

MENDING TEARS AND LOSSES

TOOLS

- 1 card boards, slightly larger than object
- 1 smooth, thin synthetic fleece (Bondina or Hollytex), to cover card board
- 1 thin Reemay, Bondina or Hollytex, ca. 10 x 10 cm
- 1 thick Mylar, slightly larger than loss
- 1 black, non-bleeding paper, size of Mylar
- small weights, each about 1 to 2 kg/8 x 8cm
- small tools



Aqueous Adhesive

- 1,2 g Isinglass, see Film: Preparation of Isinglass

Synthetic adhesive

- Heat spatula with broad tip, ca.1 cm width
- heat set tissues: whatever is used in the studio. (Filmoplast R, Archibond tissue, Crompton tissue, prepared tissue with Lascaux 498HV)
- 50 ml Klucel G, 5% in Alcohol
- 50 ml Ethanol

FILM

Tear repair

Place the object on a smooth synthetic fleece on a cardboard. Tear the Japanese paper in strips with fibrous, feathered edges. Tear across the grain direction of the Japanese paper. This is easily done with a spatula over the edge of a cardboard. Trim the longest fibres. Use a rough surface to keep the strips ready to use. This could be a suede surface, Alcantara or similar material.

With Isinglass:

To make the Japanese paper mends as invisible as possible, adhere the strip only in the centre and leave the edges loose. The technique works only if the object is afterwards kept mounted. Otherwise, you have to adhere it completely to avoid the movement of the strip, that it might not get torn loose

Apply the isinglass approximately 1-2 mm along the edges and in between the tear, place the Japanese paper on the adhesive and press down **immediately** with the fingers under a layer of Reemay. The pressure of a finger facilitates the absorption of the moisture and allows the treated part of the tear to expand and contract with more

ease than when using a rigid weight. When the paper is not expanding further, place a sheet of polyester felt and a weight on top. To follow the form of a tear, join small strips accordingly.

With prepared tissue

Tear repair with prepared tissue is easier as with Isinglass.

The strips are cut with scissors about 5mm wide. Apply with heat spatula (tip 0).

In contrast to the application of liquid adhesive the bond is less stable, because the edge or overlapping parts of the tear are not adhered.

Infills

The expansion and contraction qualities of the infill paper has to be as similar as possible to the original paper. If it is not similar, the area can buckle at the joint of the two papers. Different papers of the same weight can have different expansion and contraction characteristics.

The toned paper is laid on Mylar and placed over the missing area in the same grain direction as the object. To have enough contrast, you can either use a light table or put a black paper underneath. The fills are cut edge to edge with a scalpel. Avoid any overlap. Small gaps are less of a problem. Adhere to the object with strips of Japanese paper and isinglass or prepared Lascaux 498HV tissue. This applications is treated like a tear.

Materials:

Isinglass

<https://www.kremer-pigmente.com/de/shop/mal-binde-klebmittel/wasserloesliche-bindemittel/63114-hausenblase-gereinigt.html>

Lascaux 498HV

<https://www.kremer-pigmente.com/en/shop/mediums-binders-glues/glues/81002-lascaux-acrylic-glue-498-hv.html>

Klucel G

<https://www.kremer-pigmente.com/en/shop/mediums-binders-glues/water-soluble-binders/thickeners-stabilizing-agents/63706-klucel-g.html>

Bottle warmer

https://www.mediamarkt.de/de/product/_philips-scf-35509-avent-flaschenwarmer-weiss-2869972.html

Heat Spatula

<https://www.foreedom.net/product/k-wc-3-wax-carver-kit-7-tips-universal-voltage/>



Tip 0

Literature:

Glück, E., Brückle, I., Barkhofen, E.: *Papier – Linie – Licht. Paper-Line-Light; Konservierung von Architekturzeichnungen und Lichtpausen aus dem Hans-Scharoun-Archiv* AdK, Archiv, Berlin 2012

Homburger, Hildegard. Korbel, Barbara. 1999."Architectural Drawings on Transparent Paper, Modifications of Conservation Treatments, AIC, *The Book and Paper Group Annual*, Vol. 18, p.25-33