



## Tindell's Restoration Schools & Studios

By: DiAnna E. Tindell

DiAnna founded Tindell's Restoration Schools & Studios in Nashville, Tennessee. It is very broad scoped & 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 training internationally and has taught many talented students in areas such as Graphic Art & Paper Conservation, Oil Painting & Frames, Crystal & Glass, Pottery, Porcelain, Marble, and many other Mixed Media types. She has restored many objects for museums and rare collections. She is a published columnist in many antique trade papers & magazines and has authored books on restoration. Tindell's Restoration has been featured on HGTV and other educational programs. Her website is a library of useful information & time well spent to view at: [www.TindellsRestorationSchools.com](http://www.TindellsRestorationSchools.com).

### Paper Conservation & Restoration Series - Part 2

In Part 1, the overall goal was to help familiarize our readers with the areas to be concerned about, when making a decision to have a piece treated. Hopefully, with the advice given, a smart choice can be made for the specific item in need of saving. In this Part 2 of our series, our focus is on the types of products and materials that might be considered and the training possibilities.

We teach all our restoration methods with the first step being a very thorough examination of the piece in need of treatment. We use a graph form and draw up any significant problem



Back stamp of wonderful piece to be corrected.

areas to be addressed. We also take multiple photos to include the entire piece in a "grid" type flow to capture every inch of the item at close view so that any concerns that might arise will be backed up by those photos. Clients can sometimes remember a piece differently than it actually is; so our studio always makes certain we keep the client in the loop during the entire process. Many items we restore are on a museum level of historical significance and we offer a jump drive as well as a printed set of materials to document the restoration. Often, we will install a conservation clear sleeve on the back if the piece is framed. Otherwise, we will setup a archival storage box or safe display for the piece so that the client will store it correctly.

Another way to examine many objects and very helpful on paper is with a light source that allows a view through the piece. Often, the light will disclose areas of concern that would not be visible any other way. The foxing or staining often prevalent in paper isn't as visible unless viewed through a light source. Photos of this examination as well as good light setup overall are a good idea to have for points of reference during treatment.

Caution is of extreme importance when working with fragile and delicate graphics and/or paper. The best advice is to be willing to take the extra time and patience in testing all techniques carefully.



Example of badly taped / glued piece.

Our studio has the rule that less is best. So, with that consideration, we always start a test with the least aggressive product. If we get the results hoped for, then that is wonderful. Of course, should the least aggressive product not allow for some more stubborn areas to be remedied, we continue on with the next most agreeable method.

The more common cleaning materials might consist of special eraser products that can come in the form of crumbles, fine shavings within a cloth pad, or more solid squares. These are considered a "dry" removal process, that when tested, should not abrad the surface in any visible way. If this method is used, the goal would be to gently remove smoke residues or other surface debris that are not embedded in the original. Caution should be used to avoid any design detail, gold, or signatures to name just a few.

Another "dry" method might be considered such as a micro fine sanding sponge or sanding stick. Again, this would need to be tested. The processing involved with this method requires a technique of gentle removal under the close-up view of a magnifying device to be certain not to go beyond the debris itself.

There are other conservation methods on the "dry" side, but the detail in use and the cost of those products are recommended to be left for professional use. If a document or graphic art piece has "old sticky tape"