



Mounting, Laminating and Texturing Handbook

Bienfang®

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Bienfang®
Framing Products

INTRODUCTION

Bienfang Framing Products brings you a “Mounting and Laminating Handbook”. This book provides a basic guide to the use of Bienfang Vacuum Presses and Masterpiece Mechanical Presses in the everyday mounting and laminating procedures.

Bienfang Framing Products include all the materials you need to perform successful mounting and laminating in your shop. We are committed to providing quality products and service to you. We recommend that you read your owner’s manuals for the presses, and the instruction sheets found in Bienfang Products. Whenever you have a question for applications or equipment repairs, contact our technical service at 888-240-6021.

Additional product information can be found on our website: www.forframersonly.com.

Thank you for being a Bienfang Framing Products Customer.

For more in-depth information regarding mounting, laminating, and texturing you may refer to:

Mounting Methods, Volume 5 of the Library of Professional Picture Framing by Vivian C. Kistler, CPF, GCF, from Columba Publishing Company www.columbapublishing.com

The Mounting and Laminating Handbook (2nd edition) by Chris A. Paschke, CPF, GCF, from Designs Ink Publishing www.designsinkart.com

Mounting, Laminating and Texturing (1990), published by Seal Products Inc.

Mounting, Laminating and Texturing (1986), published by Seal Products Inc.

CONTENTS

BASIC OPERATING PRINCIPLES	1
MOUNTING PROCEDURES	2
DRY MOUNTING	3
DRY MOUNTING ADHESIVES	3
• Bienfang® ColorMount®	
• Bienfang® BufferMount®	
• Bienfang® Fusion® 4000	
• Bienfang® Ragmount®	
• Bienfang® SingleStep	
• Bienfang® Step 150	
DRY MOUNTING PROCEDURES	4
SPECIAL DRY MOUNTING SITUATIONS	6
• Dry Mounting on Foam Boards	
• Mounting on Non-Porous Materials	
• Mounting on Canvas	
• Pre-Coating Artwork with Adhesive	
WET MOUNTING	8
• Basic Wet Mounting Procedure	
• Reversing Wet Mounting	
SPRAY MOUNTING	10
• Basic Spray Mounting Procedure	
LAMINATING	12
LAMINATING PROCEDURES	12
• Finish Guard™ UV with Porous Paper	
• Finish Guard™ UV with Non-Porous Paper (Photos)	
• Adding Texture with Bienfang Texturing Films	
- Matte Finish	
- Gloss Finish	
PLAQUING	16

RELEASE MATERIALS

Bienfang® Release Paper and Release Boards are essential for successful Dry Mounting.

Release materials are specially-treated sheets to which mounting adhesives will not stick. The sheets may be loose or may be premounted to boards. Release materials are placed on the bottom of the Vacuum or Mechanical press, and often placed on the surface of the artwork as well. Some materials are specialized, such as Bienfang® ColorMount® Cover Sheets, which are made specifically to protect the delicate surface of color photographs during mounting.

Release materials are an essential part of mounting, and should be used wherever indicated. Replace release materials when they become dirty or wrinkled to prevent transferring these imperfections to the mounted artwork.

BIENFANG® VACUUM PRESS



BASIC OPERATING PRINCIPLES

GENERAL DRY MOUNTING INFO

Dry Mounting is an important and valuable picture framing tool. It can be used to flatten and strengthen artwork, support art for framing and display, or provide the surface of artwork with attractive texture and a protective covering.

Every dry mounting procedure involves a combination of pressure, temperature, and time. During the mounting process, uniform pressure and temperature must be applied for a time period sufficient to create the desired bond. Excess air must be removed to prevent bubbles and ripples between the artwork and the mounting surface. Excess moisture must be removed to prevent warped mounts and insufficient bond. The versatility of the Bienfang® Vacuum Press™ allows manipulation of each element, so you can successfully perform any mounting procedure you need.

THE BIENFANG® VACUUM PRESS™

The Bienfang Vacuum Press is designed to automatically control the four main variables of mounting: moisture, pressure, temperature and time, ensuring consistent results. There are two simple ways to operate the Vacuum Press: by setting each control individually, or by using convenient programmed settings. Some settings are preset at the factory, but you can also set your own programs for procedures you conduct repeatedly. See the Bienfang Vacuum Press Operating Manual for information about setting and using programs.

During operation, an airtight chamber (a vacuum) is formed when the cycle is activated by pressing the Start/Repeat Cycle key on the closed press. The vacuum pump draws air from within the chamber, and from between the layers of artwork, adhesive, and board. Atmospheric pressure outside the chamber then forces the flexible diaphragm up against the platen and applies pressure uniformly to all of the mounting materials, regardless of their thickness.

If heat is used, the press first draws a vacuum, then heats up and stabilizes at the set temperature. The platen temperature will be

maintained at $\pm 2^\circ\text{F}$ of the set temperature. While warming, the materials release moisture, which is automatically withdrawn by the vacuum pump; this eliminates the need for pre-drying materials. When the cycle time has elapsed (length of time will vary depending on size, thickness and type of materials), the press signals the operator to stop the cycle (which turns off the vacuum pump) and remove the materials from the press. *Note: Leaving heated materials in the press without pressure can cause warping and delamination of mounted materials.*

To protect the bond and minimize warping, it is recommended that the materials be allowed to cool completely under a flat weight (Bienfang Weights, tempered plate glass, metal, etc.) before flexing or trimming; this is especially important with removable dry mounting adhesives that bond while cooling, and with wet mounting adhesives.

BIENFANG® MASTERPIECE MECHANICAL PRESS

The Bienfang Masterpiece Mechanical Press is designed to control pressure, temperature and time, the variables required to ensure successful dry mounting. Two models, the 550 and 250 have touch pad controls with convenient programmed settings. Setting your own program is also an option. The Mechanical press is capable of finishing pieces even larger than the press itself. In areas of high humidity, pre-drying materials is recommended.

MOUNTING PROCEDURES

Mounting presents many options. There are numerous choices of adhesives, mounting materials, and processes. The Vacuum Press, and the Mechanical Press 550 and 250 along with Bienfang Adhesives and Release Materials, make it easy to perform each process. Read through the following sections, which describe the most common mounting procedures, the adhesive choices, and the appropriate Vacuum Press settings.

The Vacuum Press and Mechanical Press Models 550 and 250 come preset with Programs to accommodate common mounting procedures. These handy shortcuts may become the preferred method for setting the press; but for learning purposes, the operator will set the temperature and time in the following instructions. In many of these situations, a preset Program could be used instead, and the program number is indicated where appropriate.

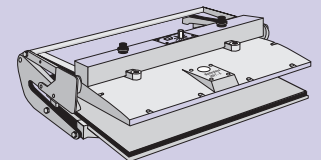
BASIC MOUNTING PROCEDURES

1. Choose an appropriate mounting surface (usually a foam board or other mounting board, but may be fabric or a plaque).
2. Apply a uniform layer of an appropriate adhesive between the mounting surface and the artwork.
3. Place materials in the press, using release materials as needed. *
4. Apply appropriate pressure.
5. Apply appropriate temperature.
6. Maintain uniform pressure and temperature for the minimum amount of time needed to form the required bond and remove all air and excess moisture. The time the materials spend in the press is referred to as "dwell time."
7. Stop the press and remove the materials.
8. Allow time for materials to cool and/or adhesive to cure before testing the bond or subjecting it to stress.

For removable adhesives, place under a Bienfang Weight for curing to ensure permanent bond.

* Pre-drying in a Mechanical Press is recommended.

BIENFANG® MECHANICAL PRESS



THE HEAT IS ON

Most papers and fabrics can tolerate some heat, and can be safely dry mounted, but some materials simply can't take the heat. Some thermal printed sports and concert tickets turn black when heated; the same can happen to some metallic paints or inks on paper or fabric. Test with a scrap or spare whenever possible, and use the lowest temperature adhesives when testing questionable materials.

TISSUE VS. FILM

Dry mounting adhesives may be tissue or film. The tissues are thin layers of paper coated with adhesive. They remain stable throughout the mounting process. Adhesive films are a solid layer of adhesive which melts during the mounting process. The film can be pieced and even overlapped, because it will blend and level as it melts.

PERMANENT VS. PERMANENT, REVERSIBLE ADHESIVES

Permanent mounting adhesives (tissues) bond while heated in the press. Permanent, reversible adhesives (tissues and films) are activated by heat but bond during cooling, after removal from the press, while under a weight.

DRY MOUNTING

Dry mounting uses heat, pressure, and mounting tissue or film to bond artwork to another material. Dry mounting is generally the preferred method to use when mounting reproductions, photographs, posters, and other art on paper. Dry mounting can also be used for mounting fabric.

DRY MOUNTING ADHESIVES

Bienfang® offers several adhesives to accommodate different dry mounting needs. Many press owners find it best to have a selection of two or three on hand for maximum versatility.

- **BIENFANG® COLORMOUNT®:** This dry mounting adhesive tissue permanently bonds almost any smooth-surfaced paper or photo to a board at 175-200°F (79-93°C). Once mounted, the bond is unaffected by extremes of temperature or humidity and requires a solvent for removal. ColorMount is the single largest selling dry mounting adhesive worldwide because of its high quality and versatility.
- **BIENFANG® BUFFERMOUNT®:** This is a permanent, reversible 160-170°F (71-77°C) dry mounting adhesive with an alkaline-buffered core. Extremely versatile, BufferMount can be used with even the thinnest materials (rice paper, tissue, silk) without any chance of bleed through, yet has great holding power. The very low bonding temperature is an important plus in some mounting projects.
- **BIENFANG® FUSION® 4000:** This porous, permanent, reversible adhesive 170-190°F (77-88°C) film melts when heated and flows evenly to bond even the most difficult pieces. Because it has no paper core, it can be pieced and layered, which is especially helpful with oversize pieces. Fusion® 4000 can be used for many mounting jobs, but is especially effective for mounting fabrics and heavily-textured prints. To remove, heat to 200°F and carefully peel the work from the board.

To remove, heat materials to 200°F (93°C) and carefully peel the work from the board. Larger pieces may require a second reheating and peeling: place a piece of double-sided Release Paper between the released section of the artwork and the board. Return the materials to the heated press and resume removal.

- **BIENFANG® RAGMOUNT®:** This is a 190°F (88°C) permanent bond, heat-activated adhesive with a 100% cotton-rag tissue carrier. RagMount was designed for mounting giclee prints and can be used for traditional dry mounting applications including photography. It is acid-free and 100% breathable, with a design feature that prevents air entrapment. RagMount is guaranteed for long-term stability in color and bond integrity.

PRE-COATED FOAM BOARD

- **BIENFANG SINGLE STEP®:** Pre-coated on one side with a heat-activated adhesive, this smooth, sturdy CFC-free foam board creates a permanent bond at 180°F. (65°C) Quick and easy, simply remove the interleaving paper, position your image and place into the press under release paper. (Not recommended for RC photos.)
- **BIENFANG® STEP 150:** Each sturdy, super-smooth surface, CFC-free board is pre-coated on one side with a low-temperature, 150°F (66°C) heat-activated adhesive that acts like a mounting tissue. A quick, easy, permanent bond.

DRY MOUNTING PROCEDURES

BASIC DRY MOUNTING

SETTING THE VACUUM PRESS

(see the Owner's Manual for the Mechanical Press)

1. SETTING TEMPERATURE/PRESS WARMUP

Turn the Power Switch to ON and press the HEAT ON key so the switch illuminates. Notice that 180°F (82°C) will blink on the display. The press will begin to warm to that temperature automatically, or you can set the temperature yourself (or use a Program).

To Set the Temperature: Press the Set Temp key, then press the numbers for the temperature desired (as required for the adhesive) and press Enter. Wait for the press to stabilize at the temperature setting.

PRE-PROGRAMMED VACUUM PRESS AND MECHANICAL PRESS 550 AND 250

Programs can be used to set the temperature and/or time for common procedures. To use a Program, press the Program key, press the Program Number for the desired program, then press the Enter key. Consult your Bienfang Vacuum Press and Mechanical Press Operating Manuals for a list of programs and instructions for setting your own programs.

RESPONSIBILITY DISCLAIMER

It is the responsibility of the mounting press operator to determine the appropriate mounting materials and procedures for each piece of artwork. Heat, pressure and moisture tolerance should be assessed before subjecting any piece of artwork to mounting.

“TPM”, THE KEY TO SUCCESSFUL MOUNTING

Time

Time refers to the amount of time required to achieve a bond, whether a wet glue, spray adhesive or dry mount adhesive. For a dry mount adhesive, it's the recommended amount of time needed in the press (dwell time) to heat the materials, activate the adhesive and create the bond.

Temperature

Temperature is the amount of heat required for dry mount adhesive to activate and create the bond. Different materials need different temperatures, ranging between 150°F (66°C) and 210°F (99°C). Check the instruction sheets for each adhesive.

Pressure

Pressure is the force applied by the press. Pressure squeezes out the air and holds the mounting materials tightly while the bond is being created. The Bienfang Vacuum Press automatically adjusts the pressure to varying thicknesses. The Mechanical press may need to be adjusted – consult your owner's manual.

Moisture

To ensure successful dry mounting in a press, moisture must be removed from the materials. In the vacuum press, the moisture is pulled out through the drawing of the vacuum. In a mechanical press, it is recommended that materials be pre-dried.

2. SETTING THE TIME

To set the time desired: Press the Set Min key, press the appropriate number of minutes for the adhesive, then press Enter.

PREPARING THE ARTWORK

1. Place a suitable dry mounting adhesive on top of the mounting board. Cut the adhesive slightly oversized to make alignment easier.
2. Place the artwork on the adhesive. For exact positioning, tack the artwork to the adhesive and board in one spot using a Bienfang® Tacking Iron through release paper. With glossy or soft artwork surfaces, tack the adhesive to the back of the artwork, then tack the opposite edge of the adhesive to the board. This “Z-Tack” method avoids touching the hot iron to the surface of the art.
3. If mounting a high-gloss photograph, trim the adhesive to the exact size of the photo and place Bienfang ColorMount® Cover sheet or a sheet of Gloss Release Film on the face of the photo to preserve the glossy surface.

OPERATING THE PRESS

1. Place the assembled materials in the center of the press on a sheet of Release Paper.
2. Place Release Paper or board on top of the materials, covering them completely. (Note: if mounting a high-gloss RC photograph, use a ColorMount Cover Sheet or a sheet of Bienfang® Gloss Release over the face of the photo to protect the glossy surface of the emulsion.)
3. Close the press and press the Start/Repeat Cycle key.
4. When the cycle is completed the timer sounds. Press the Stop key.
5. Open the press and remove the materials.

COMPLETING THE DRY MOUNTING PROCESS

Cool materials under a flat weight.

SPECIAL DRY MOUNTING SITUATIONS

1. MOUNTING ON FOAM BOARDS

Bienfang® Vacuum Press™ and Mechanical Presses are designed to professionally dry mount using foam board as the mounting surface. Full vacuum pressure should not affect foam boards during a 5-minute dwell time at a temperature of 175-190°F (79-88°C).

The pressure of the vacuum may impart a slight bevel to the bottom edge of a foam board; this is easily solved by mounting on a slightly oversized board and trimming the excess after mounting (this is an excellent timesaver!). To avoid the bevel altogether, place 1"-wide strips of scrap foam board next to the edges of the foam board to which you are mounting. Or create a reusable mask by cutting a slightly oversized opening in another piece of foam board.

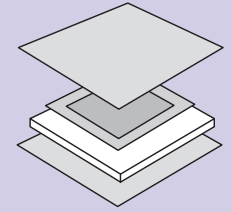
2. MOUNTING NON-POROUS MATERIALS

When mounting non-porous materials such as RC photographs, warm the press initially to a lower temperature (160°F) (71°C) . Starting at a lower temperature helps ensure complete air removal before the adhesive gets hot enough to trap air bubbles between the layers.

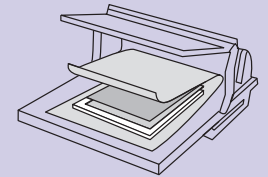
Place the materials in the press, set the proper time and temperature (or load the proper program), close the press and start the cycle. The materials must remain in the press until the desired temperature is reached, plus an additional 30-60 seconds.

3. MOUNTING ON CANVAS

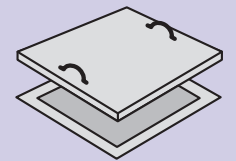
Materials can be mounted to canvas using Fusion® 4000 or Bienfang's CanvasMount® (canvas pre-coated with adhesive). The procedure is the same as normal dry mounting, except a protective board should be placed under the bottom Release Paper sheet to avoid texture imparted from the woven Vent Cloth material in the press.



Assemble materials



Place materials in press



Remove materials and cool under weight

TACKING IRON

A tacking iron has a small, heated head attached to a handle. It is used to "tack" dry mounting materials together so the layers maintain their proper position during handling, especially while being placed in the press.

Tack by applying a heated iron to one end or edge of the surface of the artwork (protect artwork with a piece of release paper.) Do not tack in the middle or on all four corners as this would constrict the materials from necessary expansion and contraction during mounting, and may result in puckers or wrinkles.

PROTECTIVE BOARDS

In mounting procedures where a board or other rigid material is not used (such as pre-coating prints, canvas mounting, and double-sided lamination), the woven Vent Cloth material in the Vacuum Press™ may texture materials. To avoid this, place a protective board beneath the bottom Release Paper sheet during these procedures. The protective board may be a Release Board, single- or double-weight mount board, 1/8" Masonite®, 1/8" Formica®, etc. Do not use foam board.

4. PRE-COATING ARTWORK WITH ADHESIVE

It is sometimes desirable to pre-coat artwork with a dry mounting adhesive, then trim it to exact size before attaching the artwork to a mounting board. Here is the procedure:

- a. Place a protective board under the bottom sheet of Release Paper in the press.
- b. Use the same temperature and time as you would if actually mounting the artwork.
- c. Place the adhesive on the bottom Release Paper, place the artwork face up on the adhesive, and cover with a sheet of Release Paper (or a Release Board).
- d. Close the press and start the cycle.
- f. When the timer sounds, press the Stop key and open the press. Carefully remove the materials with the protective board. Allow to cool before separating the protective board from the materials.

5. PRE-COATING BOARDS WITH ADHESIVE

Boards can be pre-coated with dry mounting adhesive for later use. The procedure is the same as for regular dry mounting, except the artwork is left out. Place the top sheet of Release Paper directly on the adhesive.

At the end of the cycle, remove the board and the top Release Paper from the press and allow them to cool before removing the Release Paper.

WET MOUNTING

Wet mounting is the oldest mounting technique in picture framing. Of course, the framers of generations ago did not have the advantage of a vacuum press to uniformly remove the moisture from the materials! Wet mounting uses wet adhesive and pressure, without heat, to form a bond between the artwork and the mounting surface. Wet mounting is sometimes used for mounting fabrics to a board, and for mounting paper artwork. Always test carefully to make sure the artwork can tolerate moisture before using wet mounting.

ADHESIVES:

VacuGlue® 300. This is an acid-free, water-soluble wet adhesive that has great bonding strength, but is removable by rewetting the adhesive.

• BASIC WET MOUNTING PROCEDURE

SETTING THE PRESS

1. Turn the Power Switch to On and press the Heat Off key. If the press has been heated, make sure it is cool before placing wet mounting materials in it.
2. Using the Set Min and Set Sec keys, set the timer for 2 – 5 minutes for porous materials, 3 – 7 minutes for non-porous materials.

PREPARING THE ARTWORK

1. Apply VacuGlue 300 evenly to the mounting board, using a brush, paint roller, or spray gun. For RC photos or other non-porous materials, the adhesive should be applied directly to the back of the artwork.
2. While the adhesive is still wet, position the artwork on the board.
3. Cover the artwork with porous kraft paper. Kraft paper will absorb any excess adhesive around the artwork and keep the press clean.

COUNTERMOUNTING

Counter mounting is used to help eliminate excessive bowing in wet mounting. This is done by simultaneously mounting the artwork to the face of the mounting board, and a material similar in weight and type to the reverse side of the mounting board. Apply the counter mounting material first, then apply the artwork to the face of the board.

WET MOUNTING TIPS

- Artwork mounted in the press for just 1 to 2 minutes can be peeled off the board immediately if necessary.
- Leaving materials in the press for a longer time dries the wet adhesive more thoroughly and requires less curing time.

OPERATING THE PRESS

1. Place the materials in the press, close the press, and press the Start/Repeat Cycle key.
2. When the timer sounds, press the Stop key.
3. Open the press and remove the materials.
4. Peel off and discard the kraft paper.

COMPLETING THE WET MOUNTING PROCESS

1. Allow the bond to cure for 15-30 minutes before handling – longer in humid climates or with RC photos.

• REVERSING WET MOUNTING

Here are some suggested methods for removing wet mounted artwork from the mounting surface.

1. Immerse the entire board and artwork in clean water until the adhesive is dissolved and the artwork is released.
2. Cover the artwork with kraft paper or a towel. Mist water over the surface of the artwork, place in the press, and pull a vacuum for 1-5 minutes; this will re-wet the adhesive and allow easier removal.
3. Moisten an edge of the artwork to dissolve the adhesive in that area, then begin to gently peel the artwork from the board. Spray water between the artwork and the board while continuing to peel, slowly and gently.
4. Peel most of board away from the artwork, then wet the remaining layer and gently separate it from the artwork.

SPRAY MOUNTING

Spray mounting is a craft method that benefits from the uniform pressure of the vacuum press. As with wet mounting, the press is used without heat to remove moisture from the spray adhesive and secure the initial bond. The adhesive must set for 8-24 hours (depending on manufacturer's instructions) to complete the bond. Spray mounting is used with paper artwork and fabrics.

ADHESIVES

Choose a clear, non-staining aerosol adhesive. Some are repositionable for a short time, which can be very helpful.

• BASIC SPRAY MOUNTING PROCEDURES

SETTING THE PRESS (*ALTERNATIVE OPTION = PROGRAM 3)

1. Turn the Power Switch to On, and press the Heat Off key. If the press has been heated, make sure it is cool before placing spray mounting materials in it.
2. Using the Set Min and Set Sec keys, set the timer for 2 to 5 minutes for porous materials, or 3 to 7 minutes for non-porous materials.

PREPARING THE ARTWORK

1. Place the artwork face down on a piece of kraft paper or on a rack in a spray booth.
2. Shake the can of spray adhesive. Make sure the nozzle is pointing towards the artwork. Holding the can 6-8" away, spray the adhesive evenly across the back of the artwork. Start and finish beyond the edges of the artwork. A double application of adhesive in a crisscross pattern is suggested for best results.
3. Invert the spray can and spray until the nozzle is clear.
4. Let the adhesive get tacky (about two minutes.) Test for tackiness by touching a bent knuckle lightly to the adhesive-coated artwork. The knuckle should pull away without adhesive residue.

SPRAY BOOTH

Good ventilation is required when using spray adhesives. Consider building a simple spray booth with a fan or other ventilation system to control the spray and the fumes.

TIMING IS EVERYTHING

Immediately after spraying, the adhesive begins to dry and gradually becomes more tacky. For the first few minutes, some artwork can be lifted from the board and repositioned as needed. Use this time to get the artwork into correct position. As the adhesive becomes drier, the bond increases and repositioning can cause the adhesive to lift in areas and create patchy adhesion.

OPERATING THE PRESS

1. Place the mounting board in the press.
2. Place the artwork on the board and press lightly in place.
3. Cover the artwork with a piece of kraft paper or Release Paper, to keep the press clean.
4. Close the press and press the Start/Repeat Cycle key.
5. When the timer signals, press the Stop key, open the press and remove the materials.

COMPLETING THE SPRAY MOUNTING PROCESS

1. Allow the mounted artwork to rest for 8-24 hours to complete the bond. Until the bond is fully set, do not subject it to bending, flexing, or substantial temperature change.

LAMINATING

Laminating is a surface-coating process performed in addition to mounting. It provides a protective transparent layer on top of artwork. There are many finishes available, although lustre and satin matte are the two most common. Textures are provided by the lamination film itself or from the texture of other materials transferred into the film by pressure. When framing, laminated surfaces do not require the protection of glass.

LAMINATES:

FINISH GUARD UV: A vinyl-based laminating film that can be used to protect photographs and paper artwork. It offers UV protection and is extremely durable. Finish Guard UV comes in a variety of roll sizes and in five finishes: Lustre, Satin-Matte, Ultra-Matte, Canvas, and Linen.

BIENFANG® TEXTURING FILM: This unique laminating process provides a durable, textured matte or gloss finish that both protects and enhances artwork.

LAMINATING PROCEDURES

• FINISH GUARD UV WITH POROUS PAPER ARTWORK

SETTING THE PRESS (Alternative Option – Program #5)

1. Set the temperature to 215°F (102°C).
2. Using the Set Min and Set Sec keys, set the time between 7-12 minutes, depending on the size and type of board being used.

PREPARING THE ARTWORK

1. Place the appropriate dry mounting adhesive on the back of the artwork, tack it in place, and trim the adhesive to size or slightly larger than the artwork. Position the artwork on the board and tack in place.
2. Cut a piece of Finish Guard UV large enough to completely cover the artwork and adhesive. Apply the film to the artwork, making sure the dry mounting adhesive is completely covered. (See "Applying Laminating Film".)

MOUNTING BOARDS FOR LAMINATION

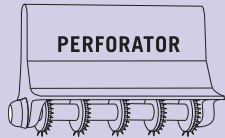
Dense sturdy boards (such as MightyCore®, Masonite® or aluminum) work best for lamination. Foam boards can be used, but their softness can be vulnerable to dents and other damage. Mounting and laminating onto a foam board simultaneously may be accomplished (try 200°F [93°] for 4 minutes), but experiment first – different brands of foam board behave differently.

APPLYING LAMINATING FILM

Laminating films have a light adhesive backing protected by a release liner. For artwork 16" x 20" or smaller, completely remove the release liner from the film, apply the film to the artwork (tacky side down), and smooth the film in place with a soft cloth. For artwork larger than 16" x 20": Peel about 1" of the release liner from the film. Position the film over the artwork and secure it in place by smoothing the exposed strip of adhesive onto the artwork using a soft cloth. Peel off the rest of the release liner while smoothing the film onto the surface of the art using a soft cloth. Then use the cloth to gently rub smooth the surface of the applied film, removing air and eliminating wrinkles.

TO PIERCE OR NOT TO PIERCE

Pierced laminating films are used with RC photos and other non-porous artwork. The holes allow trapped air and moisture to escape. Films may be purchased “pre-pierced,” or may be pierced in the shop using a Bienfang perforator. The pierced holes close during the mounting process, leaving a seamless finish. If in doubt, pierce.



PIERCING THE FILM

Cut the laminating film to size, then lay it (release side down) on a scrap of mounting board. Do not lay the film with the release side up – this could force small particles of paper into the laminate during perforation. Use a Bienfang® Perforator to randomly and lightly pierce the film. For photographs up to 11" x 14", the perforations should be about 1/8" to 1/4" apart.

OPERATING THE PRESS

1. Place the assembled materials (board, adhesive, artwork and film) on the bottom sheet of Release Paper in the press. Place a Sponge Foam Overlay (see Sidebar, pg. 11) on top of the materials and cover with a sheet of Release Paper or Release Board.
2. Close the press and press the Start/Repeat Cycle key.
3. When the press signals the end of the cycle, press the Stop key and remove the materials from the press.
4. Allow the materials to cool.

• FINISH GUARD™ UV WITH NON-POROUS PAPER (PHOTOS)

SETTING THE PRESS

1. Set the temperature to 215°F (102°C). Alternate option = program 5 or 6.

PREPARING THE ARTWORK

1. Cut a piece of dry mounting adhesive to the size of the photo. Tack the photo and adhesive to the board.
2. Cut a piece of perforated Finish Guard UV to size. Apply the film to the photo and smooth out any air by rubbing with a soft cloth.

OPERATING THE PRESS

1. Open the press and place the materials on the bottom sheet of Release Paper.
2. Cover the materials with a Sponge Foam Overlay and then a sheet of Release Paper or Release Board.
3. Set the press to the proper temperature 225°F (107°C) for the Bienfang Mechanical Press, 215°F (102°C) for the Bienfang Vacuum Press and allow to stabilize.
4. While the press is open, set the Timer between 5-12 minutes, depending on the size and type of board.

• ADDING TEXTURE WITH BIENFANG, TEXTURING FILMS

With Bienfang Texturing Films, photographs and paper art can be given a textured matte or gloss finish – using the texture of your choice.

– TEXTURING PROCEDURE: MATTE FINISH

1. Set the press to the proper temperature 225°F (107°C) for the Bienfang Mechanical Press, 215°F (102°C) for the Bienfang Vacuum Press and allow to stabilize.

PREPARING THE ARTWORK

1. Assemble the materials to be enhanced with the Texturing process as follows from top to bottom
 - A. Sponge Foam Overlay
 - B. Texture material
 - C. Matte release film
 - D. Laminating film
 - E. Artwork
 - F. Dry Mounting Adhesive
 - G. Substrate

OPERATING THE PRESS

1. Laminate the artwork by placing the assembled materials between two pieces of Bienfang Release Paper and inserting the assembly into the press. Close and lock the press, making sure adequate pressure has been applied. Leave in the press long enough to heat the laminating film, adhesive and substrate up to the minimum temperature.
2. Allow the materials to cool before removing and discarding the Matte Release Film.

SPONGE FOAM OVERLAY

During the lamination process, a Sponge Foam Overlay is needed in the press to allow air and moisture to escape from the surface of the lamination film.

It is important to use Bienfang® Sponge Foam Overlay because it is specially made for this purpose. Other sponge products may impart a texture or residue to the surface of the film.

– TEXTURING PROCEDURE: GLOSS FINISH

Most porous paper artwork may be given a gloss finish by following the Matte Finish procedure and substituting Gloss Release Film for Matte Release Film.

Photographs and non-porous artwork require the following two-step procedure:

1. Follow the Matte Finish Procedure to bond the Laminating film to the artwork with a matte finish.
2. Re-process for Gloss Finish by covering the already laminated artwork with Gloss Release Film, new texture material and sponge foam overlay. Repeat Steps 1 & 2 under "Operating the Press".

PLAQUING

One of the most popular trends in art presentation is mounting prints and photos to wooden plaques. This self-contained, one-step process permanently mounts decorative art on paper to a precut wooden substrate and provides a durable laminate finish on the surface.

SETTING THE PRESS

1. Set the temperature to 215°F (102°C) Vacuum Press, 225°F (107°C) Mechanical Press.
2. Set the timer for 5-7 minutes.

PREPARING THE ARTWORK

1. Paint or stain the plaque as desired and set aside to dry. Varnish if desired and allow to dry.
2. Trim the artwork to the size of the plaque surface.
3. Cut a piece of laminate film about 1" larger than the artwork. Place the art on the worktable face up. Apply the film to the art, smoothing out wrinkles with a soft cloth.
4. Cut a piece of ColorMount® Tissue about the same size as the laminate film. Lay the print face up on the tissue. Using the tacking iron over a scrap of Release Paper, tack the mounting tissue to the print and laminate in one corner.
5. Trim the laminate and mounting tissue to the size of the artwork using a straight edge and X-ACTO® knife.
6. Position the print on the surface of the plaque. Using the tacking iron over a scrap of Release Paper, tack the art in place at one corner.

OPERATING THE PRESS

1. Place the plaque in the press on the bottom sheet of Release Paper. Place a Sponge Foam Overlay on top of the materials and cover with a sheet of Release Paper or Release Board.
2. Close the press and press the Start/Repeat Cycle key.
3. When the timer signals, press the Stop key. Open the press and remove the materials.

WHICH WAY IS UP?

Plaques sometimes have a hanging area routed out on the back. When tacking the artwork to the plaque, make sure the hanger is at the top!

TACKING IRON

See #4 under "Preparing the Artwork".

