

# Handy Hints Sheet 48

## Cutting a Single, Inlay Mount

...helping you get started.



Where you want a colour-edge feature (on your mount) for your artwork / image, but where your chosen moulding's rebate is too shallow to accommodate a (layered) double mount, then an inlay mount provides the design you are after.

You may think the process is obvious but there's a bit more to it than you may think. It's all about gauging all markings from the outside edge of the main board for both elements and keeping the cutting height the same for both cuts.



### Creating the Colour Infill

You will have cut two panels of board: an outer shade (main colour) to glass size and an inner shade (feature edge) smaller than glass size (20 mm smaller all around)

1. Attach small pieces of **double sided tape** to the front of the **inner shade mount panel: 5mm in from edge**. Peel off the backing. Turn the panel so that you put it face down on, to sit inside the edge of the back of the **outer shade (glass size) mount panel**. You must be able to see the outside edge of the **main panel**.
2. Identify the orientation of the core on the **inner shade** in relation to the edge of the **outer panel**. We have used an "O" in this example.
3. Set the border gauge to the position of the start of the colour band: *if the total border for the mount is 70 mm, then we set the gauge to 60 mm. This will mean that when we cut the 70 mm border in the combined mount, we will see 10 mm of the feature colour.*
4. Slide the combined boards under the cutting rail, up to the border gauge, mark in the cutting lines and cut in the usual way.
5. After cutting, remove and discard the excess mount from outside the core. Keep the colour core panel and prepare to cut the outer layer.

**DO NOT ADJUST THE BORDER GAUGE SETTING: MUST BE IN IDENTICAL POSITION FOR CUTTING BORDER IN OUTSIDE SHADE (MAIN PANEL)**

*Cutting height must be constant: throughout this project there will always be two layers of board under the rail. In this step there is the inner shade board attached to the outer shade board. In the next step, when the colour core is in place, we will be cutting the final aperture with a slip mat under our combined board. Each time, two layers.*

6. With slip mat in place and border gauge still at original setting, slide the **outside shade panel** face down under the cutting rail and butt up against gauge. Draw the lines in place and cut the aperture. Discard the core.

### Attaching the Colour Infill

7. Place **inner shade** face down on a work surface and then, using the **marked O** as a guide for orientation, place the **outer shade** (face down) around the inner panel. They should marry up neatly to form one, continuous surface.
8. Use **PH7 70 Hinging Tape** to stick across and along the length of the cut lines to keep the colour core in place. Firm the tape down thoroughly to keep all in place and create one, unified panel of mount board.
9. You can now mark up, on the back, the planned-for border for the project: in this example 70 mm. Then, in the usual way, cut the aperture of your mount.
10. As always we recommend a hinged undermount to complete the project, as this will both support you artwork correctly and help the joined edges of the inlay stay flat.



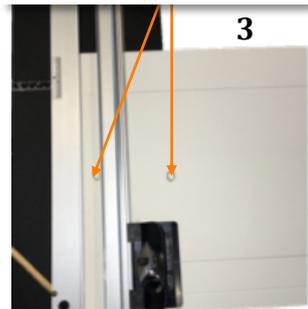
1  
Two panels: inner 20 mm all round smaller



2  
Mark the panels to show orientation: eg O



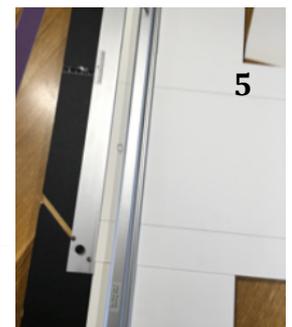
3  
Use double sided tape in the corners and on front of inner shade.



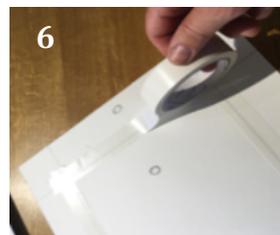
4  
Inner panel stuck face down on outer panel (2 layers): mark and cut



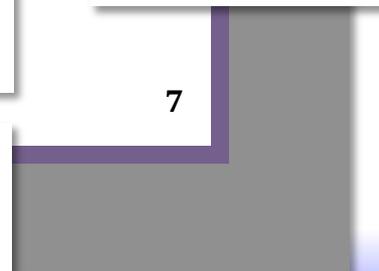
5  
After cut, remove & discard surround. Remove any tape on back of main panel



6  
Mark and cut outer panel making sure border gauge remains at same setting and slip mat in place



7  
Use the O mark to orientate the colour core inside the space of the outer layer and tape in place



8  
The resulting mount will have a flush surface where the main shade moves to the colour inner shade without change of height or noticeable join.