



Wholesale Customer Guide

- introduction – How the process works
- painting restoration/conservation guidelines
- frame restoration/conservation & gold leaf gilding
- paper restoration/conservation guidelines
- our company policy
- f.a.q.'s

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Introduction

An important goal is to make offering restoration/conservation services easy for you and your staff. We have developed this art restoration guide to answer some questions you may have. We would like working with J&J to be enjoyable and profitable so please take time to familiarize yourself with this packet. It will prepare you to answer your client's questions as they arise. Should you need further explanation, or assistance, please do not hesitate to contact us.

How it works

Obtaining an assessment/estimate for repair

In most cases, your customers will bring an artwork for repair into your location. We have found that this is most successful when samples, sample photos, and literature we have provided you are seen and accessible. Once your customer has brought a piece in for an estimate, we suggest that you inform them of your intention to obtain a timely estimate. For example, you may say something like the following:

“We will need to provide you with an assessment and estimate for repair. We have a professional conservation firm that works on our behalf. I will arrange to get this estimate for you right away”

A phone call or email to notify us will allow us to put you on our very next travel list. We travel weekly, sometimes more than once, but you can be assured that we will be in your area within 10 days of notification. Our travel days are generally **Thursdays and/or Fridays** during **winter** months, and **Wednesdays and/or Thursdays** during the **summer**. So, if your customer were to bring in a piece on Wednesday, you could possibly be seeing us the next day or so! In the worst case, if you called late in the day on a Friday, you may need to wait until the following Friday. We always provide you with a “heads up” notice before we travel...24 hours before.

In some cases, your customer will not want to leave the piece with you while they are waiting for an estimate/assessment. This is okay! While we encourage you to try to keep the piece in your possession, this is not always possible. If this is the case, we are happy to provide you with 48 hours notice of our travel day, and provide a 3 hour window of our arrival time. We can even call you 20 minutes or so before our arrival so that your customer can be notified and meet us at your location.

Once we have examined the work to be restored, we provide you with a detailed estimate. This estimate is immediately emailed as a PDF file to you. Most of our wholesale clients like to call the customer right away, while we are there. This is good so that we can answer any questions that they may have. It also allows us to get started right away by taking the piece with us that day.

-We are ALWAYS happy to make the call and speak to the customer on your behalf. We quote the retail price and are sometimes more successful because we are accustomed to translating the very specifics of what we will be doing to their pieces.

-We will quote our wholesale price to you. Retail price is ultimately up to you, however we will suggest a 25-40% mark-up depending on the job.

-We will NOT change our price on pieces we have estimated on in person, and we will quote you our EXACT price, not a range or an hourly fee!

-If an estimate is provided through email (photos only), we will ask you to provide certain information. We will be accurate within 15%. We honor our estimates for 6 months.

-We provide you or your customer with an estimated time of completion, in most cases anywhere between 2-10 weeks. (see more about this under our company policy)

Approved Orders

Once an artwork is approved for restoration, either the same day as assessment/estimate, or another pick-up date, we safely transport the work in our vehicle to our studio to begin the work in our customized, professional art conservation studio.

-Sometimes your customers will need time to think about it, or discuss with family members. That's okay! We will come back for pick-up once they have approved

-You do not need to wrap the pieces up. We come prepared.

-You will want to collect a deposit from your customer. In some cases, **we will require a deposit** to start the job. This is necessary to cover material costs and offset travel expenses with regard to pick-up/delivery. The deposit amount is usually 50%, so you will need to collect 50% of the total cost up-front.

-We are happy to hold onto the deposit check or credit card transaction for 3 business days if necessary for jobs where a deposit is required. This will allow time for your customer's deposit to clear into your business accounts. We are flexible in the regard and we will work with you. We absolutely understand how cash flow can get tight!

-During the restoration process, we are happy to field phone calls or emails about how the process is going. Sometimes your customer will ask this, sometimes you may be curious. Never hesitate to call and ask!

-All of our approved works are fully examined and photographed/documented, etc. Should anything arise, for example a hidden signature, we will contact you immediately to make you aware.

-All sales are final after 24 hours of pick-up.

Completed Orders

All completed works are carefully wrapped and delivered. We will provide at least 24 hours of notice before delivery, and will deliver during your normal business hours (along with estimates/pick-ups, etc.). Given the economy at times, we try to give you a heads up on delivery when we are “rounding third base”. This allows you with time to notify your customer and prepare them to pick up and pay the remaining balance in a timely fashion.

- We provide emailed photographs of the before/after. This is a great way to catalog the work you have been part of and use for future marketing.
- All remaining balances are paid to us upon delivery. (Check or CC). We cannot accept terms. Again, we will work with you to allow time for your customer to pay his/her outstanding balance with you.
- We are happy to have a follow up conversation with your customer. Sometimes they are so overjoyed and like to hear about how we did what we did. This is a great way to establish further business.
- Our completed orders are delivered to your business location unless previous arrangements have been agreed to. See more about this under our company policy.

Its that easy!!!

Why it works/Why Choose Us

- Adding Restoration/Conservation to your company's services WILL expand your customer base. It is proven! Just ask some of our existing clientele. Complete list available on our website www.jjacs.com.
- Net profit margins of 25-40% (Some of our clients averaging \$12-\$15,000 in annual revenue for simply offering our services)
- J&J will provide you with literature to promote this exciting service.
- Added sales opportunities created when you suggest having a painting cleaned, or paper restored before they have it framed by you.
- Over 20 years of experience in offering wholesale services.
- No shipping required.
- Accurate pricing that DOESNT change mid-way through. Guaranteed!
- Much faster turn-around times when compared to our competition. Did you know that an average time-frame for a basic clean/varnish is 3-4 MONTHS!!!! We do the same quality work with the same care in less than ½ that time!
- J&J ACS is a well rounded firm. Most conservators offer just one specialty, meaning you have to deal with two or three other conservators. J&J handles all aspects of art restoration and WE are the people who are doing the work!
- Our long list of satisfied wholesale customers.
- Our customers have included well known museums, an NFL Football team, prestigious art galleries, and even celebrities. We have been trusted to professionally restore works by ***Gustav Klimt, Robert Henri, Antonio Jacobsen, James Hamilton, Andy Warhol, Salvador Dali, Severin Roesen, Walter Emerson Baum, Thomas Birch and many more.***



Painting Restoration/Conservation Guidelines

General Terminology

- Medium – this refers to the type of paint the artist chose to create his or her work. Common mediums include oils (oil based), acrylics (water based but thick), and egg tempera (pigment and egg yolk)
- Substrate – this refers to what the artist chose to paint on. It is the surface of the art medium. Common substrates are canvas, linen, wooden panels, masonite, glass, and paper.
- Gesso – a combination of whiting (a chalk like substance/ calcium carbonate), glue, and linseed oil or, water. There are several types of gesso, acrylic based or oil. It is used to create a smooth surface for the artist that medium will adhere to.
- Stretcher bars – almost always a wooden set of strips that are dove-tailed at the corners. Painting on canvas are stretched by wrapping the substrate around these strips
- Stretcher keys – small wooden or plastic tension devices that expand the stretcher bars at the corners to tighten the canvas substrate.
- Varnish – a protective coating applied to a finished or recently cleaned painting
- Verso – the back of a painting
- Cradle – an extra support system usually made from wooden strips in order to keep paintings from warping. Especially common with works on wooden panels.

Common problems with paintings

- Surface dirt – paintings are most often not covered with glass inside of a frame. This means that dirt and dust build up on the surface of the painting
- Aged “yellowed” varnish – old varnishes have a tendency to tint and distort the original color scheme of the painting. It is also exacerbated by surface dirt mixing into the aging varnish.
- Gesso failure – Over time, painting substrates naturally expand, contract, and move. This creates a situation where the gesso weakens with age and begins to let go from the substrate. Often a cracked look called “tenting” occurs
- Paint loss/exposed substrate – as gesso failure becomes evident, it is only natural that paint loss occurs because the paint medium was done on top of the gesso layers.
- Tears, punctures, and abrasions – usually caused by accident, paintings are fragile as they age. They can easily be damaged. This is especially true with paintings on canvas.
- Mildew moisture/ dry rot problems – paintings that have been stored in attics, garages, etc. are especially prone to damage as a result of moisture. Dry rot is common for paintings stored in attics.
- Stress lines caused by contact with stretcher bars or contact with foreign objects

- Previous restoration – previous restoration attempts are not always a problem, especially when they were done by a professional conservator. All too often, these attempts were done by someone without the training and understanding of proper techniques. This is especially problematic when irreversible procedures were performed like:
 - removal of canvas from it's stretchers and gluing it down to a board
 - over cleaning and removing paint (called skinning)
 - poor retouch or retouching done while painting was still dirty
 - introducing paintings to solvents and chemicals not meant to be used (sealing a painting over with gloss lacquer)

Procedures we perform to paintings of all mediums

- cleaning and re-varnishing – all of our solvents, emulsion cleaners, and formulas are acceptable industry standards. The methodology is done in accordance with industry standards.
- In-painting (or re-touching) – this is the process of applying medium to a painting that is being restored or conserved. We do this with a minimalist approach and our techniques are in accordance with museum guidelines. All of our in-painting is visible under UV light (black light)
- Consolidation – This is the process of filling and leveling paint loss areas locally. For instance, a small area on a painting that has a chip of paint missing first needs to be leveled to the painting's outer most layer.
- Moisture treatment – This process uses a chemical solution to condition a painting on canvas and remove stressed areas.
- Linings – This is the museum standard process to repair tears and punctures to a painting on canvas. It is also used to repair extreme gesso failure and paint flaking. The painting substrate is “lined” to a new, stable linen. The adhesive (BEVA) is activated evenly to the painting by using vacuum pressure and even heat distribution. Mylar inner-leafing can be performed in order to reveal writing on the verso and further stabilize a painting in need of lining. In some cases, paintings that were previously lined need to be de-lined and subsequently re-lined.
- Cradle supports – creation of a cradle system to support a painting on wooden panel, masonite, or thin chipboard.
- Mildew/Mold treatment
- Patching – In some cases, it is possible to apply a small patch to a tear or puncture. This is performed with BEVA adhesive and stable linen.

Important Note

All of our work is reversible. This is very important for several reasons. Part of preserving human artistic history is not performing a procedure that cannot be undone in place of future preservation attempts. It is responsible conservation work and should be adhered to by any professional within our industry



Frame Restoration/Conservation Guidelines

Common Frame terminology

- Gilded frame – implies that the frame has genuine gold leaf or metal leaf applied to its surface
- Gesso - a combination of whiting (a chalk like substance/ calcium carbonate), glue, and linseed oil
- Bole/Clay – The reddish/bluish/blackish/yellowish tint that often shows from underneath the gilt surface of a frame. Bole is applied to a frame on top of the gesso layer and the gold leaf is applied to the bole.
- Metal leaf – Sold as 5”x5” sheets, metal leaf (also referred to as composition leaf) is a gold, or silver leaf alternative. It is a mixture of several different alloys. It is a far less expensive option to genuine gold leaf
- Tone – This is the antiquing (final finishing) to a new or restored frame. It gives the frame a patina and aged look
- Oil Gilding – The process of applying a slow drying varnish to a sealed frame and gilding directly on top of this varnish when applicable.
- Water Gilding – This age old technique involves building up several layers of gesso and bole. The bole is polished smooth and the gilder carefully applies genuine gold leaf with fine brushes. The gilt surface can be burnished using an agate stone, which achieves the maximum reflective quality of gold leaf
- Burnish – highly shined areas, highlights of genuine gold leaf

Common problems with antique frames

- Loose or moving corner joints
- Missing ornaments – ornamental pieces of the frame have fallen off as a result of human damage, or gesso failure and overall weakening
- gesso failure – the gesso surface has failed due to the constant contraction and expansion of the wood base.
- Original gilded finish lost – This is probably the most common problem we come across daily. Most people are simply not aware that old frames were gilded with real gold leaf. In their attempt to “freshen” up the frame, they use gold paint. The fact is that there is NO paint that is true gold. That luster and beauty cannot be matched with any paint. Paint tarnishes. Gold leaf NEVER does. Frankly, these old painted and tarnished frames are just ugly!
- Warping
- dirt-buildup

Procedures we perform to frames

- Cleaning – In some cases, we are able to clean dirt build-up carefully, without removing the original gilt surface.
- Gluing and securing loose joints – we force glue into the joints and carefully secure them so that they are held tight. We like to make triangular wooden supports to adhere to the back of the joints.
- Gesso failure treatment – Often times, a frame will simply just be falling apart. Ornamental areas will just “flake” off if even slightly touched. We provide a “glue bath” of sorts using industry standard adhesives. These solvents have high viscosity and work into the deep cracks/crevices of a frame.
- Casting of missing/damaged ornament – We are experts at making precise, detailed molds of missing ornaments. Our cast is then made of a workable hydro-cal substance that can be shaped and sanded to match the frames contours. If the frame does not have a suitable ornament to make a mold of, we are able to create ornament by hand with epoxy. Our extensive knowledge of period frame ornamentation allows us to be historically accurate.
- Gold leaf gilding – We specialize in gilding with genuine 22kt gold leaf (both oil and water-gilding), and gilding with metal leaf. We are able to make metal leaf look very similar to burnished gold leaf using a time-tested secret method. Whether you choose genuine gold or metal leafing, you can be assured that the frame will be beautifully finished with historically accurate characteristics
- Toning – Antique patina (washed and stippled finish)
- Veneer work – replacing missing sections on veneer frames
- Refinishing of wooden frames
- Customized painted finishes

Important notes regarding frame restoration

-Not all frames will be in need of re-gilding. This is especially true with regard to period frames that have retained their original gilt. In these cases, it is responsible to preserve the original finish and isolate our repairs locally. It is possible to make our repairs and blend the finishing to best match the original gilt. When we are providing you or your customer with an estimate, we will point out these instances. In some cases, we will not re-gild a frame without having the customer sign a document stating that they have been made aware of these facts.

-It is almost always less expensive to restore a quality period frame than to purchase a new replica. This is especially true when we are gilding with metal leaf. New, quality replica's can easily be over \$150.00 per foot and most companies have a 6 foot minimum requirement.

-The “marriage” between a painting and the frame that houses it is unique and important. Whenever possible, this should be kept together. A painting's value and desirability is greater if it remains with its original frame. We should encourage clients to preserve frames along with their paintings, paper art, etc.

-Did you know that quality period frames can be worth thousands of dollars? A gentleman named Eli Wilner made a fortune digging period frames out of the trash in the 1970's and since wrote the book on frames and their value. Now, not all antique frames are valuable. They made decorative frames without particular quality in the 1800's too. It is possible to enhance the value of a frame by restoring it!



Paper Restoration/Conservation Guidelines

Common paper art problems

- Foxing – a very common age related symptom. It is inherent in almost all papers. As the paper ages, ferric oxide builds up causing reddish/brown spotting.
- Acid burns – Introducing framing materials that contain acidic properties, like wood or cardboard, will transfer these acids into paper art and cause intense burn-like stains.
- Tears/punctures/abrasions
- Improper mountings – Often times paper art has been adhered to an inferior substrate that is highly acidic and will work to deteriorate itself and the art.
- Moisture/Mold damage – if a paper art is introduced to moisture it will begin to grow mold. This is exacerbated by the fact that most paper art is behind glass. The glass traps the moisture in and allows it to fester is not treated immediately.

Procedures we perform to paper art

- Cleaning – In most cases we are able to remove surface dirt to reveal the true paper hue and colors within the art
- Foxing treatment/De-acidification – using an industry specific bi-carbonate solution, we are able to neutralize harmful acids and foxing in paper
- Stain lightening – In many cases we can completely remove or significantly lighten stains caused by acids, dirt, etc.
- Repair of tears/punctures/etc.
- Retouching – using various mediums, we are able to in-paint voids, fabricated sections, tear seams, etc., This is performed using a minimalist approach.
- Archival mounting – This is the process of adhering a work of art to a proper substrate. Some substrates include (Reeves/Arches) papers or linen. Our mounts are reversible and our adhesives are acceptable industry standards.
- Supports for convex works of art

Some examples of paper art we restore: *Engravings, posters, etchings, lithographs, giclee, water-colors, gouache, military documents, marriage certificate, baptism certificates, photographs, enhanced charcoal portraits, charcoals, pastels, miniature silhouettes, diplomas, maps, limited edition prints, autographs, legal documents, tickets, newspapers, and more.*

Important notes with regard to paper conservation

- In many cases, the cost to restore a work of art on paper will outweigh the value of the piece itself. While we are not ethically permitted to provide appraisals on pieces we have a vested interest in, we can give your customers an idea of the aged old question..."is it worth it"
- Results vary! For instance, we cannot lose original color in an attempt to remove every last ounce of a stain. It is impossible to 100% predict the outcome of how much a piece will clean up. We try to give your customers an idea of what to expect, but please remember...we are not magicians! We refrain from giving customers percentages ("Mr. Smith, your etching will lighten 85%"). This is because Mr. Smith's idea of 85% can be completely different than ours. We must guide the customers expectations appropriately. Sometimes it is helpful to show them photography of pieces we have restored that are close to what your customer has. Over the years we have restored hundreds of paper pieces. We have something similar!
- If framing is required post restoration, we must encourage customers to use only archival/acid-free framing materials. This includes the backing board, matboards, tapes, glues, and glass. Placing a restored work right back into an old framing arrangement would be pointless. We cannot guarantee our work if this is the case, or the customer decides to keep a piece in a damp environment.
- UV sun rays will continue to damage art. Even after restoration, your customer must keep pieces they have had restored out of sunlight. A misconception is that somehow having restoration to a piece will protect it forever. This is untrue. Choosing conservation glass or even museum glass is encouraged, but we still recommend keeping the art away from sun rays as much as possible.



Our Company Policy

Hours of operation

- Monday – Friday 9am-5pm are our studio hours and delivery hours.
- Occasionally we will travel on Saturdays.
- We are ALWAYS available to answer the phone, respond to emails, etc. Do not be afraid to call whenever! We are happy to have the business.

Payment

- We accept cash, check, or Visa/Master-card.
- All checks should be written to J&J Art Conservation Services.
- 50% deposits on approved orders are generally required. We are happy to hold from depositing for 3 business days, allowing time for your customers deposit to hit your bank account. There are times where a deposit will not be required. For more information/questions about this, please contact us via telephone at 609-221-3352.
- All balances are due when we deliver. We cannot offer terms. We provide as much notice as possible, but always at least 24 hours.

Estimate/Pick-up/Delivery

- We provide door to door service within 140 miles of our location. We will drive to you for estimates, pick-ups, and deliveries. We encourage you to contact your customer with estimates when we are at your location. This gives us the best chance of taking the approved works that day.

Estimates

- We provide free estimates in most cases.
- In cases of large volume where we are spending a significant amount of time drawing up estimates for repair, we do charge a fee. This fee is applied (or a percentage) is applied to an approved restoration job. We are in the business of providing restoration services, not estimates. We are not looking to profit from providing estimates. We need only to cover large amounts of time providing estimates in case your customer should decide not to move forward with a job after hours of time was spent on our end creating professional estimates. There is never a charge for 2 or 3 estimates!

Emailed Estimate Requests

- You CAN email us photographs in order to obtain an estimate. We are almost always right on with accuracy but in worst case, we are within 15%.
- If you are emailing photographs for an estimate, please provide accurate sizes (do not guess or estimate).
- Send a picture of the whole piece, a picture of the verso, and if necessary a close up of a damaged area you think we need a close up of. Keep in mind that we can zoom in on our end so this isn't always necessary. We have excellent programs customized for us to examine files.
- You do not need to send 10 photos. This can often jam up the email. 3 or 4 photos will suffice.
- We will get back to you with an emailed estimate in PDF format.

Time-frames/turn-around

- This will vary throughout the year and depend on our workload. We are generally working on a 2-6 week turn-around on moderately difficult works.
- We will provide you and your customer with an estimated time of completion. We will communicate with you should we need more time to finish a project. Estimated time of completions are not guaranteed. Competent conservation can not be rushed. There are drying times, weather factors(humidity), driving conditions, delays on needed materials, etc. Also keep in mind that if we are delayed on a project before yours, everything tends to get backed up a bit. We complete our jobs on or very close to the estimated completion time in most cases, however we must stress that these estimates are not guarantees.
- We do not refund any funds as a result of missed estimated time-frames. We will communicate with you to keep you informed.
- We will from time to time honor a guaranteed turn-around time for a fee. **These cases need to be agreed upon in advance.** We can provide a document for both parties to sign.
- Around the winter holiday season, we provide a “cut off” date for orders that we can complete and deliver before Xmas.

Communication with Retail Customers

- We view our relationship with you and your client very important. We know that your aim is to satisfy your retail customer. From time to time, these customers will request to meet with us face to face. Here are some guidelines for this process:
 - We will give you as much notice of our travel day as possible, but always at least 24 hours
 - We provide a “window” of our arrival. For instance, between 1pm – 3pm
 - We call when we are approximately 20 minutes away so that your client can leave to your location.
- Unfortunately in most cases, we cannot provide your customer with an exact time we will arrive at your location. This is not feasible for us because we are performing anywhere between 4-10 stops on a given day. It is impossible to predict in any accurate way. That is why we give a “window”
- We do not offer free door to door service to your customers home.
- If you prefer to pass the customer information along to us and simply have us handle the entire job without your business involvement, we will send a small finder's fee once we are paid in full as a professional courtesy.
- Our estimates, invoices, and final receipts are made out to you. **We do not provide the retail customer with our estimates, letterhead, invoices, or final receipts.**

Appraisals

-We offer two different types of value statements

- Certified written appraisals – This is an in-depth document that can be used to set forth value of art, and can be used for insurance purposes, estate tax purposes, IRS issues, etc. It will contain comparison analysis, applicable provenance, statement of purpose, and other important details. It is signed by our certified appraiser.
- Professional Opinion of Value Statements – This written documentation is used to provide your customer with applicable provenance, comparison analysis, and our opinion of the value of their art. This is determined by auction record comparisons, our extensive library references, and over 22 years of experience as a Conservator, Buyer/Seller of art. Professional Opinion of Value Statements are usually less expensive and less formal than a certified appraisal. They are not to be used for legal procedures. They may be acceptable for insurance purposes but your client must check with the insurance provider to determine their needs.
- Our fees for these services vary. Please call or email for a price quote.

F.A.Q.'S

-*"My customer wants to know if it's worth doing"*

- This is a VERY common question. While ethically speaking, we are prohibited to provide an appraisal for an artwork we are estimating on, we will be happy to provide your client with whatever information we can about the piece and our general opinion on what we would do with the piece if it were ours. There are plenty of times where we tell a client that they should only do a given piece if it has sentimental value, or they just love it! Point being.....we are honest!

-*"My customer wants to know exactly what it is worth before doing any conservation work"*

- If we have already given your client a written estimate (on your letterhead), we ask them to obtain an appraisal with someone not affiliated to us and without vested interest.
- If we have not provided written estimates or condition reports/proposals, we have to just address the appraisal need. We should not discuss pricing of conservation.

-*"My customer wants to clean the painting, or do some of the work themselves"*

- We HIGHLY discourage someone without proper training in art conservation to attempt to do this work at all. We cannot provide pointers or reveal what we use to clean paintings, paper, etc.
- In many cases, this is an attempt to save money. It won't! In many cases, not completing the whole job actually makes other steps more difficult and out of order. We almost always are not willing to do this. We also highly value our reputation. Our work is our best advertisement. For these reasons, we refrain from accepting jobs like this.

-*"What if my customer calls you directly or tries to circumvent me?"*

- Our business relationship with you is the most important thing we can have. We will not work with your clients in this manner unless you are aware of this from the beginning. On occasion, your customers may call us directly thinking that they will be saving. They will not! Our business passes a discount along to your business. Our wholesale price is not given to retail clients without professional businesses in related industry. If they should call us, we will notify you right away to decide how we should go about the particular job. In some cases, we will work directly with them and forward your normal wholesale discount along to you. **We will NEVER do any picture framing business with retail customers.**

“My customer wants to know if you will do the work on-site”

- In cases where it is possible for us to perform the work in our studio, we will not do on-site work.