

## LINING

- mending paper
- wheat starch paste, cooked 1 to 3 volume (paste powder/water)
- 1 strainer for paste
- 1 tray for strained paste
- 1 Japanese brush for paste (white hair)
- 1 Japanese Nadebake brush (smoothing brush)
- 1 small round brush
- 1 water sprayer
- 1 small beaker, (for the thicker paste on tears)
- 2 thin Reemay (preferred), Bondina or Hollytex, slightly bigger than object
- 1 thick Mylar (to cut on), size to fit losses
- 1 black, **non bleeding** paper ( will get wet), or dark water proof table top
- several pieces (about 20 x 30 cm) of blotting paper
- 1 sponge towel, washed (*they leak colour, when new*), see photo



- 1 sponges
- 1 bowl with water
- 1 bowl to squeeze excess water from the sponge
- 1 sheets of Mylar or Melinex, (for brushing out the Japanese lining paper)
- 1 bowl with water to clean the Mylar after pasting out the lining paper
- Enough woollen felts or terry cloth towels to place the objects in between for drying after lining.



## FILM

Place the Reemay on a water-prove table top. (Helpful is a black surface.) Apply enough water on the Reemay, that the sheet can slide on the table. Place the object on top facing downwards, avoid air bubbles and spray immediately with water. Otherwise, the paper will start to curl immediately. Take care, that the object is evenly in contact with water on both sides. Without further manipulation allow the paper to expand. At the same time the infill paper is also expanded over a piece of Mylar. Cover the object with Reemay and brush out with the Nadebake. Transparent paper has a tendency to wrinkle up despite being brushed out flat. Therefore blott the object down on the surface. The water film between object and table allows corrections in the positioning of tears and folds.

### Infills:

Place a sheet of Mylar over the loss. Position the expanded and wet infill paper on the Mylar in the same grain direction as the object. If you need more contrast, add water underneath. Cut an intarsia without overlaps. Remove Mylar and insert the infill. Using a black table top provides a good contrast. With the help of black paper placed under the loss the same effect can be achieved. Make sure that the paper is bleed-fast.

### Reinforcement of tears:

The edges of the tears of the lined objects tend to lift up after drying when using a thin lining paper. Therefore apply extra paste on the tear edges.

### Lining:

Thinly paste out the lining paper on a sheet of Mylar. (RK2 by Paper Nao has enough strength and is still quite translucent.) Leave an overlap on one side (preferably across the grain direction). Centre the sheet with the Mylar over the object and brush down with a Nadebake. Then lift the Mylar off, starting at the overlap. Pull in the grain direction of the object. Avoid creating air bubbles under the tracing paper. Brush again the Japanese paper down to remove any air bubbles.

Blott the lined object again to draw out moisture and to ensure that the papers form a good bond. Afterwards lift the object off the table using the Reemay support and lay out on a woollen felt, face up. Blott gently from the top. If possible, remove the Reemay, because it holds extra moisture. Cover with a second felt. Let the object dry overnight. When transparent paper dries, it shrinks to its original size or slightly smaller. Therefore the support fleece has to be removed or has to be thin enough to allow the shrinking.

**Materials:**

Blotting Paper

<https://www.karthauser-breuer.de/search?search=flieskarton>

Reemay

<https://www.preservationequipment.com/Catalogue/Conservation-Materials/Other-Materials/Reemay>

**Literature:**

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