



## GENERAL INFORMATION ABOUT BEVA® 371 FILM

BEVA® 371 Film is made of pure BEVA® 371 Solution. The adhesive film comes sandwiched between two sheets: one of 1.5-mil silicone-coated Mylar release film and a sheet of 4-mil silicone-coated release paper. The BEVA® 371 Film and its Mylar release sheet are completely transparent and dimensionally stable. The transparent support allows the film to be cut precisely to any shape, and to place it exactly where desired. This is particularly useful in the consolidation of collages and sensitive materials.

BEVA® 371 Film is solvent free and does not adhere to anything before it is activated with either heat or solvents. It can be inserted into loose areas, and delaminating paint can be properly aligned while the adhesive is inactive. The adhesive can then be activated with a hot air gun, tacking iron or vacuum heat table at a temperature of 150° F or 65° C. The hot air gun technique eliminates any staining and is least harmful to the texture of the painted surface.

BEVA® 371 Film can be removed from absorbent surfaces by using hexane or acetone, provided these solvents do not damage the artwork involved. These solvents do not dissolve the film but merely swell it and therefore don't contaminate or stain absorbent materials.

BEVA® 371 Film is available in rolls 27" and 54" wide and 20' long (69 cm x 610 cm) in two different thicknesses. The standard 2.5 mil film is ideally suited for transparent linings on paintings such as Mylar and Lexan. The 1.0 mil film is equally useful for paper conservators where it is desirable to use a thinner layer of adhesive such as with works of art on paper. Since it is not a liquid, it can be applied to small, clearly defined areas without fear of

## INSTRUCTIONS FOR USE OF BEVA® 371 FILM

BEVA® 371 FILM is made of pure BEVA® 371 ADHESIVE (SOLUTION) developed by Gustav A. Berger in 1970.

Our BEVA® FILM comes sandwiched between a white silicone-coated paper and a silicone-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, 27" wide and 20' long (69x610 cm). 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 or by using the 54" material.

### 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 matte).
- 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 pretreatment should be performed prior to lining (1).

### 3. Lining the Painting:

- Place the prepared support on the hot-table, FILM-side up, and remove the silicone-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) to achieve an instant nap-bond.
- Cool under light pressure applied by hand, brush, roller, or vacuum.

### 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.

---

Technical questions may be addressed to:

Gustav A. Berger, 115 W. 73<sup>rd</sup> Street, New York, NY 10023, Tel: (212) 496-5350

---

(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, #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).

**CONSERVATION SUPPORT SYSTEMS**

PHONE: (805) 682-9843 FAX: (805) 682-2064

WEB: CONSERVATIONSUPPORTSYSTEMS.COM E-MAIL: INFO@CONSERVATIONSUPPORTSYSTEMS.COM