

Association of Essex Philatelic Societies - 30th January 2010

“Mounting for Displaying and Exhibiting”

Paper to accompany the Workshop on Traditional Philately at Spring - by John Dahl FRPSL

The talk and display offers some ideas and possible solutions to the problems encountered in mounting, writing up and exhibiting large covers and documents, for which the standard album leaf is often unsatisfactory. Materials should be archival (i.e. acid-free)

Optimum size of Archival protectors - for a 16 standard sheet frame:

Height of 4 x 4 sheet Frame, from bottom of lower sheet to top of upper sheet = 1,173 mm
Thus the maximum height of a sheet (with no overlapping) is $1,173 \div 4$ = 293 mm

Width of a standard sheet is 220 mm, thus 4 sheets side by side measure 4×220 = 880 mm.
Thus width of three sheets side by side will be $880 \div 3$ = 293 mm

This logic determines the first two standard sheet sizes : **A - 220 x 293 mm** and **B - 293 x 293 mm**

The addition of a double sized protector of **C - 440 x 293 mm** gives total flexibility since when placed:

- a) Horizontally: Two can be placed side by side for mounting long documents or
- b) Vertically: Three can be placed side by side for mounting tall documents

Optionally, where four tall narrow 220 mm sheets are required to be placed side by side, it is useful to have one further size **D - 220 x 355 mm**. Aesthetically this looks crowded and tall sheets look better when only three are placed side by side

Archival protectors - 75 micron clear archival polyester film (Permex or Mylar type 'D')

A 220 x 293 mm: The opening can be on the **long or short** side. On the **short** side gives more flexibility, allowing the height to be reduced if required

B 293 x 293 mm: Since these are square, they can be used with the opening at the top or side.

C 440 x 293 mm: The opening can be on the **short or long** side:

On the short side gives more flexibility: If **used vertically** the sheet height can be cut to suit; if **used horizontally** the sheet width can be reduced to suit, with adjacent sheet protectors being reduced B or C sizes.

On the long side Used horizontally allows the height to be reduced, but **not** the width without creating an opening on two sides.

D 293 x 355 mm (Optional) : Opening on short side

The following standard protectors are suggested: Cost (excl. VAT) from Secol in 2001

A 220 x 293 mm : opening on short side	£38 / 100
B 293 x 293 mm : opening on one side	£94 / 100
C 440 x 293 mm : opening on short side	£91 / 100

Archival Protectors can be obtained from:

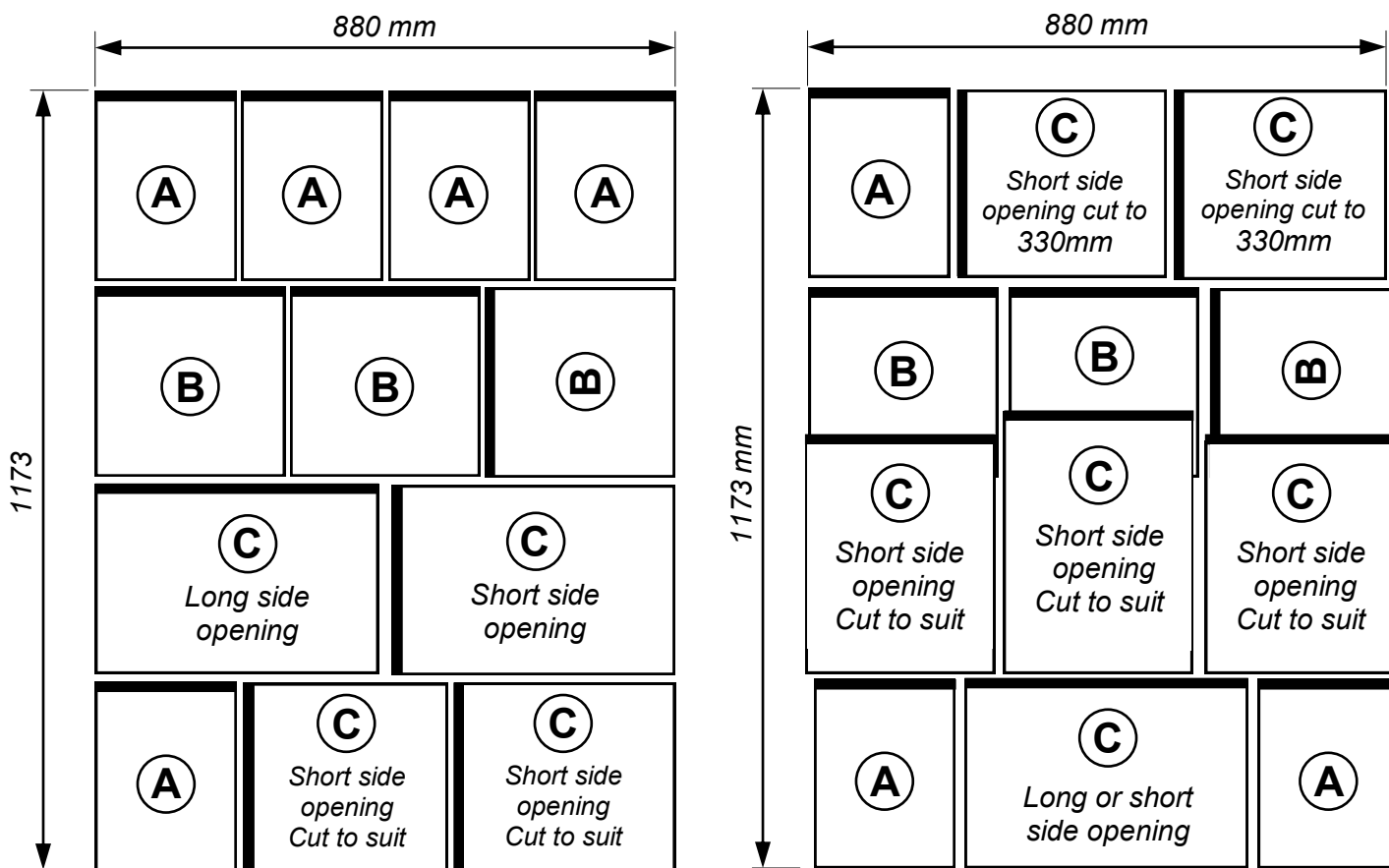
Vera Trinder Ltd. 38 Bedford St., Strand, London WC2 9EU Tel. 0207 836 2365/6 www.vtrinder.co.uk
or can be custom made by:

Secol Ltd. 13-16 Howlett Way, Thetford, Norfolk IP24 1HZ Tel 01842 752341 www.secol.co.uk. This firm makes archival protection products for the Royal archives and for the British Library. In 2001 I visited their factory in Thetford Norfolk and took some non-standard sheets and a 4 x 4 frame in order to explain my requirements. They made my protectors at the prices shown above.

Secol also supply 610 mm wide rolls of 75 micron clear Mylar type 'D' archival polyester film which is useful for the occasional very large outsized sheets. The protectors are heavily and postage is expensive.

PRESENTATION is the KEY — !!! THINK FRAME !!!

Examples of typical '16-sheet' frame layouts - Protector openings shown with thick lines



MOUNTING SHEETS

The A, B and C sizes of mounting sheets can be cut from A1 sheets of cartridge paper for a fraction of the price of standard album leaves. Any good high street art shop will supply high quality acid free archival cartridge paper in various shades and weights from 130 to 220 grams / m². 150 gms/m² is an ideal weight for size A sheets, but the more thicker 220 gms/m² is better for size B and C sheets but, if you are computer mounting, choose a weight that will easily go through your printer. It is much cheaper to buy the maximum possible quantity of sheets and ask the shop to guillotine them into the three sizes A, B and C - preferably just larger than needed to fit the protectors. When you finally trim the sheets they will need to be about 2-3 mm less all round to fit them into the protectors.

The displays are mounted on 130 gms/m² Daler-Rowney white matt cartridge paper, for which the current (March 2007) retail prices from my local art shop, inclusive of VAT, are shown below

Cost of making your own sizes A, B & C Mounting sheets

Based on Guillotining instruction shown on page 3 (includes 17% waste)

Sheet size	Weight gms/sq.m	Daler-Rowney Manufacturer's Code	No. of sheets per pack	RSP# £ / pack Incl. VAT	Guillotining § costs £	No of sheets / pack		Price / sheet § Pence	
						Size A	Size B	Size A	Size B
A1	130	401 260 100	250	20.00	2.93	1,250	250	1.44	1.97
A1	150	401 270 100	250	25.00	2.93	1,250	250	1.76	2.39
A1	220	401 280 100	125	16.25	2.93	625	125	2.41	3.29

* A1 size = 33³/₈ x 23³/₈ in or 840 x 594 mm
(A2 size = 23³/₈ x 16¹/₂ in or 594 x 420 mm)

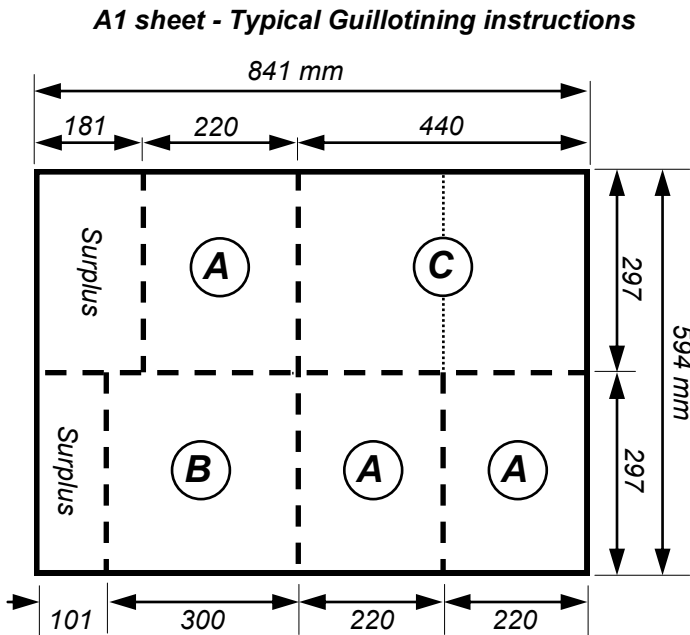
RSP - Manufacturer's Recommended sale price

§ Based on 5 cuts @ 50p / cut + VAT

§ The price of size C sheets will double the price of size A

Suggested Guillotining Instructions

The following diagrams have been used to provide the retailer with the guillotining requirements to produce size A, B & C mounting sheets.



Different manufacturers of Cartridge paper supply their products in many different sheet sizes - often in imperial units of inches.

The price advantage shown in the table on page 2 will only be achieved if you buy in large quantities. Smaller quantities will result in a greater unit price for your mounting sheets.

Before buying paper:

1. Check the manufacturers' dimensions and assure yourself that you can cut it to the required size without excessive waste.
2. Determine the colour and weight you require
3. Check the price against the manufacturers' recommended sale price
4. If computer mounting, check that the size and weight will go through your printer

The Author of these notes takes no responsibility for the correctness of the Sheet and Cutting dimensions to suit any one else's mounting requirements.

Before using them please check and amend them as required

MOUNTING & WRITING UP - Some useful tips

1. If using a computer, standardise on Font and Font size.
2. If writing up is done on separate pieces of card, to be mounted on the final sheet, off-cuts, backs of used sheets and the guillotining surplus can be used.
3. Rather than mounting the writing up card on a further coloured sheet to provide a border, it is easier to draw round it with a felt tip pen and then cut it with a scalpel; or use the computer to draw the frame in what ever colour you choose
4. If the 'Country heading' is omitted from the top of each sheet this will allow some 20% additional mounting space.
5. When showing reduced size copies of the reverse of covers or documents the use of scanning and printing on 'Photo copying ink jet paper' will provide a far higher quality image than photocopying. Alternately titles, text boxes and illustrations can be printed direct onto the mounting sheet.
6. Suggested tools: 45 and 60 degree set squares with cm and mm measurements. Cutting board or thick cardboard, scalpel (suggest size 3 with 10A pointed blades obtainable from any good model shop) or guillotine, 2B pencils, kneadable putty rubber, straight edge (preferably steel), archival tape.
7. Microsoft Publisher, Page Maker or similar soft wear programs are recommended for computer mounting. They give far greater flexibility than Word programs. These notes have been produced using Microsoft Publisher.

!!! NEVER USE — BIRO or SELLOTAPE !!!

Some thoughts and tips on PRODUCING your COMPUTER WRITTEN SHEETS

Modern computer programs have a multitude of fonts and font sizes to choose from. Experiment with these, see what you like, and standardise on this before mounting too many pages. (These notes are written using Arial, italic, font size 11)

1. Avoid the fancy fonts which can be very difficult to read
2. In general fonts without serifs (like Arial) are easier to read than those with serifs (like Times New Roman).
3. Once you have settled on the font, have a look at what it looks like in upper case CAPITALS, in different font sizes, and **when printed in Bold**.
4. Make the font size large enough. Remember that, when placed in a frame, sheets can be well above or below eye level and hence more difficult to read.
5. With small text boxes Microsoft will insert unwanted hyphens which can look stupid (see right hand text box below) - on the Tools menu, point to **Language**, and then click **Hyphenation** on or off as required.
6. Spelling mistakes, poor grammar and missed-out words detract from the writing up and the exhibit. Always use 'Spell checking' and read through the text carefully before printing the final mounting sheets - one's partner has an important role to play here !!
7. Text can be aligned to the left, right or centrally. This can make the lines ragged at the ends and hence more difficult to read (see sample text boxes below). It is recommended that text is justified at both ends (i.e. as used in this document). For one or two lines of text below covers or stamps, central justification may be preferred - as used below under the sample text boxes.
8. With Microsoft Publisher, text boxes can be made wider or narrower, higher or squatter, to suit the page layout, and can be dragged around the page as required
9. With Microsoft Publisher, the 'Rectangle tool' can be used, and sized with the ruler, to simulate covers or stamps (remember to delete them before printing). Or they can be sized and left on the page as borders to covers and stamps when the page is printed.

Sample 'Text' boxes

With the modern computer programs you have a multitude of fonts and point sizes to choose from. Experiment with these and see what you like, and settle on a standard before you mount too many pages.

Left & right justified

Arial (Italic)
Non-hyphenated and
with grey border

With the modern computer programs you have a multitude of fonts and point sizes to choose from. Experiment with these and see what you like, and settle on a standard before you mount too many pages.

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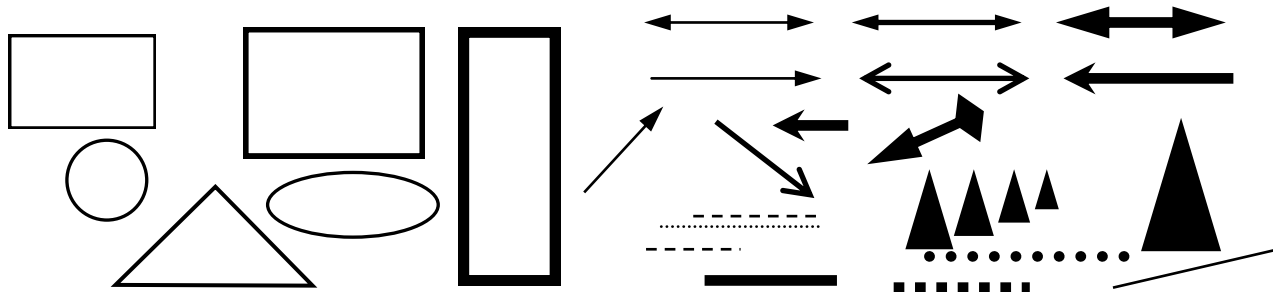
Above: Left justified
Below: Left & right justified

Times New Roman, with black border

With the modern computer programs you have a multitude of fonts and point sizes to choose from. Experiment with these and see what you like, and settle on a standard before you mount too many pages.

Centre justified
Lucinda Calligraphy
Auto-hyphenated

With Microsoft Publisher - Lines, Boxes, Borders, Arrows etc. can all be customised



THIS FONT IS 'ARIAL' ITALIC

Below: Justified & no hyphenation

Right: Left justified with hyphens

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

The question of borders for stamps, covers and text should be standardised according to your own personal preference and individuality. You can use what colour and thickness you like when using Publisher.

Avoid the fancy scripts which can be very difficult to read (see examples at the bottom, of page). Once you have settled on the font, see what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

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THIS FONT IS 'ARIAL'

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THIS FONT IS 'TIMES NEW ROMAN'

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

THIS FONT IS 'LUCINDER CALLIGRAPHY'

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

THIS FONT IS 'LUCINDER HANDWRITING'

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

THIS FONT IS 'COPPERPLATE GOTHIC'

AVOID THE FANCY SCRIPTS WHICH CAN BE VERY DIFFICULT TO READ. ONCE YOU HAVE SETTLED ON THE FONT, HAVE A LOOK AT WHAT IT LOOKS LIKE IN UPPER CASE, DIFFERENT POINT SIZES, AND WHEN PRINTED IN BOLD. YOU MAY PREFER LEFT AND RIGHT JUSTIFICATION, BUT OTHERS WILL CENTRALISE IT.

THIS FONT IS 'SCRIPT M T BOLD'

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

THIS FONT IS 'PALM SPRING M T BOLD'

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

TEXT BOXES

Left & Right justified - (Ctrl J)

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

The question of borders for stamps, covers and text should be standardised according to your own personal preference and individuality. You can use what colour and thickness you like for borders and lines, and change the text box size.

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Left & Right justified - (Ctrl J)

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

The question of borders for stamps, covers and text should be standardised according to your own personal preference and individuality. You can use what colour and thickness you like for borders and lines, and change the text box size.

Left justified - (Ctrl L)

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

The question of borders for stamps, covers and text should be standardised according to your own personal preference and individuality. You can use what colour and thickness you like for borders and lines, and change the text box size.

Left justified - (Ctrl R)

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

The question of borders for stamps, covers and text should be standardised according to your own personal preference and individuality. You can use what colour and thickness you like for borders and lines, and change the text box size.

Centre justified - (Ctrl E)

Avoid the fancy scripts which can be very difficult to read. Once you have settled on the font, have a look at what it looks like in upper case, different point sizes, and when printed in Bold. You may prefer left and right justification, but others will centralise it.

The question of borders for stamps, covers and text should be standardised according to your own personal preference and individuality. You can use what colour and thickness you like for borders and lines, and change the text box size.

The narrower the text box the worse it will look.

Try:

- 1. Widening the text box*
- 2. Changing the font size*
- 3. Changing the justification*