

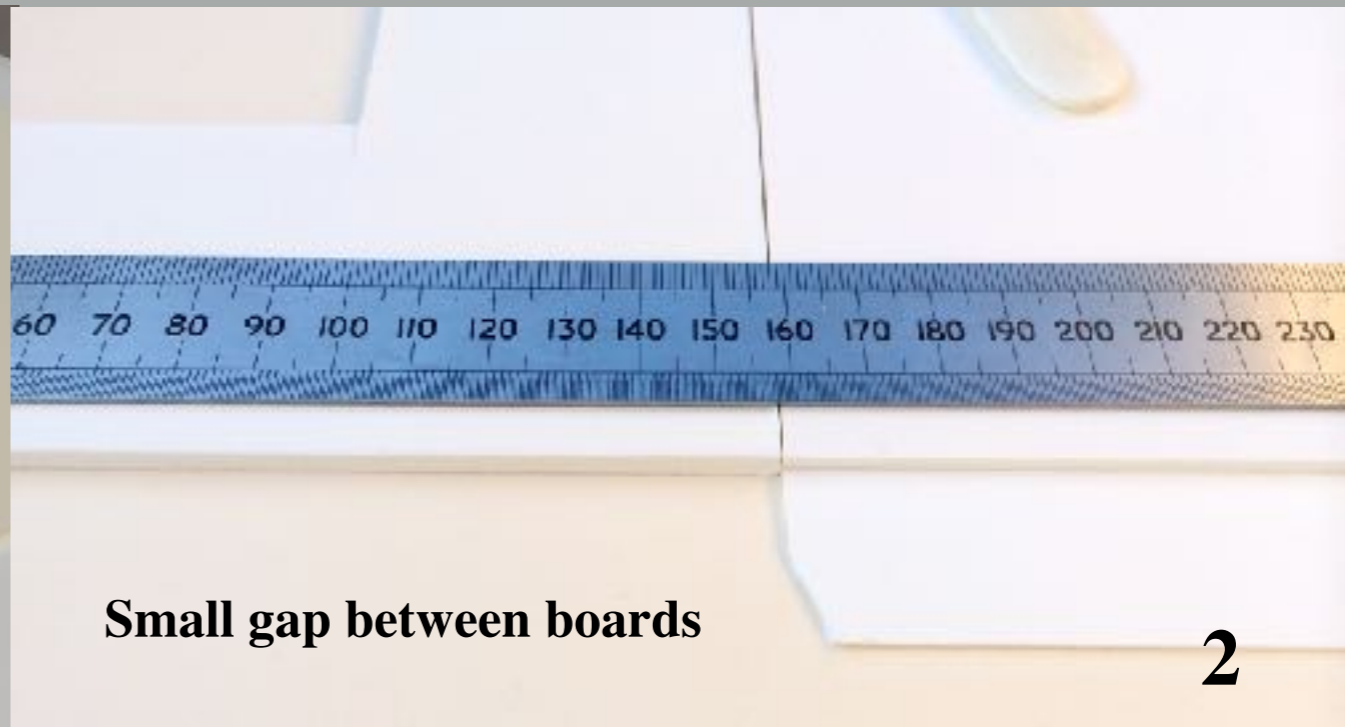
THE MOUNT PACKAGE

By Mal Reynolds GCF(APF) Adv

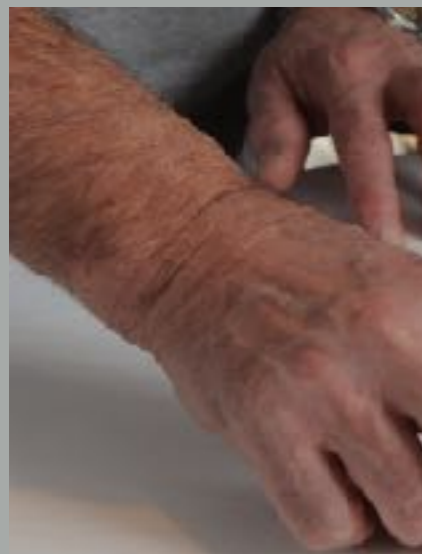
The Overthrow Mount

Materials Required:

- Window Mount
- Undermount
- Gummed Linen Tape



The Overthrow Mount



Using a bone



The
Conservation Overthrow Mount

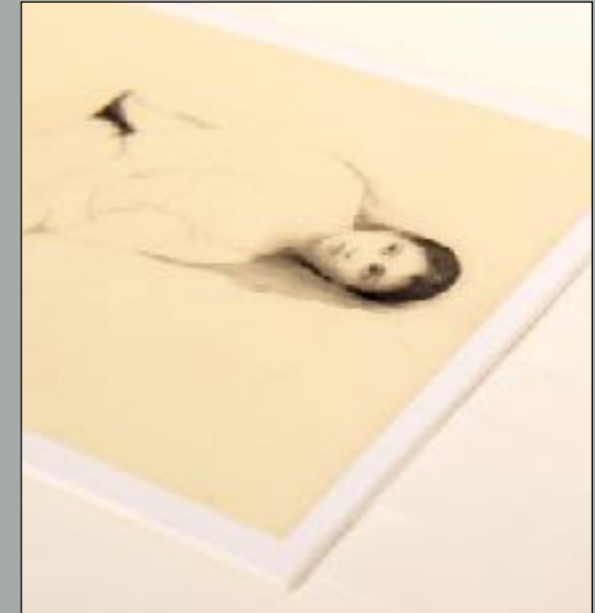
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The Inset Mount

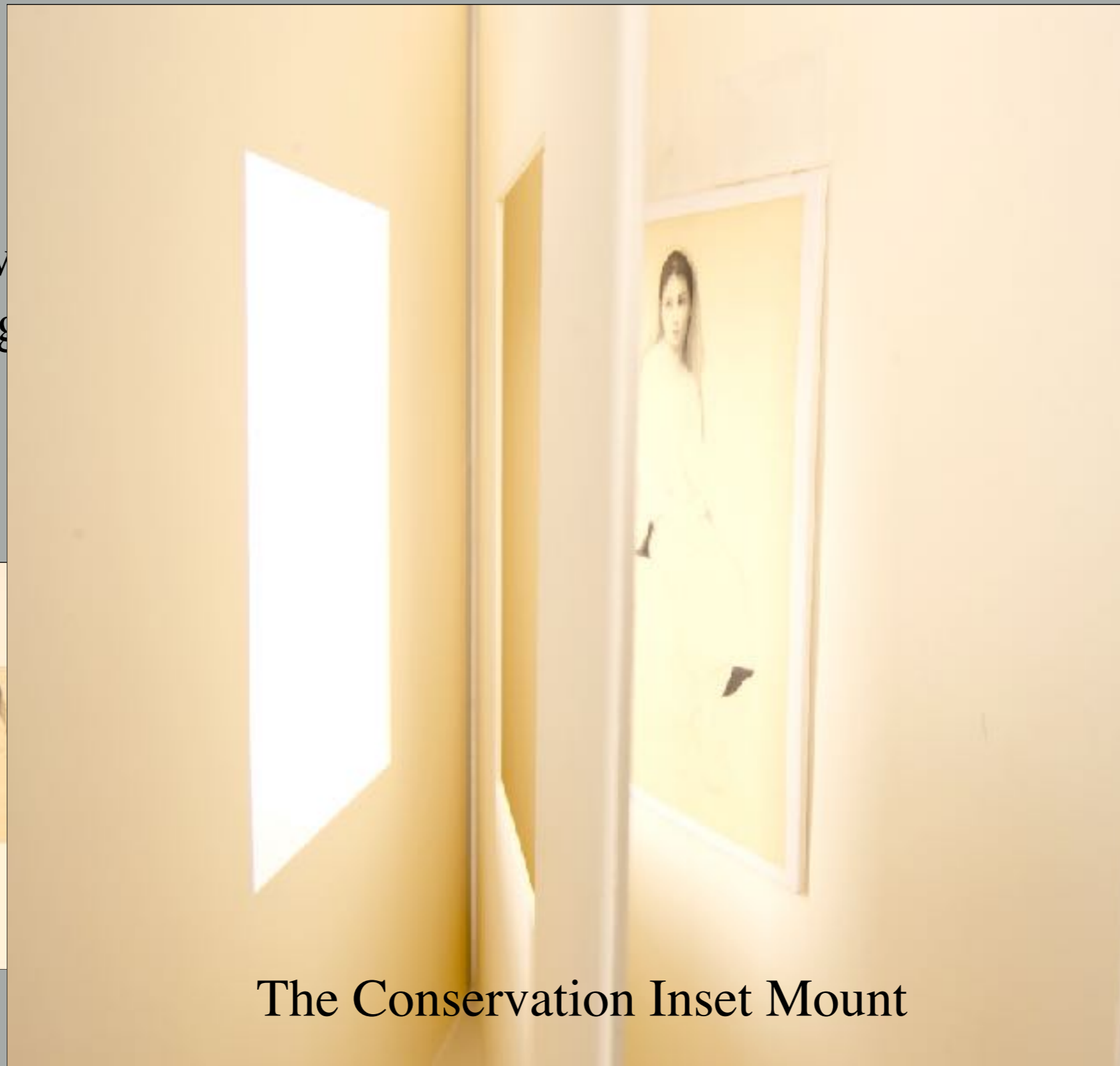
Used when the artwork is on a board. A middle board is included in the Overthrow Mount to compensate for the thickness of the object.



The mount comprises window mount, middle board and undermount. The middle board is the same thickness as the artwork, has an aperture cut slightly larger than the artwork and is hinged or adhered to the undermount.

The Inset Mount

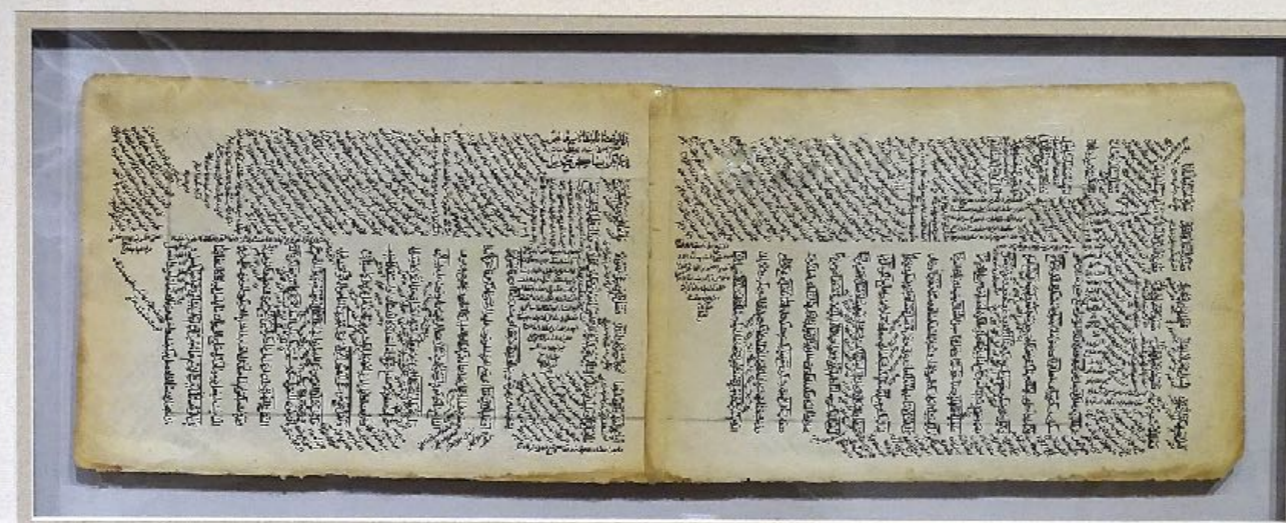
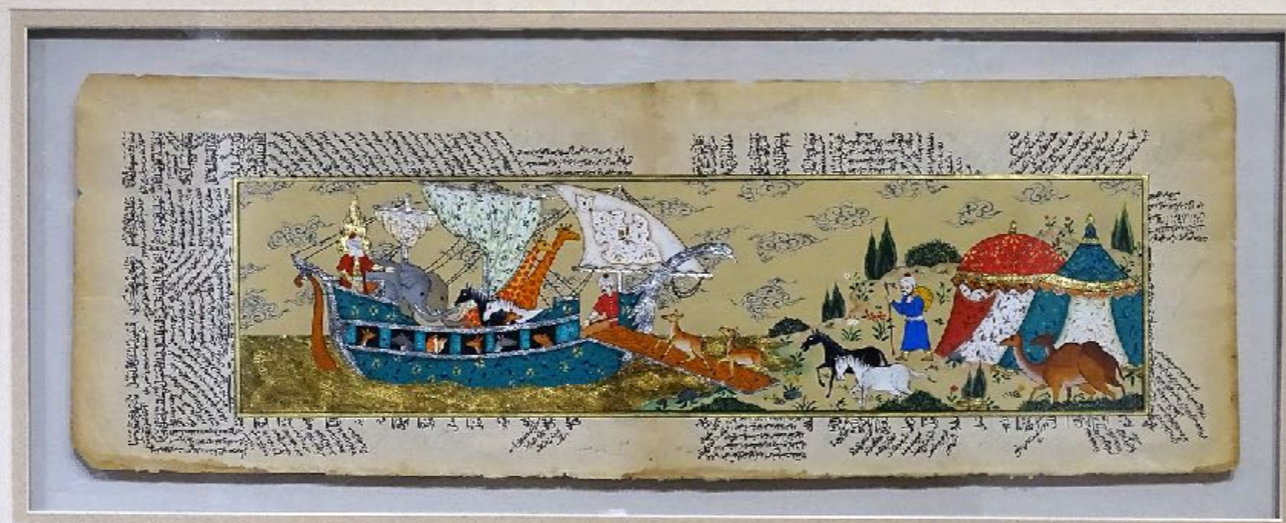
The artwork
'T - Hinged



ne
the
artwork.

The Conservation Inset Mount

The Inset Mount



BORDER PROPORTIONS

By Mal Reynolds GCF(APF) Adv

OPTICAL CENTRE

For an image to look right in a frame there are two basic requirements:

The image needs *space* and *balance*

Problem: An optical illusion occurs if a print is positioned at the geometric centre of the mount. This illusion makes the top border of the mount appear larger than the bottom giving too much visual weight to the top.

Remedy: *Optical centring* is a technique used to overcome this illusion.

The *Optical Centre* is a position slightly higher in the frame than the geometrical centre.

Border Proportions

Following the rule of optical centre, there are a number of



Many framers have default border dimensions e.g 70mm top/
sides and 80mm bottom.

Mount Size

How big should the mount be?
As far as the widths

How big should the mount be?
As far as the artwork is concerned



Aspect ratio for an image
500mm (portrait) the overall mount size would be 648mm x 486mm.

Border widths of:
sides 93mm; top 112mm; bottom 136mm

Frame Size : Mount Size

Many instituti

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nic 20" x 45".

Use of this sy

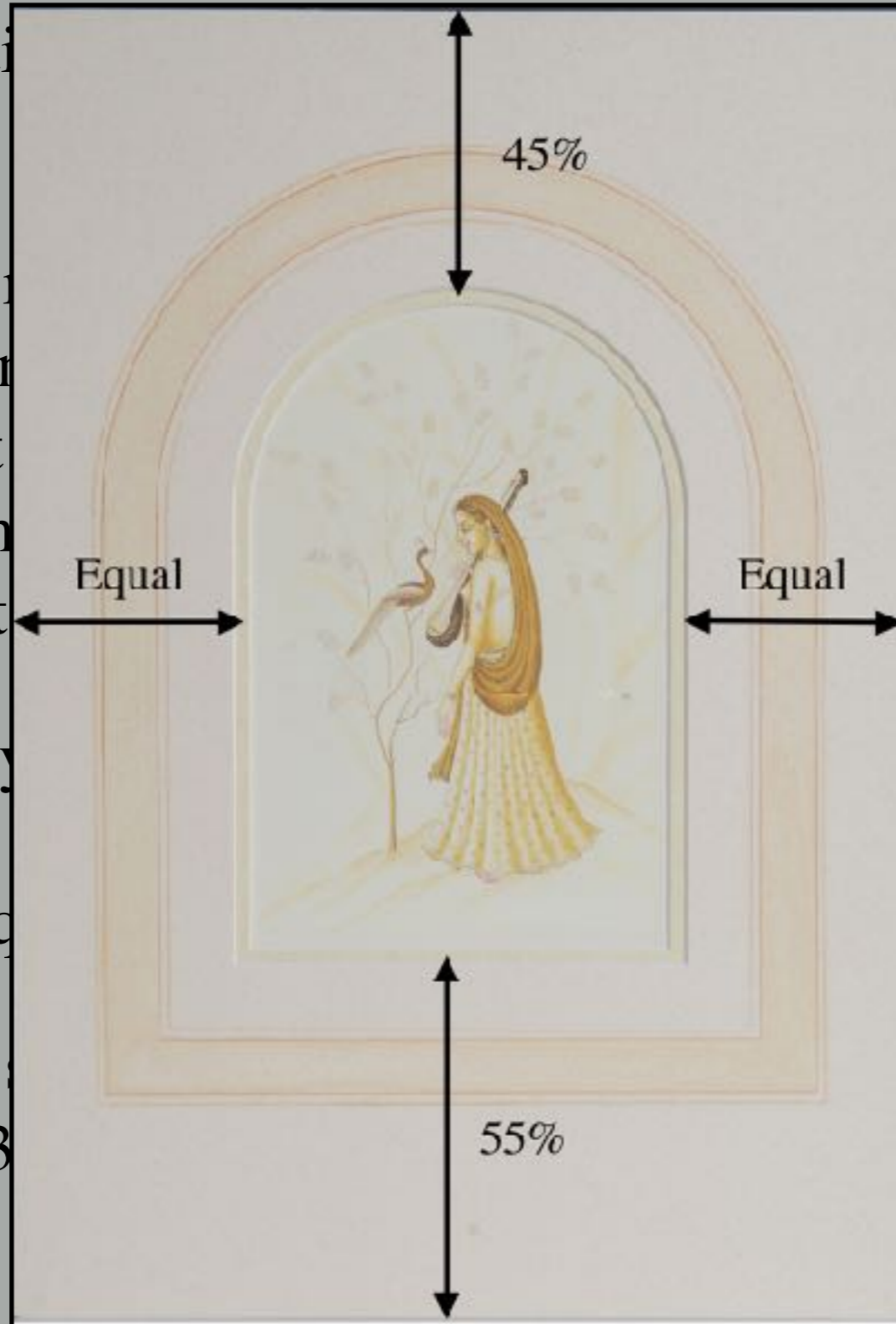
ount size but

side eq

%/55%

e.g frame
100mm x 3

: image size
s 50 mm; top



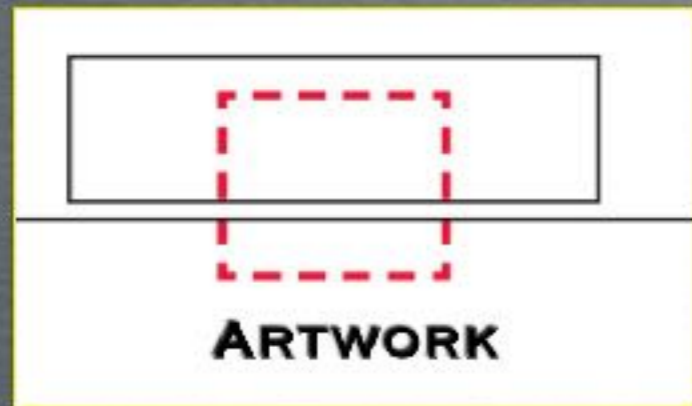
HINGING

By Mal Reynolds GCF(APF) Adv

HINGING - KEY POINTS

SHEAR AND PEEL

'T' Hinge



ARTWORK

Shear



'V/Z' Hinge

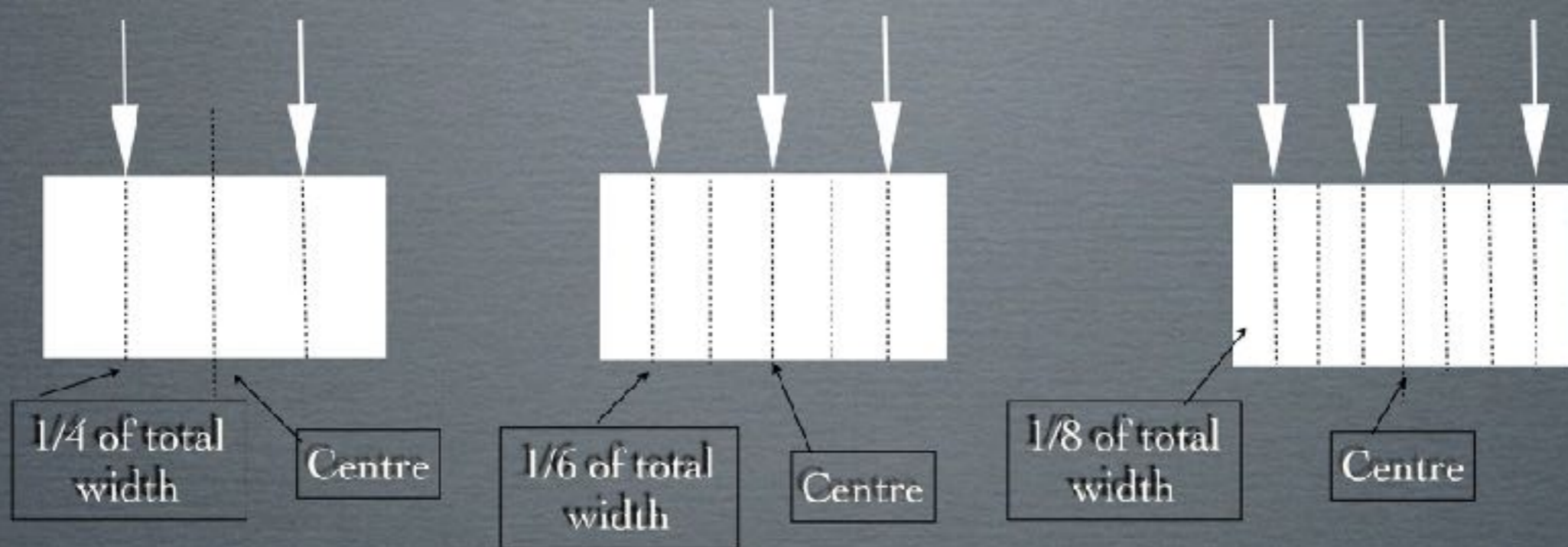
Peel



Hinge in 'SHEAR'
is considerably stronger than
one in 'PEEL'

HINGING - KEY POINTS

Number and Location
Dependent on size and weight of artwork



Hinges placed at corners may result in
cockling
due to sideways stress

HINGING - KEY POINTS

Masking tape, pressure sensitive tape etc not suitable
at Conservation level

Upgrade to a better quality tape

Attach hinge to back of artwork (5mm)
no part of hinge to overlap onto the front

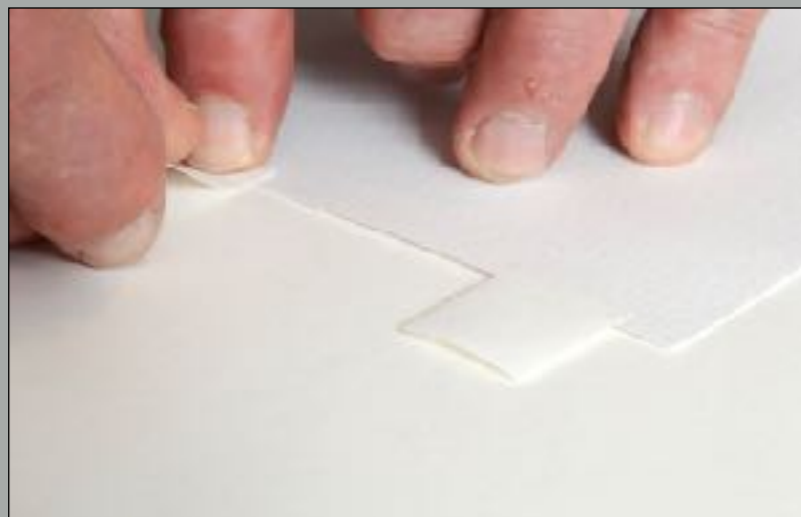
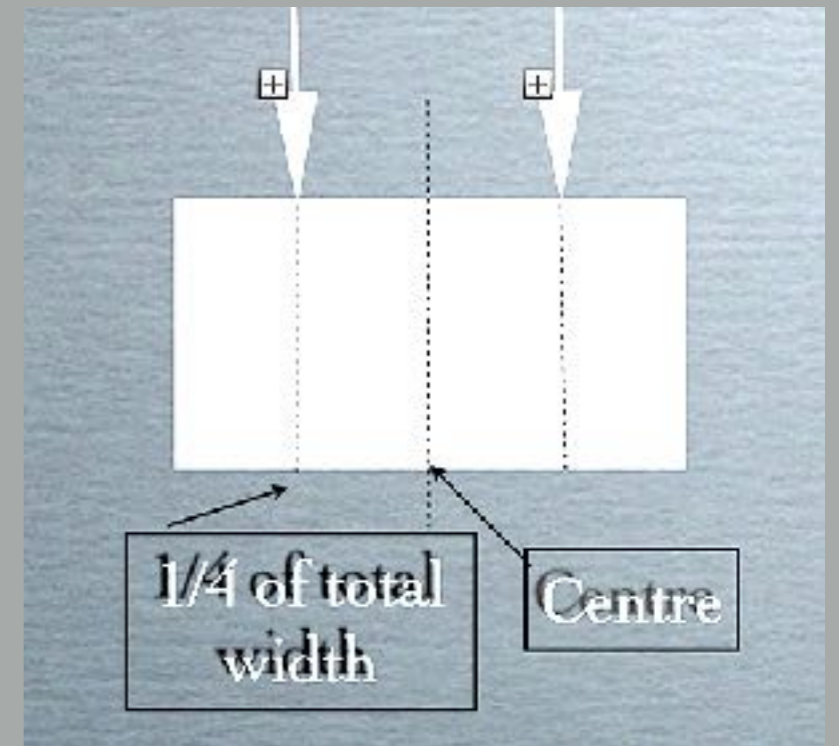
Hinge paper weaker than artwork

At Conservation level any self adhesive tape must be 12mm
from artwork

THE 'T' - 'HINGE'

The most commonly used 'T-Hinge'
occasionally termed the 'Pendant Hinge.'

Normally two hinges are used unless the
work is particularly large, heavy, or



It comprises two strips of tape or Japanese
paper; one tab attached to the verso of the
artwork and a cross member holding the
tab to the undermount,

THE 'T' - 'HINGE'

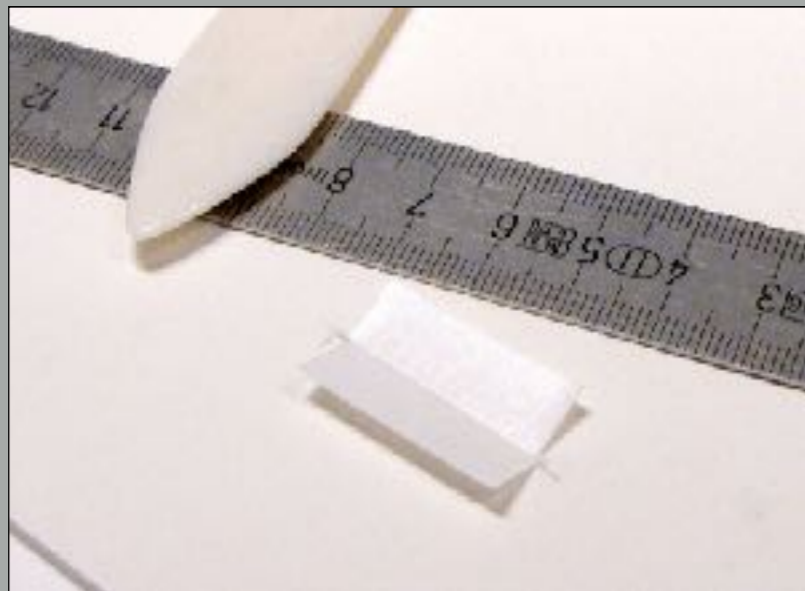
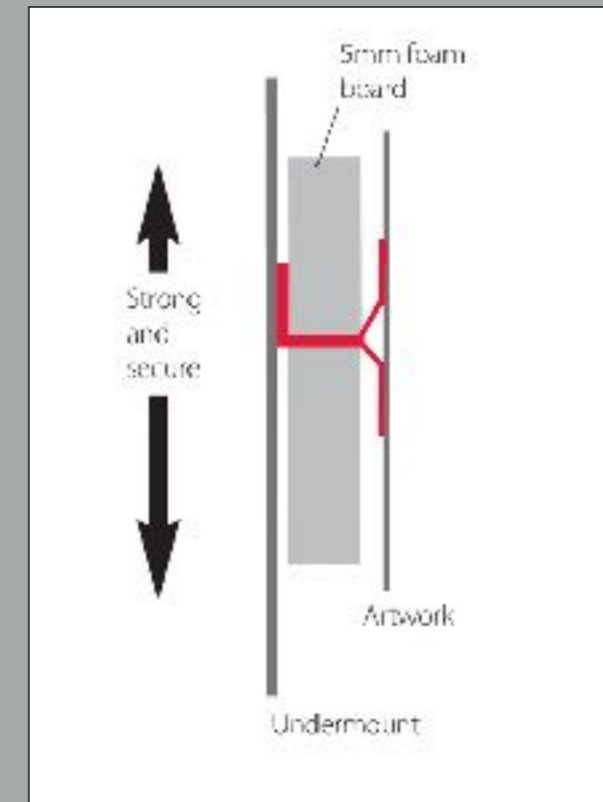


'V/Z' - 'HINGE'



‘PASS through Hinge’

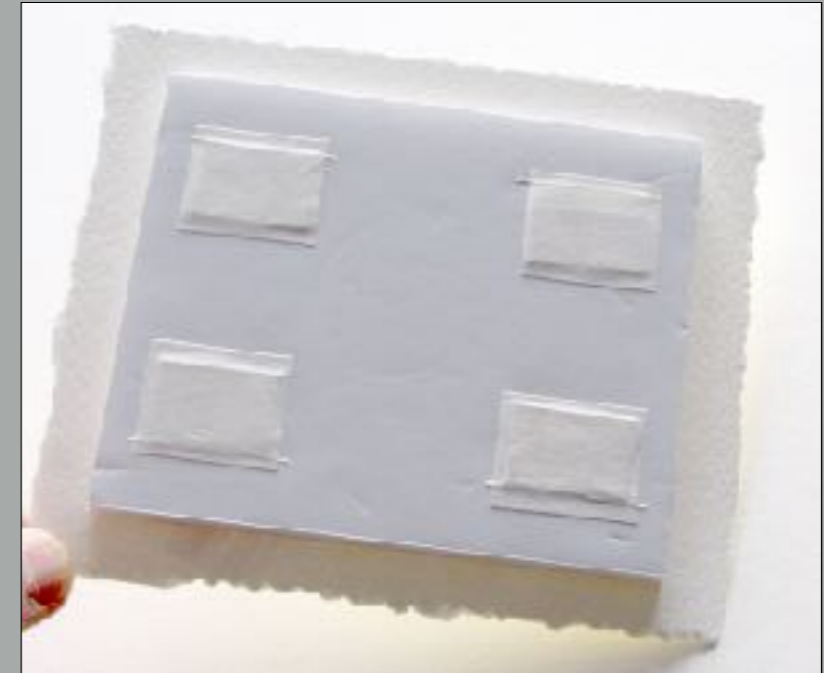
A strong hinge as the main part of the hinge is in ‘*shear*’. Used mainly for both float and shadow float mounting



The folded tape is passed through slots in the board leaving 5mm on the recto, taped on the verso, taped opened on recto revealing two tabs

‘PASS through Hinge’

Moisten the tabs - it is important not
over wet these tabs



When the vinyl or paper is used then
3mm or 5mm board.

