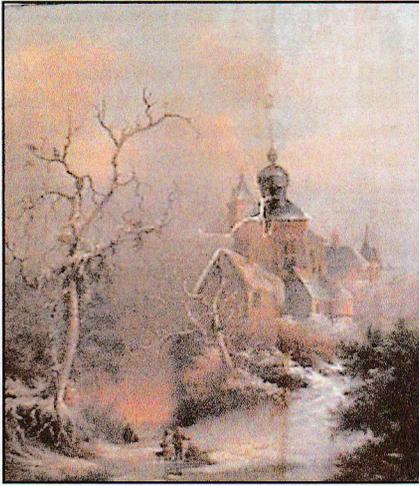


ing by area, such as cleaning the sky at one time, then the trees, etc., making it easier to detect any color that might be coming off the painting. This technique also helps keep a more even appearance during the cleaning process. A "half-and-half" photograph taken before the cleaning process has been completed will provide an additional historical record of the restoration.



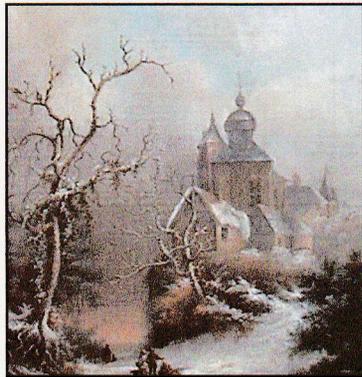
Depending on what formulas are applied and how many times they may be required for various levels of restoration, the "curing time" between each process may be as long as fourteen (14) days or more. As a consequence, the restoration of a painting can take many months to complete, requiring a great deal of patience. If one process is begun too soon after the last, there can be adverse reactions that will harm the painting.

In the event that something more is needed beyond a simple cleaning, such as the restoration of damage caused by a fire,



flood, or other disaster, the number of products and processes required to address those problems will multiply. The addition of material to patch a hole or re-line the entire canvas is another procedure that is sometimes needed to complete the restoration. There are tra-

ditional methods and more modern approaches to add to a canvas. The preferable method or approach is dictated by any long term damage to the original painting. It is wise to use reversible solutions if possible should the need arise. The goal is to help support the painting in the area of the tear or protect the entire structure as needed. Try not to apply more solution than is absolutely necessary to avoid corruption of the original paint.



It is crucial to allow ample time for the painting to cure after cleaning, neutralizing and/or conditioning before attempting any patching or re-lining.

There will be many times

when an item will suffer missing paint due to scratches, flaking, cracking or other damage. The inpainting of such areas will require the restorer to match, as closely as possible, the original artist's medium, style, and application technique. Many a restoration has failed because a poor



inpainting job has made the differences between the original and the restoration painfully visible. Thus, a quality inpainting job often requires the expertise of a gifted restoration master.

The final step is to varnish the oil painting with gloss, matte, or some other suitable formula of varnish finish to seal, protect and display the newly restored painting. The goal is to capture the true final look that the artist would have desired in the beginning. It is important to know that the more glossy the finish, the more imperfections that will be revealed. In the event that the painting has undergone extensive restoration, it may display better if the final varnish is more of a satin or matte finish. There are many factors that will govern which varnish to use. Normally, one coat of varnish will be applied at the six month stage of a restoration with a more final coating at twelve (12) months, allowing plenty of time between stages for adequate curing. If a painting is of significant value, it would be best to leave the restoration to the experts.

DiAnna Tindell is a master restoration specialist and founder of Tindell's Restoration Schools in Nashville, TN. Inquiry for conservation or restoration resources and more details about this article, please visit her @

www.TindellsRestorationSchools.com

or write: P.O. Box 1068,
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