

## RESTORATION OF THE BRIELLE NIGHT WATCH

### BLOG 4. RETOUCHING AND RETOUCHING

The next phase.

All the overpaintings have been removed. The next phase of the restoration process has arrived. After applying a protective coat of varnish to the entire image, I have now started retouching all the damage. First a plain covering colour is applied on which further retouching can take place: the 'preliminary retouching'. I use gouache for this. This makes the image a lot calmer, and the shapes become clearer. Then I retouch further with individual pigments and an artificial resin (Mowilith). This phase also ends with another layer of varnish.

There are different types of varnish with different characteristics. Varnish consists of a resin and a solvent. There is a distinction between natural resins and artificial resins. I opt for artificial resins because they do not discolour and remain reversible, so can be dissolved with mild solvents. Natural resins such as dammar gum become increasingly yellow and less soluble over time.

For the first layer of varnish on which I will be retouching I have opted for Paraloid. Paraloid is known for its smoothing properties - you can get a nice even shine with it. In restoration circles it's even known as 'The great leveller' :-). For the second layer of varnish I opt for the artificial resin Laropal. Laropal gives a nice shine and provides a deeper saturation of the dark areas. I can then apply the final retouchings on the Laropal. Finally the image is varnished with Regalrez, which also gives a very good shine and saturation. A product is added to the Regalrez which counteracts the harmful effects of UV in daylight. Three different types of varnish and three different types of retouching material: first a Paraloid varnish, then preliminary retouchings with Gouache, retouchings with Mowilith with pigments, a Laropal varnish and the final retouchings with Gamblin Colors, and then the final layer of varnish with Regalrex.

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