

Gainsborough

Oil Painting Restoration Materials

PUB 028

V.2 11/2015

Gainsborough products are designed for use in the restoration of oil paintings. Many are old European museum formulas, carefully compounded with the finest ingredients, manufactured to the original specifications under scrupulous batch-by-batch control.

Visit: www.gainsboroughproducts.com for more information and instructions.

Visit our website, www.lionpic.co.uk and type Gainsborough into the search box. There, you will find all the Gainsborough products described in this brochure.

LION cannot accept any liability for problems arising from mis-use of these specialised materials.

Cleaning & Varnish Removal

Varnish Remover

Varnish Remover is used for removal of aged damar varnish and some mastic or copal varnish films from oil paintings.

Apply with cotton swabs. Wipe the cleaned area with Neutralizer, 4559, to stop the cleaning action.

#PC-123



4557 Varnish Remover 473ml £ 26.90

Mastic Varnish Remover

Mastic Varnish Remover is used for removal of stubborn, aged, mastic varnish films from oil paintings.

Apply with cotton swabs. Wipe the cleaned area with Neutralizer, 4559, to stop the cleaning action.

#PC-151



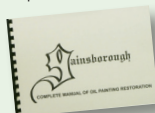
7167 Mastic Varnish Remover 473ml £ 26.90

Varnish Softener

Varnish Softener is used for the softening and removal of aged varnish films from oil paintings.

After the varnish has softened, remove with Varnish Remover, 4557. Wipe the cleaned area with Neutralizer, 4559, to stop the cleaning action.

#PC-127



7166 Varnish Softener 473ml £ 31.10

Conditioner

Gainsborough's Conditioner is used for reconditioning dried and brittle canvas on old oil paintings.

Apply to the back of the canvas and allow to penetrate. Wipe off excess with Neutralizer, 4559. Do not line or patch painting for two weeks after use to ensure good adhesion.

Do not use on newly inpainted or varnished paintings.

#PC-1020



4558 Conditioner 473ml £ 35.75

Emulsion Cleaner



Apply Emulsion Cleaner with a cotton swab

Emulsion Cleaner is used for removal of household dirt, tobacco smoke and coal smoke from oil paintings.

Apply with cotton swabs. Wipe the cleaned area with Neutralizer, 4559, to stop the cleaning action.

#PC-27



4778 Emulsion Cleaner 237ml £ 17.80

Neutralizer

Neutralizer is used for stopping the cleaning action of many Gainsborough products.

These include Emulsion Cleaner, 4778, Varnish Remover, 4557, Varnish Softener, 7166, Mastic Varnish Remover, 7167, Linoxyn Remover, 9229 and Lining Compound Remover, 4560.

Apply liberally to remove all cleaning solvent residue.

Can also be used to dilute the strength of Gainsborough products listed / marked above.

#PC-11



4559 Neutralizer 473ml £ 24.60

Linnoxyn Remover

Linnoxyn Remover is used for removal of aged linnoxyn films (linseed oil) from oil paintings.

Use Linnoxyn Remover with utmost care to avoid softening and removing paint.

Wipe the cleaned area with Neutralizer, 4559, to stop the cleaning action.

#PC-211



9229 Linnoxyn Remover 237ml £ 29.85



Wherever you see this small picture of the cover of Gainsborough's Manual of Oil Painting Restoration, 3903, then instructions for the use of that product are included in the Manual.

Oil Painting Canvas Repair

Complete Patching Kit for Oil Paintings No.2



This complete Patching Kit is used for repairing tears or punctures in canvas oil paintings by applying a linen patch with Gainsborough's Lining Compound.

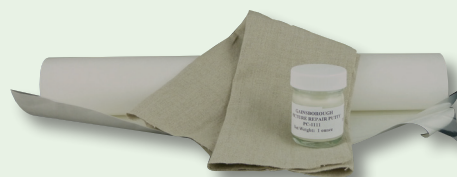
Advisable for repairs that require consolidation of loose paint, for holes or tears that cannot be closed to within 3mm in width, or for large tears and holes requiring a firm backing. The use of a heated iron is required for this patching process.

Kit 2 contains: Linen Patching Material 310 x 310mm, Lining Compound PC-1035, 113g, Neutralizer, PC-11, 30 ml, Picture Repair Putty PC-1111, 30 ml.

Full patching instructions included. **#PK-2**

7168 Patching Kit No.2 £ 35.40

Non-Penetrating Patching Kit No.3 for Oil Paintings



This Non-Penetrating Patching Kit is used for repairing tears or punctures in canvas oil paintings by applying a linen patch with Beva® 371 Film.

Can be used for repairs that can be closed to within 3mm or less, and which do not require consolidation of loose paint. The use of a heated iron is required for this patching process.

Kit 3 contains: Linen Patching Material 310 x 310mm, Beva® 371 Film 310 x 310mm, Picture Repair Putty PC-1111, 30 ml.

Full patching instructions included. **#PK-3**

7169 Patching Kit No.3 £ 35.40

Picture Repair Putty



Picture Repair Putty is used for filling areas of missing paint and repaired tears and holes in oil paintings to prepare the surface for inpainting.

It is white in colour and can be sanded or textured to match the painting's surface.

Apply with a small palette knife.

#PC-1111

7171 Picture Repair Putty 59ml £ 11.50



Image of a typical L-shaped tear.



Image of the tear after canvas repair and filling with Picture Repair Putty.



Image of the completed repair.

Damar Gloss Varnish

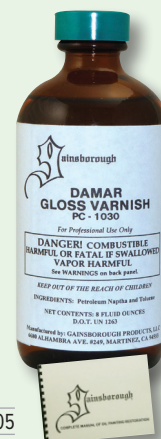
Gainsborough's Damar Gloss Varnish is a fine quality varnish made from natural resin.

This picture varnish is used to protect oil paintings from the environment and bring out the true colors of the pigments. It provides a glossy, colorless finish, and the rich look of the old masters.

Apply with a 50mm / 2" high quality varnish brush. Reversible.

#PC-1030

7170 Damar Gloss Varnish 237ml £ 28.05



Oil Painting Lining Process

Lining Compound



Gainsborough's Lining Compound is a museum-formulated, pre-mixed wax-resin adhesive used in the traditional method of lining (adhering) an old oil painting to a new canvas. It is reversible by using heat.

Suggested for use in lining when a painting is flaking and shows bare canvas, has cracks that will soon lose paint, has multiple holes or tears, and / or has weak original canvas, which needs a new support. Also used for adhering a linen patch to repair a torn canvas.

Must be melted slowly at low heat (approximately 94°C/200°F/warm setting) in an electric fryer or melting pot. Its qualities are destroyed by overheating. A 1kg/2lb quantity in the pan helps give temperature stability.

Apply melted Lining Compound on back of canvas and use a standard iron (max of 135°C, min 66°C) to cause the wax-resin to penetrate into the new canvas to create bonding.

Use Lining Compound Remover, 4560, to remove excess Lining Compound, or Neutralizer, 4559, if a milder product is required.

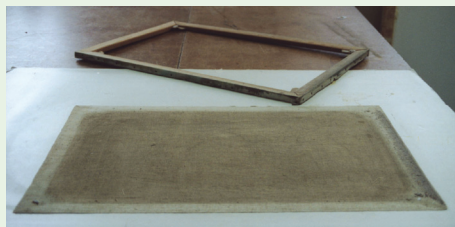
#PC-1035



3902 Lining Compound 454gm £ 29.30



Remove the painting from the picture frame.



Canvas removed from stretcher frame.



Place working bars stretched with lining canvas, on the back of the painting.



Ironing Gainsborough's Lining Compound into the lining canvas to adhere the original painting to the new canvas.



Raise the working bars, painting and kraft paper to let them cool.



Remove the kraft paper after the Lining Compound has cooled.



Lined painting cut from working stretcher bars.



The painting after it is lined and stretched back onto the original stretcher bars.

Lining Compound Remover

Lining Compound Remover is used for removal of excess Lining Compound, 3902, from the surface of an old oil painting after lining.

Neutralizer, 4559, is recommended instead of Lining Compound Remover for more recently painted oil paintings, sensitive paint surfaces, or when patching.

Gainsborough's Lining Compound Remover can be diluted with Neutralizer, 4559, if a weaker solution is required. Apply with a soft, white cotton cloth.

Wipe the cleaned area with Neutralizer, 4559, when done.

#PC-89



4560 Remover 473ml £ 26.40

Other Restoration Products

Manual of Restoration



Gainsborough's Complete Manual of Oil Painting Restoration is a comprehensive "how to" text explaining the use of Gainsborough's products in the restoration of oil paintings. The manual includes procedures for cleaning, varnish and linoxyn removal, conditioning, canvas patching and lining, consolidating loose paint, facing, filling-in repaired tears, inpainting, and varnishing oil paintings.

There are also chapters on the use of ultraviolet light for inspection of paintings, cleaning of graphics and watercolors, building a thymol cabinet, frame glazing, technical tips and more. The Manual provides metric equivalents for most measurements. Illustrations throughout show techniques and procedures to be used as well as "before" and "after" views of paintings.

Important - the information given in this excellent text is not enough to qualify the reader as a professional restorer.

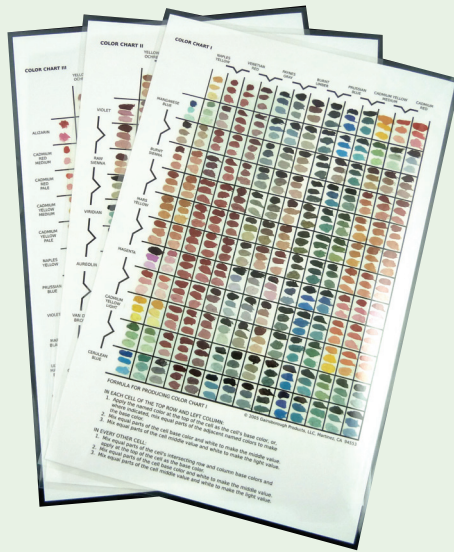
William Goodenough. 118pp. (USA)
#B-5000

3903 Manual of Restoration £ 24.30



A partially cleaned oil painting showing the result of removing yellowed varnish.

Oil Paint Colour Charts



Gainsborough's Oil Paint Colour Charts are a set of three (432mm x 279mm) laminated colour chart prints used to guide you in matching colours when doing in-painting on oil paintings.

Shows combinations of traditional oil colours blended together, plus combinations mixed with white for colour tone variation. Printed from colour charts made with oil paints. Available while stocks last. #CC-1

7232 Colour Charts £ 39.00

Frame Glazes

Easy to use, water-soluble antiquing glazes for use over gold leaf and metallic sprayed frames.

Creates an antique patina and defines the ornamental areas of the frame. Apply with a brush or soft cloth. For a permanent finish, frames should be sealed after application is thoroughly dry with a spray lacquer.

- PC1050 Cold Gold, raw umber tone
- PC1051 Warm Gold, burnt umber tone
- PC1052 Walnut, mix of raw & burnt umber.

PC10 .. Frame Glaze 237ml £ 18.80



Before After



'Repairing a Damaged Canvas: Patching vs. Lining'



'Cleaning an old oil painting'



Ask for copies of these leaflets or download at the Lion Info Store

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Open 9 - 5 Monday to Friday

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info@lionpic.co.uk

Any prices quoted are correct as at November 2015. Please check before ordering.

