



**RESTORATION &  
CONSERVATION OF  
FINE ART & ANTIQUES**



# THE SPECIALISTS IN RESTORATION



With over 30 years' experience of cleaning and restoring artworks, we pride ourselves on the service we provide from your first enquiry right through until you receive your completed restoration.

Our reputation is built on experience, reliability and quality, as a result we work with private individuals, businesses, galleries, museums and historic properties including the Duke of Wellington, BBC, Royal College of Nursing, NHS, American Embassy and AXA Art.

Our ICON accredited conservators have decades of expertise. Each project, regardless of size, has a specialist conservator assigned to the restoration, always ensuring the highest quality of work and the best outcome.

We offer a collection and delivery service across the UK. Our fully insured and trained art handlers will collect your artwork, ensure it's securely packed and transport it to our Carlisle or south London studios. For artwork such as wall paintings or ceilings we can work on-site and provide the correct safety equipment and scaffolding where necessary.

With every project, you will receive:



Helpful and friendly customer service and advice



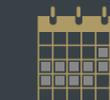
Detailed recommendation report with full breakdown of costs



Nationwide packing, collection and delivery service



Specialist conservator assigned to your restoration



A clear and convenient schedule with progress reports

# RESTORING YOUR ARTWORK

Our expert conservators have an extensive range of conservation methods to clean and repair environmental or accidental damage, whether to oil paintings or fragile watercolours and works on paper.

## CLEANING

The accumulation of dirt, dust and grime can lead to artwork needing significant cleaning. Tobacco and open fires can also contribute to dirt settling over the painting.

Depending on whether the painting needs a light or more intensive professional solvent based clean, the removal of surface dirt and contaminants can achieve remarkable results.



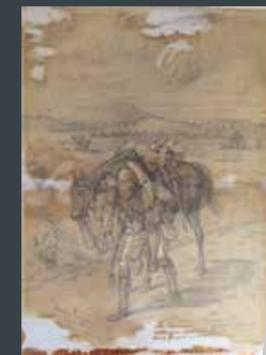
## TEARS AND HOLES

We can fully repair any tear, hole or puncture. By carefully drawing the canvas back together using a stitching system or relining in a severe case, this damage can be fully repaired. Any tears or missing areas in watercolours are repaired with liquid paper pulp or lined with Japanese tissue. The ultimate aim of these treatments is to be invisible.



## YELLOWING VARNISH

Old varnish layers on oil paintings can perish and turn yellow over time. We can safely remove these layers with solvents in the studio and then replace with a conservation grade non-yellowing varnish.



## FOXING AND STAINING

Moisture in the atmosphere reacting with impurities in paper can cause rusty brown spots, known as foxing, to appear.

Stained paper can be washed and returned back to the colour of the surrounding paper.



## CRACKED AND LOST PAINT

Oil paint can become dry, causing cracks and losses to appear. In the studio, flaking paint can be successfully re-adhered to the canvas.

Lost pigments can be sampled and colour matched so the restoration is invisible. Cracked areas of paint can be treated using a conditioning process which minimises the risk of future lifting.

## RE-LINING

Re-lining strengthens and supports oil paintings by carefully attaching a new canvas on the back. This is ideal where the canvas has become loose or been damaged by a large tear or hole.

Our conservators can also press and re-stretch oil painting canvasses, along with re-lining to remove bulges and other surface damage.

## INSECTS

Insect infestation can be a problem with watercolours and artworks on paper. Silverfish eat away at paper and board. To restore artworks affected, we treat the entire artwork and frame to kill any remaining insects or eggs. The damage to areas where the paper has been eaten can be filled with liquid paper pulp. Then our conservators will colour match and replace any missing pigments.

## MOULD

Mould can be caused by the painting or artwork being stored in damp, humid and poorly ventilated conditions or from water damage. Left untreated, it can spread and cause severe deterioration.

Our restoration team can easily treat the mould to reverse the damage and then restore the original pigments.





# PICTURE FRAME RESTORATION AND GILDING

Our conservators can clean, fix, remould and gild your picture or mirror frame. Whether tarnished, damaged or simply aged, correct structural support will enhance your artwork.

Frames can become worn and cracks in the finish may appear which can cause the frame and artwork to be at risk from further accidental damage.

Antique frames often have complex ornate surfaces which collect dust and other surface contaminants such as soot from open fires and candles. We can remove these by surface cleaning.

We can repair cracks by filling and stabilising. For decorative areas that have been broken or lost, we can remould or carve with specialist materials such as gesso, wood and coloured clay. These filled areas can then be colour matched and patinated to complement the surrounding frame. Alternatively, we can supply new frames to suit the age and style of your artwork.

## GILDING

The centuries-old process of gilding can elevate your frame with an elegant finish. In addition to frames we can also regild ceilings, architectural features, furniture and sculptures.

Gold and silver leaf can be applied to the whole frame or just to the lost or damaged areas. Our 23.5 carat leaf is then aged and patinated to match.





# FURNITURE AND TEXTILE RESTORATION

Our specialist craftsmen are skilled in French polishing, waxing, lacquering, turning and carving, as well as upholstery. Restoration treatments include hand repairs, surface cleaning, wet and dry cleaning, solvent cleaning and dyeing fabrics and threads for antiques, furniture, rugs, carpets, wallpaper and curtains.

## FURNITURE

Furniture and upholstery are often subject to the risk of damage. We can fix structural issues to bring stability including replacing the joints on unsafe chair legs, remoulding and carving missing areas on wooden furniture such as a chip in a table or a veneer. The varnish layer can be stripped or part-stripped to remove scuffed or scratched surfaces, treated and re-polished. We can also provide more specialist restoration of clocks, chandeliers and antique deed boxes.

Where there is insect damage in wood such as woodworm, furniture can be decontaminated and safely treated in the studio.

For furniture that needs to be restored on-site, we can attend the property to assess the items then provide our recommendations through a written conservation report and quotation. A scheduled work plan for restoring the furniture on-site will then be implemented.

## TEXTILES

Textiles, upholstery, tapestries, carpets and curtains can be particularly fragile. An intensive decontamination and clean can be arranged on-site, especially where soot and ash dust have covered the items.

Ripped or torn upholstery will be assessed and either mended and reattached, or reupholstered with threads and fabrics dyed to match if necessary. Torn or faded fabric wallpaper is treated using similar methods to paper conservation, using liquid paper pulp for filling and retouching of faded areas of colour.



# CERAMIC RESTORATION

Our ceramic conservators work with hard and soft paste porcelain, bone china, stoneware, terracotta, earthenware and glass.

If an accident happens, we can repair damaged, chipped or cracked ceramics, ornaments, tableware, pottery, sculptures and figurines.

We use specialist materials compatible with the delicate object to achieve a lasting solution. The original material can be preserved by stabilising cracks, aligning broken pieces and shards, and remoulding missing areas. The final step of retouching by hand painting or airbrushing will sympathetically match the original materials and decoration.

We can even dismantle, re-bond and replace a previous discoloured or poor repair.



# CONSERVATION REPORTS AND VALUATIONS

Conservation reports are vital for the long term management and protection of specialists contents. They are important for future preservation, and can assist in the process of valuing artwork and antiques.

Our team of PACR and ICON approved conservators have over 30 years' experience in the preparation of detailed conservation reports.

The conservation reports include the following:

- Description, history and significance of the contents
- Condition assessment
- Analysis of the cause of deterioration
- Recommendations for conservation
- Proposal of treatments
- Future recommended conservation requirements and maintenance

## VALUATIONS

If artwork or antiques have suffered from accidental damage and a valuation is required, we can provide an efficient and accurate report.

Valuations can be provided for art collectors, the valuation can provide an indicative idea of the figure it may achieve at auction before and after restoration.



# DISASTER RECOVERY SERVICES AND ACCIDENTAL DAMAGE

In the event of an accident or disaster, our experienced team is able to respond immediately to lessen damage and reduce claim costs.

We can attend a site visit at the earliest convenience, and make an assessment of the damage. Whether caused by fire, water or structural damage, we are able to attend with the necessary safety equipment and resources to begin the recovery process.

Our trained art handlers and conservators will create an inventory, pack and transport the damaged contents, and work at the property when necessary.

## ACCIDENTAL DAMAGE: WATER AND FIRE

A large proportion of paintings we restore have been exposed to water and fire damage. When safe to do so, we can attend a site visit and assess the condition of the paintings. A subsequent written conservation report with photographs will detail the appropriate recommendations for restoration.

Fire damaged paintings are susceptible to severe soot and ash ingress in the paint layer, blistering, flaking, cracking and warping of the stretcher bars which could lead to tears and distortions.

Water damaged paintings are vulnerable to mould growth, staining, shrinking of the canvas leading to subsequent cracking and flaking of the paint, and blanching. Similarly to fire damage, the misshapen stretcher bars could also lead to tears and distortions.





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