GUIDELINES from www.paper-hangings.com

413-243-3489

The idea of “instructions” for professional paperhangers, it seems to me, is like instructions for riding a bike - a BAD idea: “Hold handlebars firmly; mount saddle; move forward (not backward or sideways!) pushing your feet against peddles.” NO KIDDING. We assume that you've used lining paper before, or at least, have heard of it or seen it. On that assumption, here are some guidelines:

1. INTRODUCTION

We have 2 types: whitestock, and acid free. The acid free liner has a cardboard core and is secured with blue tape; the whitestock has no core and is secured with scotch tape.

How are they alike?
Both are packaged in triple rolls (36 sq. ft. per s/r = 108 sq. ft. for the triple). Both are 100% paper, 30 inches wide, and pure white. Both demand a light touch and careful handling. The purpose of each is to provide an absorbent surface for the finish wallcovering. This gives you more control over the seams of the finish wallcovering. This control helps avoid "split seams” that show white after drying (UGH). Neither liner “smooths out the wall.” On the contrary, they hug the wall - sort of like a paper skin.

How do they differ?
The acid free is made of rag fibers; it will last longer than the whitestock. Whitestock is made of recycled paper. It's a good all-around liner for handprints, block-prints, European wallpaper, vintage, handmade papers, and other decorative materials. The acid free is intended for a “timeless” installation (in a historic house) or a “legacy” installation (a decoration that is supposed to stay up for a very long time). Nonwoven wallcoverings, in general, do not need a liner.

2. PASTING

We’ve found best results with a diluted clear premix. We advise adding at least 20% water to the premix by volume (this testing was done using Roman's 234). The resulting paste is tacky enough to book easily and anchor the liner to the wall, but fluid enough to dry out smoothly. A booking time of around 10 minutes is recommended. Double-pasting (or at least double-brushing) may be necessary. Machine, roller, or brush are all options.

3. TRIMMING

Firm pressure and fresh blades are essential. Liners under fine wallcoverings don’t need to be trimmed exactly against the moldings. One way to get a consistent small gap (1/8 inch or less) is to get ahold of a “euni-tool” from Eunice Bokstrom (see below). The reason you might want

to leave a slight gap is that the finish paper and the liner will dry together after installation of the finish paper. If the finish paper is hung and trimmed exactly on top of the liner, the two layers may pull away from the molding due to the strength of the contraction. Leaving a slight gap avoids this potential problem.

HOWEVER, you might want to trim right next to the molding under critical lighting conditions where the gap might show: for example, when installing a thin or a very reflective wallcovering over a mantel at eye level.

The whole point of liners is to allow the finish wallcovering to grab like crazy at the seam, thus all but eliminating split seams. This need for absorbency explains why lining paper comes out of the factory with no coating and very little sizing - and why lining paper will often shred rather than cut cleanly. Your best defense against shredding: firm pressure against the wall and fresh blades.

4. SIZING

We recommend sizing the liner. Sizing is a thin mixture of any paste, about the consistency of buttermilk or a lo-cal milkshake. Sizing can be spread quickly on the liner with a 6-inch natural-bristle stain bush. A side light can be used to check coverage during brushing. Drying time is about 15 minutes. Sizing is definitely not priming. Acrylic primers (such as Shieldz) seal the liner, and this practically eliminates porosity (the absorbent quality of the liner).

Sizing helps the finish paper glide rather than “die” on the wall so that the finish paper slides up and down on the wall to get the best match. Also, if the finish paper does die on the wall, it's getting more or less laminated to the liner. That's not great - you might just want to readjust or remove a strip during the job.

5. OTHER

- “SAWING” TECHNIQUE: This method is similar to trimming along a molding by hand. In handtrimming, a single-edge blade is held between the thumb and first two fingers; the tip of the blade is pressed into the paper; you then bear down and make the cut, maintaining contact to the molding with your remaining fingers.

With the “sawing” technique, you press down into the paper as just described but then pull and push - pull and push - cutting through the paper fibers in an up-and-down, or sawing motion. This makes a cleaner cut, especially around complicated moldings. But here too, a slight gap is a good idea, for the reasons given above.

- “euni-tool” from Eunice Bokstrom: tel. (780) 431-1278, Edmonton, Alberta.

https://www.designwallcovering.com/euni-tools