



CPC

Conservator's Products Company

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Instructions for use of Beva D-8 Dispersion

These instructions are based on relevant publications regarding the uses of Beva D-8, as well as a recent visit to Gustav Berger's conservation studio to observe his latest methods.

1. Description:

Beva D-8, an aqueous, non-ionic dispersion, which consists mainly of an ethylene vinyl acetate emulsified by a volatile material which evaporates during drying, without leaving a residue. Application in dispersion permits the use of resins of still higher viscosity and greater flexibility than Beva 371. However, Beva D-8 requires more aromatic mixtures for removal than Beva 371. An emulsion, it is sensitive to freezing and should be stored with this mind.

Beva D-8 contains 55% of solid resins and therefore solidifies rapidly when applied to porous materials.

2. Aging and Reversibility:

Beva D-8 dries to a clear, colorless film, which is not soluble in water. It was tested extensively and found to be removable in toluene and xylene. After prolonged accelerated aging its solubility increases and Beva D-8 becomes soluble also in alcohol, indicating that during aging the breakage of cross links exceeds their formation. Mixtures of toluene, alcohol and mineral spirits will remove Beva D-8 from porous materials without leaving a residue.

3. Strip-lining with Beva D-8:

The adhesive strength and flexibility of Beva D-8 makes it useful for strip-lining. Apply a heavy coat of Beva D-8, approximately one half inch wide to both fabrics about to be joined. If the painting is very sensitive to water, Beva 371 should be applied to the edge of the painting instead of Beva D-8. After a short drying period of about fifteen minutes, when the Beva D-8 becomes transparent but is still tacky and slightly milky, the strip-lining is glued to the edges of the painting using an iron set to 180-200 °F (82-90 °C).

4. Using Beva D-8 in lining of certain paintings:

For safety reasons, no aqueous adhesive should ever be applied directly to the reverse of any canvas painting. This includes Beva D-8.

In exceptional cases, the back of the painting may be isolated with PVA solution, acryloid B-72 or Beva 371, and then coated with Beva D-8. Formulated to act as a nap-bond adhesive,

Beva D-8 was first in the lining of the only theatre curtain by Picasso in the United States (1). Beva D-8 can be substituted for Plextol B-500 in cold linings, using the method described by V. Mehra (2).

The formula of Beva D-8 can be modified to produce a water-reversible adhesive for facing and lining of mural paintings. The formula can also be modified to produce a fire-retardant adhesive which was used for lining the Atlanta Cyclorama (3).

5. Using Beva D-8 for Textiles and Heat-sealing:

Beva D-8 is useful for hand ironing and textiles. Its high viscosity gives it strong tack and prevents the adhesive from penetrating into the art objects to which it adheres.

In heat-sealing, Beva D-8 does not have the strong, instant grip of Beva 371, nor does it adhere to as many materials. The qualities however can be achieved by adding a thin coat of diluted Beva 371 in toluol (1:4) to the sandwich layer prepared with Beva D-8, or by coating the back of the painting or textile with Beva 371. Such 'priming' with Beva 371 is best applied only 30-60 minutes before ironing. Beva 371 may be applied to the back of the painting or textile before spraying.

Alternating layers of Beva D-8 and Beva 371 produce laminates which combine the best qualities of both adhesives: the high viscosity and flexibility of Beva D-8 and the strong tack and easy reversibility of Beva 371.

6. Helpful Hints:

It is advisable to prepare sandwich layers with Beva D-8 in large sizes, as the last operation of the day. By doing so, the conservator does not clutter up working space and avoids exposure of the sticky surface to dust which may be raised by other activities in the studio. Dry Beva-coated sandwich layers can be stored indefinitely, always ready for use.

References.

1. G.A. Berger, "Conservation of a rare work by Picasso", preprints of papers presented at the 4th Annual meeting of AIC in Dearborn, Mich. (1976).
2. V.R. Mehra, "Further Developments in cold-lining (Nap-bond system)", preprints of contributions to the 4th Triennial meeting of ICOM Committee for Conservation in Venice (1975).
3. G.A. Berger, "New approaches for special problems: the conservation of the Atlanta Cyclorama", preprints of papers presented at the 9th Annual meeting of AIC in Philadelphia, PA (1981).