



## G. Berger's PVA Inpainting Medium

G. Berger's Inpainting Medium is especially suited for Old Masters' paintings, gouaches, and tempera. It is not particularly suited for most acrylic paintings, which are usually soluble in alcohol. G. Berger's Inpainting Medium stays permanently reversible in alcohol, aromatic petroleum solvents and/or water of low alkalinity. It is sold in concentrate form (35% solids of AYAB), for inpainting (retouching) it should be diluted in ethanol (1:4) (5 times the quantity sold).

G Berger's Inpainting Medium wets dry pigments very well. Therefore, most dry artists' pigments can be mixed with the medium on the palette by brush, without previous grinding. The exceptions are: some cadmium and chrome yellows, which agglomerate like sugar in storage. In addition, green earth, phtalo green and blue, as well as other transparent pigments, which will not reach their ultimate degree of transparency, unless thoroughly dispersed by prolonged grinding.

The inpainter must remember that the shade he or she applied to the painting will darken considerably following varnishing. Therefore, in order to match the shade of the retouched area to that of the surrounding dry paint one should remove the varnish locally, on a small spot, using a scalpel. The use of binocular magnifiers (Optivisor) is recommended when trying to achieve the right match.

The inpainter should check the color of the retouched area frequently by covering it with a drop of BEVA Finishing Varnish diluted in naphtha (1:1).

G. Berger's Inpainting Medium will not discolor watercolors or miniatures. Because it dries fast, this medium allows an immediate evaluation of its final color effect, when it achieves the high degree of transparency required.

G. Berger's Inpainting Medium is permanently reversible in alcohol, and since toluene is a stronger solvent for oil paint than alcohol (it's solubility parameters are closer), G. Berger's Inpainting Medium is easier to remove from oil paint than acryloid (paraloid) B-72. In addition, the viscosity of G. Berger's medium is lower than that of B-72, the only other stable synthetic medium used in conservation.

On hot, muggy days the solvents of all PVA's attract water from the air. This raises the viscosity of the inpainting medium, which becomes sticky and does not "wet" the surface properly. The addition of a few drops of acetone will help.

Only a small amount of medium should be used at any given time, and the unused portion should be discarded at the end of each painting session.

Actual uses of G. Berger's Inpainting Medium are described in his book "Conservation of Paintings, Research and Innovations" by Gustav Berger with William Russell. (2000)