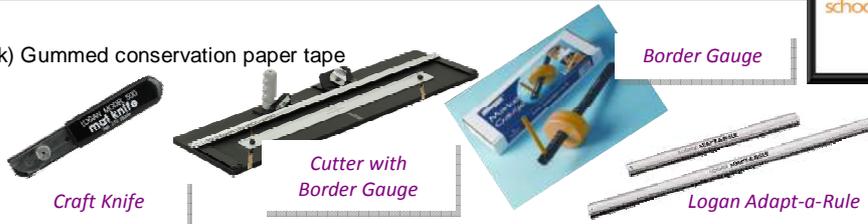


## Attachments 1: Using Pass-Through Hinges



### You will need:

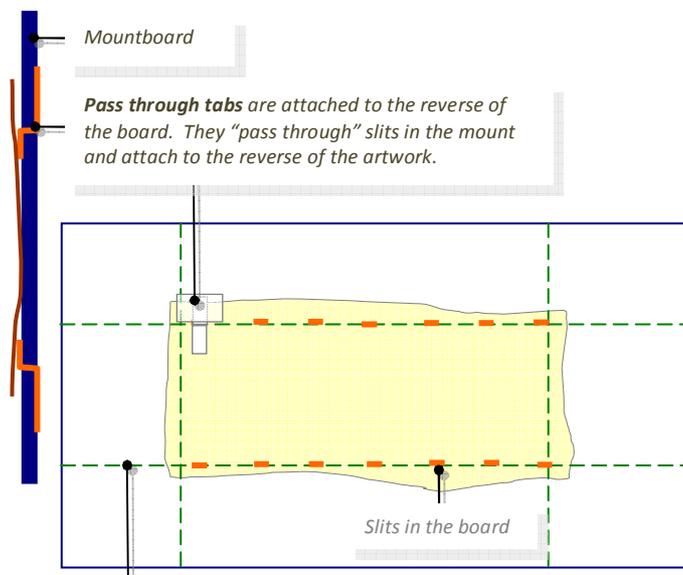
- **Tapes:** PH7-70 Hinging tape or (conservation work) Gummed conservation paper tape
- 1x Logan Foam Cutter
- 1x Logan Craft Knife (or scalpel type craft knife)
- 1x Logan Rule
- 1x border gauge (separate or on cutting system)
- 1 x (glass size) panel mount board
- 1 x artwork



**Pass through hinges** are used when you intend to see the whole of the artwork within the window mount and so should not be able to see any of the attaching hinges. By implication, the artwork will appear to float in the middle of a "feature" backing (ie **float mounted**) but it won't necessarily be held completely flat. This method is especially used with **decral edge** artwork (torn edge effect) and other items, such as an Egyptian papyrus (left).

### Planning the position of the tabs

1. Pass through hinges are strips of paper / tape (self adhesive or gummed) that start on the back of a board, pass through slits in the backing mount and attach to the back of the artwork.
2. Where artwork is of a broadly rectangular nature, it is best to plan the position of the slits along lines running just inside the edge of the artwork.
3. On the back of the backing mount, use the border width gauge (of whatever system you use) and pencil in markings. You can offer your artwork up to this to ensure the positioning is correct: *the lines run just inside the artwork and slits will be masked once the art is attached.*
4. Use a craft knife / scalpel and Logan rule to create slits along the top line of your margins. Make the slits wide enough to slide strips of tape / paper though. Spacing and quantity will be similar to methods used when making T-Hinges.
5. Whilst the weight of the piece is taken by the attachment along the top, you will need to anchor the piece along the bottom to prevent "billowing out" towards the glass. So create some slits along the bottom, drawn in margin.



Mark a border on the back of the mount panel to help position the slits. The border should be set about 10 mm – 15mm inside the position the artwork will occupy.

### TABS: choose materials carefully.

Take account of the following:

- Use appropriate materials for hinges. For conservation work always use gummed, archival tapes or handmade papers and starch pastes
- Hinges should be weaker than, or the same paper weight as, the artwork- **never heavier.**
- Hinges should be attached to the back of the artwork, not the front, and should overlap onto the artwork the minimum amount necessary to give proper support. *Note: for the majority of art on paper 5mm should be sufficient.*
- Be aware of what may be seen through the artwork. On a dark background, white paper tabs may become visible through the artwork.

### Making the tabs and attaching work

6. Cut your tape / paper pass through strips to size. **ALONG THE TOP EDGE** slide each one through its slit and attach to the back of the board. Put cross strips over the attached legs (see above) as this prevents the tab slipping or moving.
7. On the face of the board you will now have all of the tabs in line ready for placing and attaching your art work. Taking care to position correctly, stick the artwork down.
8. **ALONG THE BOTTOM EDGE:** use a similar process. However be especially careful as you can accidentally attach the work before the bottom is correctly positioned. It is often better to work along the line of slits, in sequence: take one strip at a time, pass through the slit, attach to the back of the mountboard, finally attach to the artwork. You can put cross tapes over the back of the tabs when they are all in place.
9. You may need to create further attachments along the vertical edges, should the piece tend to billow out in the middle.