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AN ART CONSERVATION EQUIPMENT COMPANY

EQUIPMENT, SUPPLIES, AND SERVICES FOR INSTITUTIONS AND INDIVIDUALS

Instructions for the Use of BEVA® TEX

BEVA® TEX is non-woven polyester fabric coated on one side with a film of BEVA® 371 Adhesive which is activated with low heat. It is designed for the conservation of works on paper and paintings. It is also useful in mounting and framing works of art. BEVA® TEX is supported on silicone-coated polyester film. It is available in sheets that are 27 inches wide and 36 inches long. Longer sheets are available upon request.

Applications for Paper

A. Mending tears

1. Cut a strip of BEVA® TEX to the desired width and length.
2. Remove the polyester film support.
3. Position the BEVA® TEX strip with adhesive face up under the tear.
4. Align the tear as desired.
5. Tack down the tear with a tacking iron at a low temperature (about 150 degrees F).

B. Hinging

1. Prepare a strip of BEVA® TEX.
2. Position the strip over the joint with the adhesive face down. Tack down with low heat.

C. Mounting

1. For a floating mount of a work on paper, fold small rectangles of BEVA® TEX in half with the adhesive on the outside. Slip the rectangles under the upper edge of paper and tack down.
2. For mounting on a mat window, position the work over the window and tack down the edges with strips of BEVA® TEX.

D. Facings

Occasionally, it may be necessary to provide a facing for a watercolor or etching while the old supports are being removed. BEVA® TEX is ironed onto the face with low heat. After mechanical work is completed, the facing is removed by dampening it or the back of the work of art with a hydrocarbon solvent. The adhesive releases and the facing is removed leaving no residue or stain on the paper.

Applications for Works on Fabric Such as Banners, Posters, Flags, etc.

- A. Mend tears as described above for paper.

Applications for Paintings.

A. Bridging Tears

1. A straight or right angle tear may need to be stabilized by bridging the canvas. This will bond the edges of the canvas and prevent movement and puckering after the painting is lined. With the painting face up, the edges of the tear are aligned and a strip of BEVA® TEX is tacked down over the tear. This holds the tear aligned and seals it. Turn the painting face up and apply a thin bead of Epoxy resin or ethyl cyanoacrylate (super glue gel) on the tear. Remove excess adhesive to the level of the canvas before it hardens. A patch of BEVA® TEX may be ironed over the repair to further reinforce it. This patch will not be visible from the front because the BEVA® TEX is thin, flexible and conforms to the canvas. The painting may then be lined and the facing of BEVA® TEX removed with heat or hydrocarbon solvent.
2. For irregular tears such as flaps or punctures, the affected area is dampened with a solution of water and ethanol. It is then ironed with low heat to relax the paint and canvas. A piece of BEVA® TEX larger than the tear is positioned under the tear. After aligning the edges of the tear, it is tacked down with low heat. Turn the painting face down and further secure the BEVA® TEX over the affected area. The painting is now ready for lining and cosmetic work on the surface.

B. Inlays

To prepare for an inlay, trim the edges of the hole. Choose a canvas/primed canvas that closely matches the original. Align the new canvas with the wave of the painting and cut a patch to the exact size of the hole. Place the painting face down and slip a piece of BEVA® TEX adhesive face up under the hole. Then, position the patch in the hole and tack down the entire area. A bead of adhesive is applied to the edges and the excess adhesive is removed to the level of the canvas as above (in 1.). The adhesive serves to bridge the edges of the patch and hold the patch in the plane of the front surface of the painting. The painting is now ready for lining and finishing.

NOTE: Any losses may be filled with BEVA® GESSO. After drying, the excess gesso may be removed by dampening it with a hydrocarbon solvent and rubbing off the excess with a cotton swab or paper towel. Finally, the dry fill may be textured with heat to match the painted surface.

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