



Tindell's Restoration Schools & Studios

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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.

CONSERVATION FRAMING AND RESTORATION - Part 2



Framing a piece, whether it is art or simply a diploma, requires a certain degree of expertise if it is to be accomplished properly. Therefore, some type of training is advised before attempting to frame your piece. Toward

that end, Tindell's Restoration has been fortunate enough to associate with the President of the Professional Picture and Framing Association (PPFA) on some of its projects.

The level of restoration needed for a piece will aid in



determining the most cost effective and esthetic framing for a particular project. If your goal is to restore the piece and frame it "in house" to avoid unnecessary expense and quicker turnaround, then it will be all the more important to be aware of the various techniques and materials needed to get the job done. By having an awareness of what will need to be done, the restorer can then make an informed decision as to whether a project can be completed "in house" or whether it will have to be sent elsewhere for completion. Hopefully, this article will help you toward that end.

First, it would be extremely helpful to know what types of conservation framing are available to you. When in doubt, the PPFA is an excellent source of information in that regard. The various framing types include standard ready made, custom orders, double view glass, shadow box, oval convex, antique frames and framing for oil paintings to list a few. The particular type of frame needed will depend on the idiosyncrasies of your project such as size, subject or weight.



Next, the restoration specialist should have a good understanding of the client's wishes as to the outcome of a project. Often, it is necessary to communicate with the client to explain options and obtain feedback from the client.

The restoration of a framed piece will probably require the removal of the existing frame. Once the existing frame has been removed, the piece can be restored and cleaned, conditioned, de-acidified, and touched up where necessary. Extreme care should be taken with the removal of old glues and adhesives. Special release agents may be used for this process.

After restoration, the piece should be stored in an archival acid free sleeve and protected within a casing while awaiting the reframing process. Prior to reframing, it is good practice to offer the client detailed photos, a high resolution scan and an appraisal of the piece as is to



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show all marks, signatures, dates, numbering and other details that might not be visible once the piece has been reframed. Computer programs are available that will allow you to simulate the appearance of the piece reframed with various mat and frame choices. This will provide you and the client an opportunity to

make better choices when it comes to mat and frame. The matting and frame should be chosen with the piece in mind, rather than reframing to accommodate the color or decor of the room where the piece may be hung.

If you intend to reframe the piece "in house", there are several things to consider first. Frames can be ordered pre-cut and joined to suit your specific need. Pre-cut frames, however, will be more costly due to the charge for the assembly and higher shipping expenses. If you choose to cut and join the frame yourself, special equipment will be needed. Doing it yourself is not difficult if the goal is to produce an average frame type and size. However, for frames that are ornate, wide, deep or fragile, it is recommended that you allow the seller to pre-cut and join the frame for you. In addition, you have the option of ordering mats pre-cut or cutting them "in house" with special framer's equipment. Standard mats with average bevel types are not difficult to cut "in house" and there is the advantage of having the scraps available for future projects. However, you may find it preferable for the seller to cut the two or more layers of mat, mats of special texture or fabric, mats that are thicker and require "reverse" bevel, mats that need a special cut, or oval and circular cut mats.

The question arises whether the frame should include a glass face. Some very old oil paintings will benefit from the installation of a glass face with spacers to allow the painting room within the frame. There are various types of glass that can be used with a frame such as standard



glass, conservation clear, museum clear and a light weight conservation clear acrylic that is helpful in larger frames. When selecting a glass face, it would be helpful to the client if you have samplings of the various views created by each type of glass. Museum glass is more expensive and the client should be able to determine whether the increased expense would be justified.



Once the client has seen computer simulations of the final look and chosen a frame, a glass face has been chosen if needed, and the frame has been obtained, there are additional steps to consider. First, use thin latex gloves while handling the piece, mat and glass as you mount them within the frame.

Second, be aware that special cleaning is required of both conservation and museum glass. Third, always use non-acidic mats and conservation mounts when needed rather than harmful adhesives. Fourth, note that oil paintings are framed differently than other art and can be reviewed in more details in a future article.

The closing of the back of the frame can be tricky. At first, it is best to use conservation inserts in just a few key support areas and to then rest the frame upright to see how the piece settles within the frame. Look for any flaws in the way the mat is aligned and if any additional cleaning is needed between the glass and the piece. Once you are satisfied of the layout within the frame, apply additional inserts to the conservation support board as needed to hold everything firmly in place. It is recommended that a conservation dust cover be placed on the back, with a pocket for any important documentation, special conservation plastic coating wire, at least two courtesy hangers, base bumpers, and your contact information label with care instructions. As an added benefit, you can apply corner frame protectors and a plastic bag for the item.

This article is intended to give you a glimpse into what considerations go into the restoration and care of a framed item. The information here is general in nature and can vary significantly depending on the nature and size of the project.