



Tindell's Restoration Schools & Studios

By: DiAnna E. Tindell

DiAnna founded Tindell's Restoration Schools & Studios in Nashville, Tennessee. It is very broad based & has expertise in many fields to offer the best of each for restoration services. DiAnna is a member of many international groups & serves actively at regional & annual events. DiAnna has expertise from a SCORE of years teaching internationally and has taught many talented students in areas such as Graphic Art & Paper Conservation, Oil Painting & Frames, Corian & Glass, Poling, Porcelain, Marble, and many other stone/ivory types. She has restored many objects for museums and rare collectors. She is a published columnist in many antique trade papers & magazines and has authored books on restoration. Tindell's Restoration has been featured on PBS TV and other educational programs. Her website is a library of useful information & time well spent to view at: www.TindellsRestorationSchools.com

Paper Conservation & Restoration Series - Part 1

When it comes to paper conservation and restoration, it's no secret that it's a very delicate and precise process. It's often not an easy process, and it can be tricky to find the right route to take in both conservation and restoration. There is also the question of will the valuable art, document, map, etching, or other paper piece be worth more being restored, or left as is? When one decides to get it restored, there are select products and services worth knowing about on your road to paper conservation and restoration.

There is a spectrum of intervention when it comes to maintaining archival materials that ranges from "do nothing" to the most rigorous, highly technical work, as seen with the United States Constitution. Preservation, conservation, and restoration are three points on this spectrum. Sometimes "To Do Nothing" is not doing anything more to harm the item by actively taking steps to ensure its survival is one option. The most that preservation can accomplish in terms of intervention is to encapsulate an item in some kind of inert, acid-free enclosure and place it in environmental conditions that would slow deterioration as much as possible.

Our studio performs a great many variations of conservation and restoration of mixed media art on paper, documents, maps, etchings, books, and even museum pieces to name a few. One consideration we almost always recommend BEFORE any sort of "treatments" is the high resolution scanning process with "touch less" digital equipment. We often take the steps to scan a piece before any treatments, we then scan the piece again after improvements have been made to remove acids, foxing,

mold, water damage and more. We provide our client with a jump drive of all scans and a historical record of treatments as well as the photos of the treatments and changes in the piece as it is improved.



Large Etching with severe Acid Burn and Water Line Stains

As far as products go, there are certain ones that you'll want to steer clear of, and some you'll never want to be without. You're not going to use Elmer's glue and Scotch tape to piece together the Declaration of Independence. Of course, there are more suitable and specific tools dedicated to paper restoration. Special papers and boards are items often needed for restoration processes. For example, acid-free Foam Core, rising buffered museum board, conservation paper, and so on is often used. It is very important to note what you're dealing and could add or subtract several factors when restoring paper.



Large Etching in process of chemical baths to remove stubborn stains

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Other factors that play a crucial role in preservation and conservation of paper items are temperature and light exposure. The environment can differ depending on the item. For example, maps typically will need to be



Large Etching in drying process with heavy glass bellows to ensure