



Finishing and Mounting

Print Finishing

Photographic Print Finishing and Mounting

Finishing and mounting (or matting) the photograph is important because it clarifies to viewers your intentions to consider and contemplate the image on a serious level, intellectually, emotionally and technically. When finishing and mounting a photograph for presentation, there are several considerations to determine in the choice of materials to use and presentation strategies. Such considerations include the type of mounting board, including its quality of permanence, thickness and weight, size and color, as well as whether to utilize a dry mount or overmatt technique when mounting the photograph. When mounting a photograph for permanence so it won't deteriorate over time, it is necessary to utilize archival-quality materials including archival matt board, dry mount tissue and acid-free linen tapes. It is important to avoid utilizing scotch tape or masking tape, glues or non-archival mounting boards, as these are all likely to cause deterioration of the photograph over time.

Equipment Necessary for Print Finishing and Mounting



Retouching / Spotting Brush (#00000)



Retouching Dye



Dry Spotting Sheets



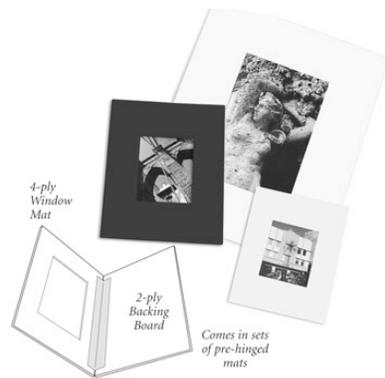
Retouching Pens



Mounting Press



Tacking Iron



Archival Matt Board



Dry Mount Tissue



Matt Cutter

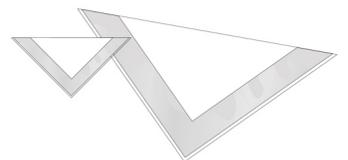


Photo Corners



Print Storage Boxes



Print Portfolio Boxes

Spotting Prints

Definition

Spotting, or print retouching, is a print finishing technique to remove small imperfections in a photographic print caused by dust marks and scratches. The technique involves using a spotting brush with either a retouching dye or dry spotting sheet, or with retouching pens.

Spotting Technique

Retouching dyes or dry spotting sheets are usually available in at least three colors, including neutral black, warm-black (brown in tone) and cool-black (blue in tone). It is very important to use a fine-tip artist watercolor brush, preferably **size #00000**.

1. Work in well-lit and clean area.
2. If utilizing a retouching dye, tighten the cap on the retouching dye and invert once. Turn the bottle right side up, and open, as a small amount will remain in the cap to draw solution from. Move bottle away so it won't be accidentally tipped over. Dip the end of the spotting brush in the cap or a mixing tray and wet the tip slightly with the dye. If utilizing a dry spotting sheet, it will be necessary to slightly moisten the tip of the brush with water before drawing the dye from the dry sheet.
3. Using the border area of a work print, match the dye to the color in the print. Lightly stipple the color into the area of the dust mark. It is beneficial to start lighter as the tone can be built-up. It is important not to overdo it as it far better to leave a blemish partly camouflaged rather than making a dark circle around the dust mark. Spot from the center of a dust mark to the outside so additional tone does not end up on the outside of the dust mark.
4. As needed, lightly dab excess moisture from area being worked on with a tissue.

Dry Mounting Prints

Definition

Dry mounting is a print mounting technique in which a print is attached to mounting board, preferably archival matt board, by placing a sheet of dry mount tissue between the print and mounting surface. The print, dry mount tissue and matt board are then sandwiched together in a heated mounting press to melt an adhesive in the tissue.



Instructions for Dry Mounting Print with a Border

Preparation

1. Spot photographs prior to mounting.
2. **Turn on mounting press and leave thermostat at 170° F.** The orange light is on while the press is warming up. The light will go off once the temperature has been reached, approximately 10 – 15 minutes.
3. **Turn on tacking iron.** Approximately 5 minutes to warm up.
4. **Pre-dry fiber-base print and board to reduce moisture.** It is not necessary to pre-dry color or digital prints. Place print between two pieces of a cover sheet material (thin matt board) and close press for **15 seconds (Red light on), then open press momentarily, and finally, close press for an additional 15 seconds.** Remove print and place under flattening board. Repeat process with mounting board.

Attaching Dry Mount Tissue

1. It will be necessary to utilize a dry mounting tissue made to adhere to the back of fiber base prints. It is necessary to use a low heat tissue for color and digital prints. Light Impressions Heat Tack is recommended for mounting prints in the Grossmont Photography Lab.
2. **Place print face down on a clean surface.**
3. **Position tissue on back of the print to cover the entire surface.**
4. **Attach dry mount tissue to back of the print.** Using only the tip of the tacking iron, use a light sliding motion to mark an "X" in the middle of the print area, **leaving the corners free.**
5. **Trim picture and tissue.** Turn picture face up on top of cutting mat. Using a metal straight edge as a guide, trim exactly along one edge of the print. Repeat process along each of the three remaining sides. **It is extremely important to trim the print square.**

Tacking Print to Mounting Board

1. **Position the print on the mounting board.** Position the print so the side margins are of equal measurement. Then adjust the print top and bottom margins. Often the print is positioned so that the bottom margin measurement is slightly larger than the top (1/2" to 3/4" for smaller prints), referred to as "weighing" the print.
2. **Carefully lift one corner of the print and use tacking iron to attach tissue to mounting board.**
3. **Repeat process with another corner, being careful to not allow the iron to slide off the tissue onto the board.**

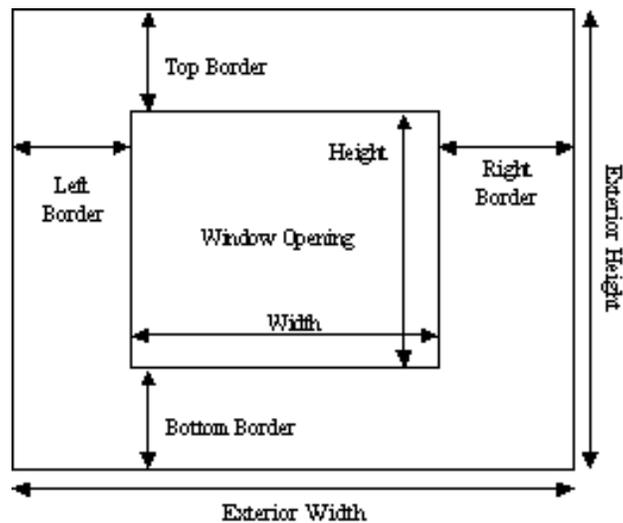
Mounting Print to Board

1. **Insert the sandwiched print, dry mount tissue and mounting board between two pieces of cover sheet material in the heated mounting press.** The thermostat should be at **170° F.**
2. **Close and lock press for 30 – 45 seconds (Red light on).**
3. **Remove and place print under the flattening board to cool.**

Window Matting Prints

Definition

Window matting, or overmatting, is a print mounting technique in which a rectangle opening is cut in the matt and placed over the print. The overmatt provides a raised border around the print, which protects the surface of the print emulsion from surface damage and from sticking to the glass when framed. Window matting prints requires two pieces of archival matt board, the overmatt and the backing board, which are hinged together with archival linen tape. The print is positioned and attached to the backing board with either photo corners or hinged with linen tape.



Instructions for Window Matting

1. **Measure image area.** When measuring, consider whether the window opening edges will come right up to the image edge, or if some of the white print border will show in the opening, referred as “floating” the image.
2. **Measure the window dimensions and cut overmatt.** Measure the opening so the side margins are of equal measurement and the bottom margin measurement is slightly larger than the top (1/2” to 3/4” for smaller prints). Once the measurement dimensions have been marked on the backside of the overmatt board, use a matt cutter to cut the overmatt.
3. **Position and attach print to backing board with photo corners or hinge with linen tape.**
4. **Attach overmatt to backing board with linen tape along the longest dimension of the matt board.**