



ANDRÉ BARDEGA

% CONSERVATION DEPT.

TATE GALLERY,

LONDON. W.1.

LORD DUNLUCE

(CHIEF RESTORER)

DATE

CLERK

cutting paper

ink with water - straight edge + wet brush
(an older one) fold + with point marks
make so they are parallel. 0 overlap
of fibers on paper. Then pound 3 times

(Pounding brush - Dip in ^{water} about half
way, very wet - Pound on concrete -
continues until no red color on white
paper. Takes a long time. Pound with
slightly overlap. A good pounding
leaves no holes. Takes time)'

When cleaned ~~run~~ put back in water
when using - first wet hand + brush
end of bristles + begin pounding. When
finished - to clean brush, wet hand
+ with tips of fingers brush brush mat
+ clean through of all loose fibers until
brush clean. Pound on damp rag will
remove all.

Smoothly + briskly brush down
fibers, 6 times. Has a

smooth
bristles
pounding
brush

Smoothing Brush dip well in water
almost to wood. With mixture of brushing
+ pounding get all red. Then back +
forth to break it in until it is trained.

Work of art gets thicker paper 10 year paste
then pound 3 times or until smooth
put on drying board while still wet.

With silk after lining + pounding let it
dry without putting on drying board.

55-65% humidity is good

Silk on next day wet slightly, roll for 5.6^{min}
then paste edges + put on dry board.
leave on board 3 or more days
Mark silk that up + down + front + back
are clearly marked.

After removing silk from board cut to
description, cut well + stop sanding
with hand paste on edge.

Take column put on edge of table, just
sticking out + with hand paste put
a nice even layer, with finger smooth
then lay on edge of art pc. $\frac{1}{4}$ " edge - then
other. Using small hammer hit
squarely so that it sticks. both sides

Cut top + bottom using straight edge +
sharp knife of both work of art + columns

Long pc on top + short on bottom
paste with medium paste $\frac{1}{4}$ " + over lap
silk + hammered. Cut sq. at top
by measurement.

To join the two pieces of silk use yellowish strip of silk $\frac{1}{8}$ " apart strength all horizontally yellow strips & when art is joined to silk horizontal join futais with some yellowish silk. Make sure futais are dead center.

Last backing

Make ² marks $\frac{2\frac{1}{2}}{16}$ apart at each side making dead centering of picture score from ² second dots, then cut outside but before cutting, fold

Take 10 yr ^{or 10 yr} paste $\frac{1}{2}$ + $\frac{1}{2}$ of hard paste + mix well. Paste fold over edges. Rub down three paper + hammer.

Pocket made of Mino-gami (Kozo)

like samples with a fold,

With pocket & place where wanted + then go on with 3rd backing. Do same at bottom using old ^{10 yr} paste.

When putting on 3rd backing use stronger paste along edges. Pounded & brushed

If it gets too dry - better to put on 3 sheet & pound then add 2 others.

(Fold preventing creases with mino-gami over horizontal creases.)

Reinforce the drying edge of put on strip of 3 inch paper under 3rd backing, just before holding it.

3rd Backing can be left to dry off board.

When ready to put on board, dampen evenly

↓

Clean work of art

Back silk + w of art with Uno same heavy paper on work of art (if paper) if silk - use same backing

Wet silk - straighten - pleasant condition
Hard paste to back silk - workable

Hard paste put on thickly - even then cut it off by pushing brush

After paste has been put on paper - pick up paper + lay on silk - PASTE UP for a few minutes then turn + put on silk + brush with founding brush

Cut silk longer + wider by 1 inch.

1st Backing work of art with milky paste and thinner paper. Brush in direction that it's going to be rolled - dry - next day

2nd Back - Smooth dried article by brushing smooth ^{with} brush + water.

10 year old paste - Make paste, put in plastic container, close + seal put in Ref. for 3 months. Remove mold + feel - if still quite sticky - put back for another month.

Make like water used for 2nd + 3rd backing

? Paper is clay filled + gritty.

2nd backing paper is Misugami is narrower.

simulated

10 Year paste

Make paste, put in plastic container, close & seal.
Put in refrigerator for 3 months. After that
time open up & remove mould & feel - if
still sticky put back (sealed) for another
month. Dilute until it is almost like water
to be used for 2nd & 3rd backing

2nd backing paper is Mison gamin & is narrower.

A work of art on paper - after thickening paper
with 10 year paste & after being pounded 3 times
until smooth is put on drying board
while still wet.

With work of art on silk - dry without
putting on drying board.

Humidity should be about 55° - 65° - good.

Dry over night on wool blanket, 1, 2, & 3,
then wet again very slightly, then put
on drying board.

Work on foinica or mesonite board
very smooth surface.

① 1 pt. wheat starch 4 pt. water

1st layer of paper	2 1/2 pt. paste + 1 pt. water
2nd " " "	1 pt. paste + 3/4 pt. water
3 " " "	1 pt. " - 7/8 pt. water

To condition drying brush -

Dip brush in water only about $\frac{1}{2}$ way. It must be very wet & pound cement until when tested on white paper no red color is to be seen, It takes a long time.

When pounding moves continuously, Brush should overlap the last touch of brush.

Takes time. Some of the fibers of paper will be lifted off the backing & stick to brush.

These can be cleaned off. also some will be lifted off the back & can be picked off with tweezers.

1 After brush no longer bleeds never put it back into water.

When about to use for pounding, wet hand & brush end of bristles - that is all the moisture it needs.

When cleaning brush, wet tip of fingers bristles brush the bristles. Remove all loose fibers until brush is clean. Pounding on a damp rag will remove all.

Folder of Minakucheyo Inn - Natl. Tourist Office

✓ brushes

✓ plaster strainer 8 1/2

✓ silk

paper

Print - Kiyoshi Saito - Rock garden or Stone Garden

Grant information

What does he recommend for students as back ground to restoration

for patches acts as sizing
glue - animal - alum
" rabbit

yes foxing on silks - up to Mejo no fox

Rayon on front of painting that needs
re-backing

ikat material
silks or cotton

Indonesia