



FA FINE ART
RESTORATION
COMPANY



FA FINE ART RESTORATION COMPANY

Fine Art Restoration Company leads the way in ethical and modern approaches to conservation.

Our team's mission is to restore and preserve the art of the nation, from historically significant paintings to sentimental family heirlooms.

Offering a bespoke approach to restoration for 40 years, our studio consists of conservators and specialists from a wide variety of disciplines. This allows for a unique collaboration of expert minds when it comes to the care of paintings, paper, ceramics and more.



As well as serving many private clients, collectors and galleries from across the country, Fine Art Restoration Company is the studio of choice for many public institutions, businesses and insurance companies. Previous and ongoing clients include Durham Cathedral, Westminster Council, the Mandarin Oriental, the US Ambassador's Residence, Farnborough Abbey and Powderham Castle.

We dedicate our full attention to each and every item that enters our studio, understanding the deep value that each piece has to our clients, whether this is emotional or financial.

Our customer care team works alongside the studio experts to provide you with guidance on the most sensitive and effective outcomes for your artwork. As well as being updated throughout the process, we offer a full service from start to finish, including our own nationwide collection and delivery team.



FINE ART RESTORATION COMPANY has grown out of a core passion for the care and protection of art. Over the last decade, our team has grown alongside the conservation industry itself, developing new techniques and opening doors to new conservators.

Today, I am proud to be a part of an open and innovative side of the art world, solving problems - no matter how complex they may seem.

On behalf of my remarkably skilled team, I hope that you enjoy this insight into our work.

Chris Bull
TECHNICAL DIRECTOR

Restoration and conservation of

Paintings

SPECIALIST TREATMENT
FOR EVERY PAINTING

Our conservators are highly trained in the specialist care of all paintings, from fragile antique examples through to complex contemporary works. We believe in an open approach to painting conservation, including detailed updates of the progress to ensure you feel part of the project every step of the way.

- Oil on canvas
- Oil on panel
- Oil on copper
- Acrylics
- Mixed media
- Miniatures
- Tempera



Ethical treatments

Each painting is fully assessed and given its own treatment plan, which is signed off by our conservation manager to ensure it is the most ethical and effective approach. We will never over-restore or conduct unnecessary levels of intervention.

Cleaning and varnish removal

Discolouration of a painting can be caused by various factors. The dark yellow appearance may be due to traditional varnish ageing or deteriorating. It may also be due to historic or recent exposure to open fireplaces and nicotine.

In some cases, the discolouration is only upon the surface, though most often it is ingrained in the varnish layer. Our team regularly removes varnish to reveal the true colour of a painting, whilst also eradicating harmful contaminants such as soot.

This process is carried out using a solution tested to the sensitivity of the paint layer. It is applied gently, using hand-rolled cotton swabs that are swapped out at every inch to avoid cross-contamination. Following this, a new conservation-grade varnish can be applied for ongoing protection.



Loose and distorted canvas

Our team treats artworks in need of re-tensioning, as well as those requiring new stretcher bars. These treatments will thoroughly improve the stability of a painting, which can then have further issues addressed to ensure its safe display and preservation.



Paint loss, lifting and flaking pigments

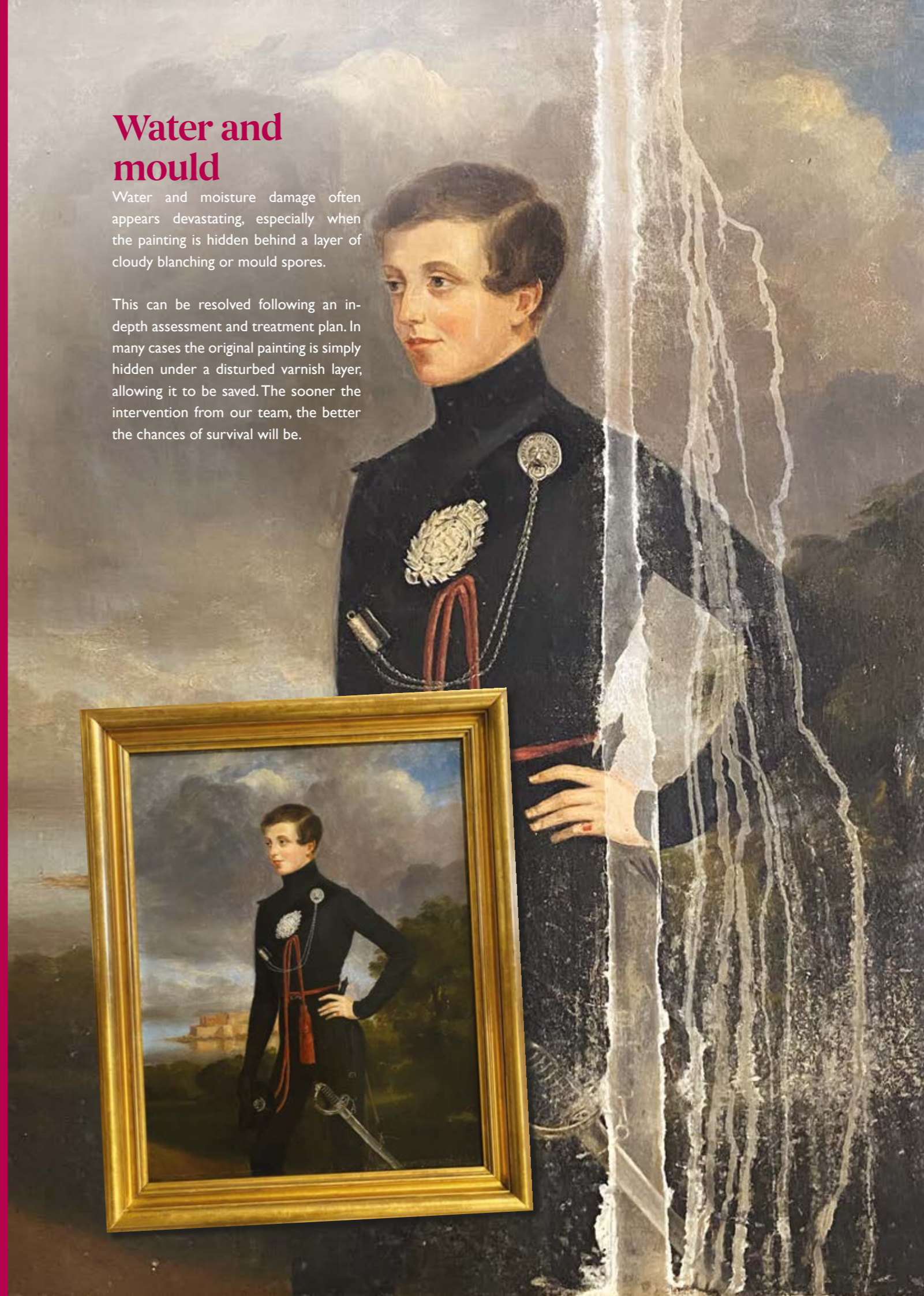
Paintings may appear to have a cracked surface simply due to age. They could also have developed deeper, unstable cracks, flaking or paint loss due to accidents, disasters or environmental issues.

Weakened areas are consolidated, re-adhering any flakes to maintain as much historic and artistic integrity as possible. Missing areas are retouched with an extremely sensitive approach using tiny amounts of pigment.

Water and mould

Water and moisture damage often appears devastating, especially when the painting is hidden behind a layer of cloudy blanching or mould spores.

This can be resolved following an in-depth assessment and treatment plan. In many cases the original painting is simply hidden under a disturbed varnish layer, allowing it to be saved. The sooner the intervention from our team, the better the chances of survival will be.



Fire and smoke

Fire damage typically presents as a thick layer of soot, but the heat may have also severely disturbed the paint. Whilst the heavy or light smoke contamination can be removed, our conservators will also stabilise the paint layer, as well as the underlying canvas or panel.



Tears, holes and punctures

Torn paintings are not only left with a visual disturbance but also a heightened risk of paint loss and widespread instability. Due to this, every aspect needs to be addressed when restoring tear damage, often requiring a number of steps before the tear itself can be safely restored.

Our conservators opt for a thread-by-thread method, this surgical level of restoration is conducted under a microscope, from the back of the canvas.

Further treatments involved may include surface cleaning, varnish removal, consolidation and retouching - all depending on the type of disturbance and how severe the issue has become. All together, our treatment plan will allow for as seamless and safe of a result as possible.



Reviving works on

Paper

Paper is one of the most sensitive artistic mediums, but can be surprisingly hardy if it is treated swiftly with professional techniques. Our team can restore everything from delicate watercolours to handwritten letters.

- Watercolours
- Pastels and chalks
- Pencil and Ink drawings
- Antique and modern prints
- Documents
- Posters
- Mixed media



Foxing, stains and acid damage

Acidic mounts, backing boards and framing materials can lead to a yellow or dark appearance that worsens over time, causing brittle paper with a distracting visual disturbance. Similarly, you may see rusty freckles (known as foxing) forming across the page, due to a humid environment or the age of the paper.

Prints, paintings or written documents that have been stained by foxing or acids can be washed in a tested solution, lifting the dark contamination whilst preserving the original colours or ink.

This treatment is important as it not only revives the colour but prevents the staining from becoming worse and eventually destroying the paper. New acid-

free backing boards and mounts can be provided, all damaging materials will be removed along with any harmful glue and tape.

Tears and creases

Torn and creased paper can be sensitively restored whether it has been ripped into pieces, suffered from a small split, stored with a fold or accidentally creased.

Paper can be pressed back into shape and broken lines can be stitched back together. The entire piece will then be relined onto an acid-free backing to provide ongoing stability and safe preparation for framing.





Water, mould and humidity

Water damage may have happened recently or historically. Typical disturbances range from staining, dark marks and tide lines to the rippling or warping of the surface and loss of detail to ink and watercolours. High humidity and moisture may also encourage mould growth within the porous paper.

Swift intervention will allow for better results in most cases, especially when faced with active mould spores.

Smoke and fire

Paper can also be stabilised following fire damage, with charred edges relined safely. Any soot and smoke stains can also be washed to clear the harmful contamination.



Safe display and UV protection

Our framing experts can provide protective measures for display. This is especially important for works on paper, which can easily fade or become stained without appropriate materials in place. Our bespoke portfolios allow you to choose from a wide range of new frames and conservation-safe mounts, as well as UV-proof glazing to prevent loss of colour and irreversible sunlight damage.



Restoration and conservation of Objects

CERAMICS
AND MUCH MORE

Object conservation and restoration is not limited to traditional ceramics such as porcelain and terracotta. Our conservator is able to treat a wide range of materials, from unusual forms of mixed media to sensitive antique ivory and glassware.

- Porcelain and fine china
- Terracotta
- Marble and alabaster
- Wood
- Antique ivory and bone
- Papier-mâché
- Glass

Safe results for each material

We restore broken, cracked and missing areas with techniques that ensure the ongoing preservation of an object. This means that, unlike common household adhesives, our solutions will not yellow and cause acidic staining over time. All cleaning solutions and adhesives are tested to the specific needs and sensitivities of the materials, allowing for a seamless and safe result.



Broken and cracked

Broken objects can be restored whether they have a small chip or extensive damage. We always recommend collecting every broken piece, no matter how small, so that our conservator can reconstruct the shape with as much of the original material as possible.

Break lines or cracks can be stabilised, filled and gently retouched with an expertly matched colour, aged patina or traditional glaze.

If needed, we can include a small rod to prevent future damage to weak or vulnerable areas, such as the neck, joins or limbs on a statue or figurine.

Kintsugi repairs

Kintsugi is the Japanese art of repairing broken objects with gold. This approach to restoration allows the breakage to become an important part of an object's history. Philosophically, it is an acceptance of imperfection and an idea of transient beauty.

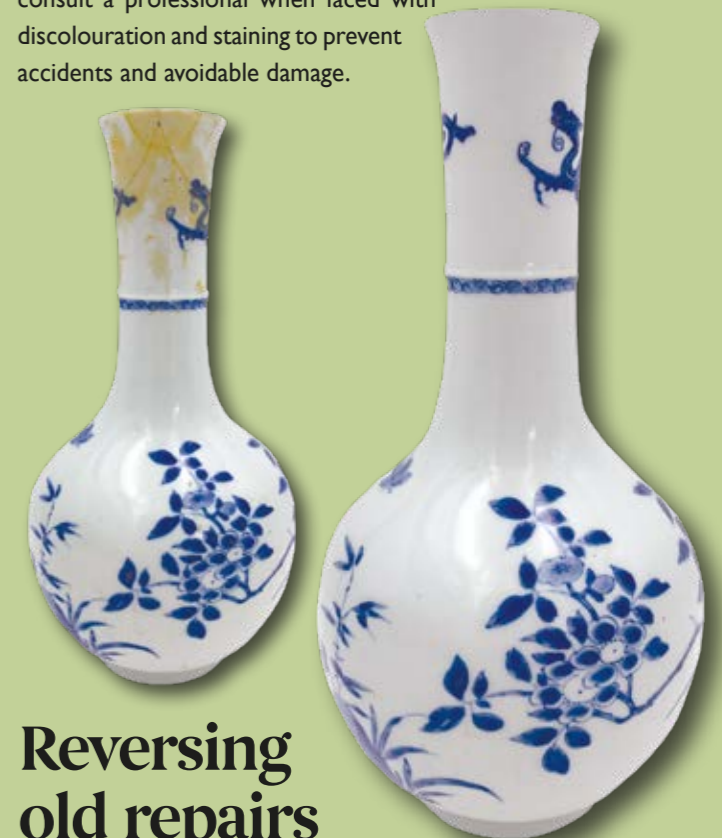
This is a popular alternative to clear repairs and can be applied to most materials.



Dust, dirt and stains

Dust and dirt can become embedded in a variety of materials, requiring an expert to test the surface for an appropriate solution.

The chemicals in household cleaning products will damage sensitive surfaces, as will the rubbing or wiping of soft materials such as alabaster. It is important to consult a professional when faced with discolouration and staining to prevent accidents and avoidable damage.



Reversing old repairs

Old and amateur repairs can cause damage and staining through the use of superglue and tape. We can reverse these issues and replace them with a conservation-approved alternative.

Lost details

Lost areas and pieces damaged beyond repair can be recreated in shape, colour and texture, based on photographs of the item prior to damage.



Gilding

A HISTORICALLY
ACCURATE FINISH

Gold leaf has been used for centuries to achieve a bright and durable finish to frames, furniture, interiors and objects. Our specialist team are experts at applying the appropriate level of gilding - this means they can achieve a bespoke finish, whether you would prefer a bright shine or an antique patina.

- Picture frames
- Mirrors
- Sculptures
- Furniture
- Interior details



Frames

Frame restoration

We can restore original frames alongside their artwork to ensure they are safe to return to display. The same results can be achieved for mirror frames and gilt slips.

Decorative losses can be recreated by taking moulds of the surviving areas or fully handcrafted using historical research. The colour and patina can then be built up for an accurate or bespoke finish.

New framing options

Our framing experts can provide you with a digital portfolio of new framing options if the current frame is not what you desire or unsafe for the artwork it holds. These mock-ups will allow you to see the styles surrounding your artwork before deciding on your favoured option. Our framing services include the installation of:

- Modern and antique style frames
- UV protective glazing
- Conservation-grade mounts
- Bespoke washlines and features



Furniture

CHAIRS, TABLES, CABINETS AND MORE...

Our furniture team can assist in the restoration of antique furniture and specialist pieces that require an expert approach. We can also repair larger objects and decorative elements on site if they are unable to be safely removed.

We not only restore the wooden elements of an item but the textile areas too. Our service covers upholstery, caning and bespoke leather replacements for writing desks.

- Veneers
- Loose joins
- Stains and scratches
- French polishing
- Caning and textiles

Rare craftsmanship

We have experts who practise traditional craftsmanship and rare techniques, including hand-woven cane work, rushing, leather tooling, French polishing and hand-carved decoration. Our team is proud to keep these historic skills alive, allowing for a truly accurate repair.



Unique and unusual

MORE THAN FINE ART...

We have provided care and restoration to many unusual items and artworks, from bizarre film props to the world-renowned street art of Banksy. We aim to provide services for all forms of physical media, as we know that every item has a cultural or personal impact.

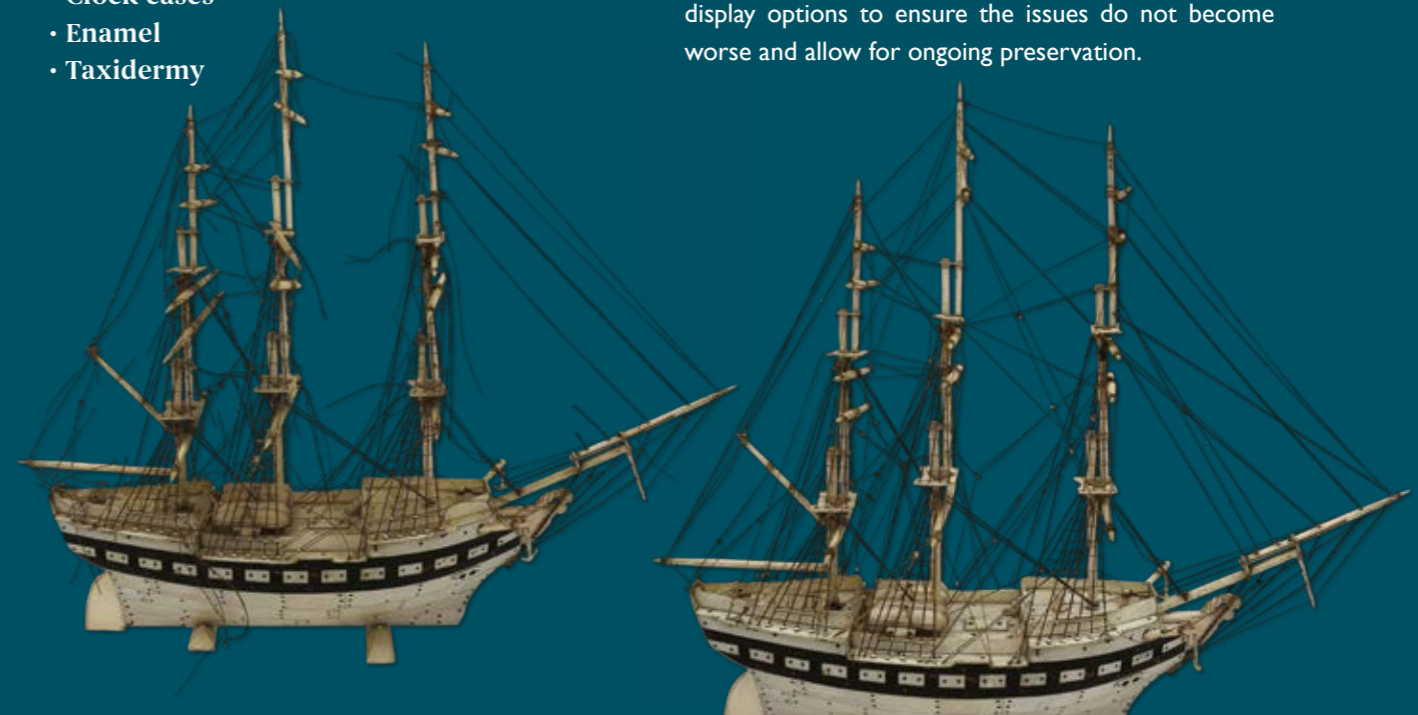
If you have an unusual item and feel unsure about whether it can be restored, get in touch with our team using the contact details at the end of this brochure and we will advise on your options for repair or safe preservation.

- Street art
- Memorabilia
- Toys and games
- Antique oddities
- Fibreglass
- Resin
- Tapestries
- Rugs
- Film and TV props
- Clock cases
- Enamel
- Taxidermy



Preservation and display

If an item is unable to be restored due to its materials or ethics, such as autographs fading, we can provide display options to ensure the issues do not become worse and allow for ongoing preservation.



Specialist studios

Our state-of-the-art flagship studio can be found in **Carlisle**, Cumbria, just north of the beautiful Lake District. Our **London** studio is situated just south of the River Thames in Wandsworth.

Whether your item is restored in London or Carlisle, you can rest assured that it will be professionally cared for and overseen by trained conservators, who monitor all conditions and ensure safe environments.

Collection and delivery

Our art handlers travel the United Kingdom from north to south weekly. Our team is happy to assist with the safe collection of your item prior to restoration, including the most appropriate packaging materials to give you true peace of mind.

Once the studio treatment is complete, our art handlers can return it to you for a convenient door-to-door service.

Insurance

We provide insurance with our collection and delivery service at no extra cost for items valued up to £10,000. For items valued over £10,000, we are happy to provide an adjustment to our insurance at a revised cost, tailored to the value of the item.

We ask for a value before collection so that we can record the insured value for the duration of its time with us.



Ethical focus

Our conservators work in line with the professional standards and ethics of The Institute of Conservation (ICON). They constantly keep up to date with the developments of new materials and techniques within the industry, making sure that we can offer the best service possible.

We have played host to specialist training programmes for conservators from all over the world, helping our fellow experts to develop skills in the modern world of art restoration. Our studio is overseen by a conservation manager, who ensures all work is up to the best standard when it comes to ethical treatment.

Why is conservation important?

Most of the world's masterpieces have been repaired at some point in since their creation, whether this is from a historic restorer or a modern conservator.

Museums and galleries have ongoing programmes to ensure each piece in their collection is accurately and sensitively preserved. Our conservators work with the same ethics and scientific training as those found in these areas of public heritage and art institutions.

Whilst our team is highly skilled at restoring damage to an artwork or item, they ensure all treatment is carried out with as minimal intervention as possible, allowing the artwork to be safely treated again in the future. Conservation ensures that the historic and artistic integrity of the piece is not compromised, a sensitive and chemistry-led approach is always used in order to maintain it.

Unlike untrained restoration, which may lower a work's significance with unnecessary alterations, professional conservation ensures a safe and professional result. Conservation treatments will also help the artwork to survive into the future.

Insurance claims

We offer support to insurance companies and loss adjusters across the UK following perils and accidental damage to insured art and specialist contents. Our professional team provides insightful and sensible recommendations, no matter the situation or complexity of the claim. We are here to give guidance to the insured and the insurer, from on-site work to swift collection of affected items for restoration in our studio.

Support services include:

- Assisting with cash settlement discussions
- Validating policyholder valuations

- Validating damage against cause and claim detail
- Highlighting potential fraud concerns
- Project managing complex claims
- On-hand support for emergency response
- Storage for long-term claims
- Storage whilst remedial work is in progress
- Tailored approaches to vulnerable clients
- Training and educational talks
- Problem solving and advising underwriting teams

For further information and advice, please contact our claims support team via claims@fineart-restoration.co.uk or call 0207 112 7576



Your restoration journey

We aim to make the restoration process as simple as possible, especially as we know that a much-loved item being damaged can be an emotional situation. With eight easy steps, our team collaborates to make this a smooth experience.



1. Enquiry

Our team receives your enquiry via website, email or phone and speaks to the relevant studio expert to confirm the best course of action. They will then send an estimate and details to you for consideration.

2. Collection

If you are happy to proceed, we can arrange a suitable collection date or you can visit one of our studios.

We ask for a 50% deposit at this stage or a small assessment fee if we need to test the piece in person before providing a full cost.

3. Arrival

Upon arrival, your item will be booked in for its stay with us, given its own space in one of our specialist studios and prepared for a full assessment including photography.

4. Assessment

Our conservators complete their assessment report and give this information to our client liaison team. We can then confirm the final cost and outline all of the details of the treatment plan and expected timescale.



5. Treatment

The treatment begins and our team keeps you updated on the progress. We will always inform you if discoveries are made or adjustments are required. Our client liaison specialist will send photographs of the work so that you are kept up to date.

6. Complete

At the end of the treatment, we can provide you with additional services such as new frames, UV protective glass and extra care tips. A final photograph will be taken of the completed work for you to review.

7. Payment

Final payment is made and delivery of the completed item is arranged for a time that suits you. We can also offer short or long-term storage if you need some extra time before your treasured piece returns home.

8. Returned

Your item returns home restored and revived, ready to go back on display and in a condition that allows it to be enjoyed for generations to come.



Meet our team

IN OUR OFFICES



Chris Bull
DIRECTOR

As the son of an artist, Chris has always been immersed in the art world. After running galleries alongside his wife Anna, the pair decided to branch out into a business that had a strong, personal impact. Developing the team at Fine Art Restoration Company has been an inspiring journey. Chris leads all of the larger-scale projects as a Technical Director, including the reclamation and restoration of Banksy's street art.



Anna Bull
DIRECTOR

You will find Anna leading our team to achieve the highest level of customer satisfaction. As well as overseeing the finances, Anna arranges our complex route planning to guarantee a swift collection for all of our clients - no matter where they are in the country. Anna also leads our social calendar with plenty of outings and activities throughout the year.



Violet
BUSINESS DEVELOPMENT AND PARTNERSHIPS MANAGER

Violet builds our relationships across the art world with a warm and client-focused approach. She's committed to supporting every part of the sector, from private collectors to large organisations, ensuring partners feel listened to and well looked after. Violet holds a degree in History of Art from the University of York and has shaped her career around business development and client partnerships in the cultural sector.



Danielle
ART HISTORIAN

As our Lead Art Historian, Danielle has produced over 200 articles and case studies, covering everything from ancient terracotta to modern paintings. She also leads our educational outreach, giving talks at some of the most prestigious universities in the UK. Danielle's background includes a degree in History of Art alongside many roles focused on research, client services, writing and technology.



Jenny
CLIENT CARE

Jenny has been a key part of our office for many years and is a fountain of knowledge when it comes to the restoration process. As the liaison between our studio and office, Jenny will always have updates for you as she oversees each stage. After studying English Literature, Jenny worked for Oxford University Press before returning home to Cumbria, where you will find her in our flagship studio.



Janine
CLIENT SERVICES

Janine loves to speak to clients about their artwork, ensuring that every project is truly personal and bespoke. After studying Modern Languages at university, with a focus on Italian and Russian, Janine has spent a great deal of time immersing herself in the visual culture of the world. In our office, Janine takes great pride in delivering a seamless and sensible service from start to finish.



Katy
CLIENT SERVICES

Katy plays a vital role in welcoming clients and coordinating the safe transport of their artworks and treasured objects. With a strong background in customer service, she is committed to providing a seamless and supportive experience from initial enquiry to final delivery. Katy brings genuine enthusiasm for art and history to the team, an interest sparked by previous volunteer work at a local museum.



Joanne
CLIENT SERVICES

Joanne brings valuable expertise in client care and service coordination. Her impressive background spans sales and account management, business operations and customer liaisons. Joanne takes pride in making each project feel truly personal and bespoke, ensuring every client feels supported and understood throughout their artwork's restoration journey.



Jade
ART HANDLER AND STUDIO ASSISTANT

Jade completed a Fine Art degree at Northumbria University before joining our studio. Her interests include seeking out treasures in antique shops, especially retro pottery. Constantly on her feet, Jade is on top of everything that happens in our studio. Acting as a concierge for the many objects that stay with us, Jade welcomes them at the beginning and prepares them for a safe departure at the end.

IN OUR STUDIOS



Sophie
CONSERVATION MANAGER AND EASEL PAINTING CONSERVATOR

Sophie leads our conservation team to ensure every treatment plan is ethical and accurate, she is also an experienced Easel Painting Conservator. Sophie's qualifications include a BA in History of Art from Warwick and an MA in Conservation of Fine Art from Northumbria University. Sophie has published work in the Picture Restorer, organised specialist workshops and given presentations at influential conferences.



Anna
EASEL PAINTING CONSERVATOR

Following her BA (Hons) in Conservation of Cultural Heritage, Anna went on to study for a master's degree in Conservation of Fine Art, where her research focused on gel cleaning treatments for acrylic paintings. After volunteering for museums and galleries and completing work for historic homes across the UK, Anna came to Fine Art Restoration Company, where quickly became a core part of our team.



Louisa
EASEL PAINTING CONSERVATOR

Louisa is completing an ICON internship with our studio, where she is developing her practical conservation skills and gaining hands-on experience across a range of studio projects. She supports the team with technical examination and documentation and undertakes complex treatment processes. Louisa approaches every project with enthusiasm, bringing a strong commitment to professional development, attention to detail and a thoughtful, professional presence in the studio.



Maria
EASEL PAINTING CONSERVATOR

Maria is an Easel Painting Conservator undertaking an ICON internship to broaden her hands-on studio experience and deepen her practical treatment skills. She contributes to the conservation team through careful condition reporting and treats paintings with gentle precision. With a calm, focused approach and strong attention to detail, Maria works sensitively with each painting in her care.



Sabrina
EASEL PAINTING CONSERVATOR

A graduate of Northumbria University's MA in Painting Conservation, Sabrina gained experience through placements at The Laing Gallery, Bishop Auckland Palace and Brickhouse Conservation. She first joined us through a six-month ICON work placement and has since become a permanent and integral member of our paintings conservation team. Known for her keen eye, steady hand and thoughtful approach, Sabrina brings exceptional skill and steadfast dedication to every project she undertakes.



Wiktor
SPECIALIST OBJECTS, FURNITURE AND FRAME CONSERVATOR

After completing a degree in Easel Painting Conservation, Wiktor developed a passion for their ornate frames. Frame restoration has since become the heart of his work, leading him to study the historic craft of gilding under renowned tutors. His expertise expanded further after mastering the art of French polishing and entering the complex world of antique furniture restoration.



James
PAPER CONSERVATOR

James is an ICON-accredited conservator with over 30 years of experience in paper conservation. His training includes a degree in Chemistry, followed by a diploma in Conservation of Works of Art on Paper and a PhD in Conservation Science. James has worked for many high-profile clients as well as organisations such as the National Trust and English Heritage.



Amy
OBJECTS CONSERVATOR

Amy is an expert in all aspects of object conservation. Her qualifications include an MA in Objects Conservation from Melbourne and a diploma in Ceramics Conservation from West Dean College in Sussex. Amy previously worked for Australia's largest private conservation practice, as well as the Australian National Maritime Museum and State Library of New South Wales. She has also been part of archaeological digs in Italy and Greece.



Frank
FRAME AND FURNITURE CONSERVATOR

Beginning his career as a wood carver and furniture restorer in Czechia, Frank went on to study conservation with a focus on polychrome panels. Frank has worked in chapels and castles, restoring everything from carved angels to Rococo-style chairs. He came to our studio as a frame specialist and has since branched out into many of his areas of experience, and also developing skills in French polishing.



Dean
RESTORER

With decades of experience in the repair of toys, furniture and unusual objects, Dean is always looking for his next project. With a dedicated approach to each item, his work is some of the most intricate in our studio. Recent projects include the restoration of rigging on a miniature ship and the revival of fibreglass statues from world-famous city sculpture trails.



Tom
FRAME RESTORER

Tom has been part of our studio since he was 16, coming to us as an apprentice from a local college carpentry course. Being part of our team opened his eyes to new career possibilities, realising a passion for gilt frame restoration. Tom is now a key member of our frame workshop, as well as a frequent assistant to our art handlers when they are out on the road and visiting clients.

ON THE ROAD



Mat
ART HANDLER AND DRIVER

When he's not on the road, you will find Mat on the studio floor leading our logistics team. His detail-oriented approach ensures that every item is stored, wrapped and returned with the utmost care and attention. Mat works alongside Jade and our office team to achieve a seamless service from start to finish.



Leo
ART HANDLER AND DRIVER

Leo has worked for Fine Art Restoration Company for over a decade, assisting with the logistics of our nationwide collection and delivery service. With a degree in photography, Leo understands the visual impact art has for our clients. He travels the country on a weekly basis, from as far as Cumbria to Cornwall.



Stewart
ART HANDLER AND DRIVER

Stewart heads up many of our two-man collection and delivery teams for large and complex projects, masterminding the removal of even the most unusual or unwieldy of pieces. He is also on-site for collections following household disasters, such as insurance claims for fires and floods.



Ed
ART HANDLER AND DRIVER

Leading our collections and deliveries in the south, Ed is a vital part of our London studio. You will find him preparing and safely couriating a wide variety of artwork within central London and beyond. Outside of his role, Ed is a keen photographer and visits the city's galleries to indulge in his love of historic and modern art.

Internship programmes and educational outreach

Our team supports students following academic qualifications in the arts and humanities, a vitally important department that often struggles with a clear career path following graduation. Through our talks and paid internship opportunities, we regularly offer invaluable advice and hands-on work placements for students with degrees such as History of Art and Fine Art. Our annual internship programme attracts hundreds of applicants from around the world. In collaboration with careers services and academics, we have been part of outreach programmes for leading universities including St Andrews, Oxford, Cambridge, UCL, King's College London and many more.

Supporting new conservators

Emerging conservators often require practical experience to build their portfolio, we aim to offer this to as many students as possible to support the future of art conservation.

Every year we open our studio to master's degree students, all have the academic and technical skills but require studio work to further their career path.

When students are in our studio, we will offer special rates to our clients if they agree to have their artwork conserved by one of our interns. Please reach out to us if you would like to take part in this supportive project.





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