

Instruction for use of BEVA[®] 371 Film

BEVA[®] 371 Film is made of pure BEVA 371 Adhesive (Solution) developed by Gustav A. Berger in 1970.

BEVA Film comes sandwiched between a white silicon-coated paper and a silicon-coated Mylar (Melinex) release sheet. The BEVA Film and its Mylar release sheet are completely transparent and dimensionally stable.

BEVA Film is available in rolls, 686mm x 5m roll. If wider sizes are required, two or more pieces of BEVA Film may be joined by taping them together from the back of the Mylar release sheet.

Lining a Painting with BEVA[®] 371 Film.

1. Preparation of the Support.

Align the painting on the support and mark its outline on it.

Cut a piece of the BEVA Film to cover the outlined area.

Remove the white cover sheet. The BEVA Film remains on the inside of the Mylar release sheet (the Film side feels soft to the touch and looks slightly mat).

Place the BEVA Film on the outlined area of the support with the shiny Mylar to the outside.

To transfer the BEVA Film onto the support, heat your hot-table to 150°F (65°C) then use either vacuum, hand pressure, or roller.

NO NEED FOR THE ADHESIVE TO DRY, YOU MAY PROCEED WITH LINING WITHOUT DELAY.

2. Preparation of the Painting.

Consolidate all loose paint.

Close tears and holes.

“Face” painting, if necessary.

Remove the painting from its stretcher.

Clean the back of the painting. Shave off any protruding knobs and extraneous materials. If the painting was lined before, remove old lining, adhesive, etc. in order to get the back of the original canvas as even as possible.

Any necessary pre-treatment should be performed prior to lining (1).

Cont./...

3 Lining the Painting.

Place the prepared support on the hot-table, Film-side up, and remove the silicon-coated Mylar release sheet.

Place the painting on the area covered by the BEVA Film.

Activate the BEVA Film by raising the temperature to 150°F (65°C)

4. Helpful Suggestions.

If lining at temperatures lower than 150°F is desired, the BEVA Film should be sprayed lightly with naphtha or methylene chloride, after having been attached to the selected support. The sprayed BEVA Film will become tacky like a contact cement, and may be used as such at about 100-110°F. The painting can be mounted using hand or vacuum pressure. At this temperature, there is usually no danger to even the most delicate textures and paint films because at elevated temperature the canvas and paint film are sufficiently relaxed to allow for distortions to be eliminated with minimal pressure.

A hot-air blower can be very useful for local treatments with the BEVA Film.

A firm bond will result after cooling and evaporation of the sprayed-on solvent.

If still less pressure is required, the back of the painting should be sprayed with BEVA 371 adhesive, diluted in fast-drying solvents, such as VM&P naphtha, toluene, or trichloroethane, in a way that it forms "cobwebs" and a soft felt on the original canvas (2).

BEVA Film has excellent adhesion to wax, although its strength will be greatly diminished.

1. The above lining procedure and more are described in "Heat-Seal Lining of a Torn Painting with BEVA 371", by G A Berger, *Studies in Conservation*, 20, No. 3 (1975).
2. This technique is described by Al Albano, Conservator, Museum of Modern Art, New York, in "Critical Nap-Bond Temperature Monitoring – Synthetic Fabric and Adhesive Application in the Lining of a Klee and Leger", Contributions to the annual meeting of AIC in Milwaukee (1982).