Dry Mounting with Silicone Paper

Basic Mounting Method A: Mount to the back of the painting
In this method the original painting is mounted directly to the silicone paper.
Here are the steps:
1. Cut the silicone paper to the size exactly same as the original painting or slightly smaller.
2. Dampen the painting to relax any wrinkles. Spray lightly and evenly on the front or back.
3. Put 4 layers of denim cloth on the table as a mounting surface.
4. Set the iron temperature to 180/ F (between silk and wool).
5. Place silicone paper with silicone side up.
6. Place painting (face up) up on the silicone paper.
7. Place newsprint (or previously used silicone release paper) over the painting to protect it.
8. Iron from center out, first in cross and then in X movements to avoid bubbles. Keep the iron moving and don't stop in one place.
9. Apply less pressure in the beginning and gradually increase pressure later. Just keep on ironing on the front until completely smooth.
10. The release paper can be left on until ready to mount to a backing material.

Notes
- Small wrinkles can be stretched out easily with hot iron. You may spray some moisture on the area with large wrinkles and then re-iron it.
- Don't press too hard or set temperature too hot.
- Don't use felt as padding because it is too soft.
- Large painting should be done a section at a time. Large paintings will require more time. Continue until the painting is completely dry and there are no wrinkles. Because of a larger surface area the iron cools slightly so you may need to increase iron temperature to wool.
- Do not iron on the back side of the release paper, especially with large painting.

Basic Method B: Mount directly to a backing material
This method is to transfer the silicon adhesive film to the backing material first, then take the release paper off and mount the painting on it.
Here are the steps:

1. Cut the Silicone Release Paper to the same size as the backing board or a little bit smaller than the board.
2 Place the silicone release paper, film side facing down, on the mounting board (museum board, foam board, vellum, watercolor paper, bristol paper, etc)
3. Iron at 180 degrees F or half-way between silk and wool. No water spray is needed. If the table is slippery put 4 layers of denim cloth under the board.
4. Peel the release paper off and save it for use in step 7.
5. If necessary, trim any extra adhesive film along the board edge with exacto knife or scissors.
6. Lightly spray the front of the painting to relax any wrinkles.
7. Lay the artwork face up on the adhesive film and cover it with the release paper from step 4.
8. Now it's ready to iron on moving from center out, first in cross and then in X movements to avoid bubbles. Keep the iron moving and don't stop in one place.

FAQ
Q: When would you use dry mounting and when wet mounting?
A: If you use western watercolor pigments on rice paper they would bleed when wet mounting so dry mounting would avoid such problem with color running or ink bleeding. Some rice paper are very thin and maybe too fragile to wet mount. If you are in a hurry, dry mounting takes less time than wet mounting.
Q: What back paper should I use for dry-mounting?
A: Unlike wet-mounting which you may use thin rice paper or mulberry paper for backing, dry-mounting requires a thicker plain backing paper to provide permanent support. You may use mix media paper, bristol paper, watercolor paper, museum board, etc. as long as they are acid free. Plain backing paper is available at BlueHeronArts.com.