	6
1016 x 1524mm	N/A	3	4	4	N/A	N/A	3	4	5	6
1219 x 2438mm	N/A	N/A	4	4	N/A	N/A	3	4	5	6

* 25.4mm = 1 Inch

SPECIAL NOTES – This time guide assumes that you are working with artwork that is porous and that you are using Unimount Classic™ dry mount tissue. For non-porous artwork such as R.C. photographs, add 25% more time. The guide assumes that when working with Foam Centred Board, you will be using a reduced pressure; again the time recommendations are based on this assumption.

When the time and temperature have been determined, you should place the assembled job in the press. After checking that everything is clean and lined up properly, processing should be started straight away. When using a Hot Glass Press it is possible to view the work as it is processed. When processing has been completed, remove the finished job from the press and leave it to cool on a flat surface. Your dry mount is now complete!