

**Reference » Ouvrages de référence**



# First prize (tie) ■ Premier prix (ex aequo)

Title | Titre

**The Conservation,  
Restoration and Repair of  
Stringed Instruments and  
Their Bows (vol. 1-3)**

Designers | Conception graphique  
**I218A (Emmelyne Pornillos,  
Laurie Castilloux-Bouchard)**

Production director | Directeur de  
production

**Aurèle Parisien**

Publisher | Maison d'édition  
**IPCI-Canada**

Illustrators | Illustration

**Maxime Doucet, Vida Simon,  
Em Dash Design (jacket |  
jaquette & CD-ROM)**

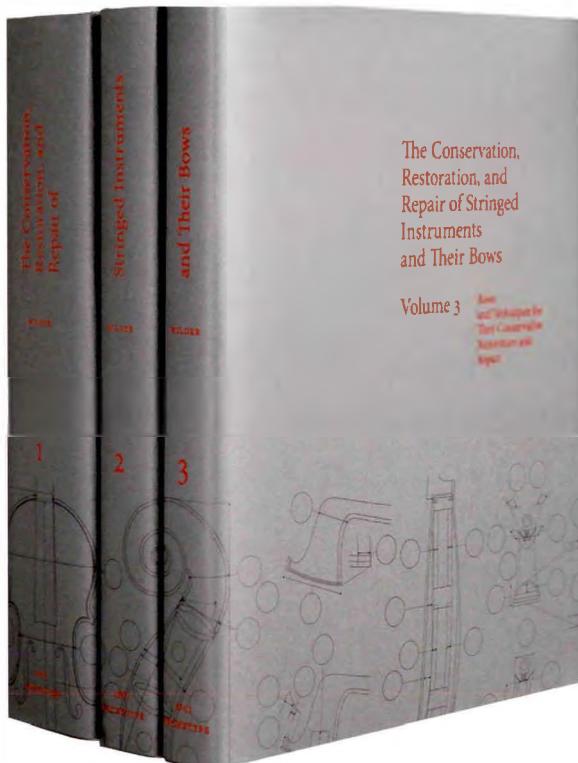
Printer | Impression

**Friesens**

Typeface | Police de caractères  
**Minion**

Trim Size | Format massicoté  
**28 x 22 cm**

ISBN **978-0-9866840-0-5 (set)**



**Retouching Varnish  
on Stringed Instruments**  
J&A Beare Ltd

The aim of this article is to help restorers and repairers plan a logical approach to retouching an instrument. This is not on the subject of how to repair or rather on the importance of thinking through the approach, and retaining flexibility and sensitivity to the needs of each specific instrument that is worked on. Consideration is given to the fact that the ideas described here represent fairly standard methods that can be adapted to what works best for individual restorers and instruments.

Damaged restorers and restorers are often asked to touch fresh marks that the instrument has sustained. On pure examples of old instruments, the wear pattern of the varnish, dead chips, and other marks make the repair less visible. However, if the fresh marks suddenly stand out glaringly it is important to differentiate between natural wear and wear that detracts from the appearance of the instrument. This requires a good visual skill. Filling, retouching and varnishing must enter the process of surface repair or simulated patina to sufficiently match surrounding bare areas or mid-cast in order to blend in with other marks on the instrument.

Damage to the varnish surface means the restorer might have the opportunity to reduce the visual impact of cracks, scratches, woodworm and previous repairs, so that the repair is not detected as the original grain of the material. While there is often a temptation to remove old retouch that stands out, it may be better to leave it; in some cases it would be hard to improve on the old retouch; in other cases removing the retouch would further damage original

material. It is usually more difficult to correct previous repairs and retouching that have been badly done than to repair the area of the damage. Always be careful to keep interventions as small as possible.

Although many of the techniques presented here are primarily concerned with retouching in the process of restoration, repair and removal of damage, these techniques can also be applied to instruments that have not undergone such interventions. Careful judgement is required in routine maintenance situations. Retouching, particularly with collagens can be extremely helpful. Successfull retouch - like restoration in general - is aided by knowledge of and sensitivity to the original maker's work.

The retouching process comprises four main stages initial observation and analysis, preparation of the substrate and the ground, the actual retouching, and the creation of texture and simulated patina.

**Observation and Analysis**

Perhaps the most important stage in retouching consists of observing and analysing the surface of the instrument. Before work begins, there are many points to consider and determine how to obtain the best results. For this reason it is better to leave the instrument on the bench as long as possible before starting, to allow the restorer to absorb consciously and unconsciously the job in hand.

Fig. 1  
The back of a violin by Antonio Amati in original top and under varnishes  
right: however

# First prize (tie) ↗ Premier prix (ex aequo)



Title | Titre

**Vij's at Home: Relax, Honey**

Designer | Conception graphique  
**Naomi MacDougall**

Authors | Auteurs  
**Meera Dhalwala, Vikram Vij**

Publisher | Maison d'édition  
**Douglas & McIntyre**

Photographer | Photographie  
**John Sherlock**

Printer | Impression  
**Friesens**

Typeface | Police de caractères  
**Leitura News, Proxima Nova**

Trim Size | Format massicoté  
**29 x 21 cm**

ISBN **978-1-55365-572-5**



**Mung Beans  
in Coconut Curry**

Yield: 6 to 8  
Prep: 10 minutes  
Cook: 45 minutes

1 cup mung beans  
1/2 cup yellow lentil  
1/4 cup cumin seeds  
3/4 cup chopped garlic  
10 medium onions  
1/2 cup oil  
Tomatoes (4 medium)  
2 Tbsp chopped ginger  
2 Tbsp ground coriander  
1 tsp turmeric  
2 lbs salt  
1 lb fresh coconut  
pinch saffron threads  
3/4 cups water  
2 cups coconut milk  
1/4 cup chopped cilantro

Serves: 6 to 8  
Spicy Cauliflower "Sheek"  
Red Bell Pepper and  
Shame Curry  
Mango Reduction  
Curry with Peaches

## Second prize ↗ Deuxième prix

Title | Titre

**St. Andrews Architecture,  
1604-1966**

Designer | Conception graphique

**Andrew Steeves at | de  
Gaspereau Press**

Authors | Auteurs

**John Leroux, Thaddeus  
Holownia**

Publisher | Maison d'édition

**Gaspereau Press ¶ Printers &  
Publishers**

Photographer | Photographie

**Thaddeus Holownia**

Printer | Impression

**Gaspereau Press, Halcraft  
Printing (Halifax)**

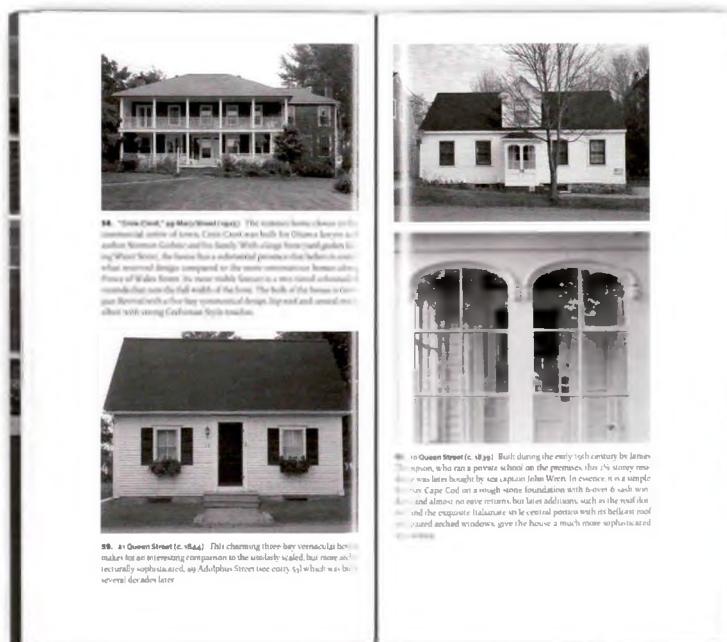
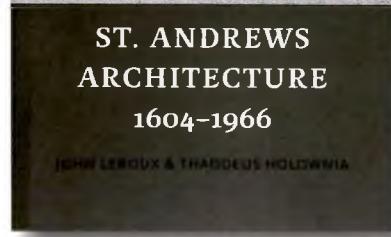
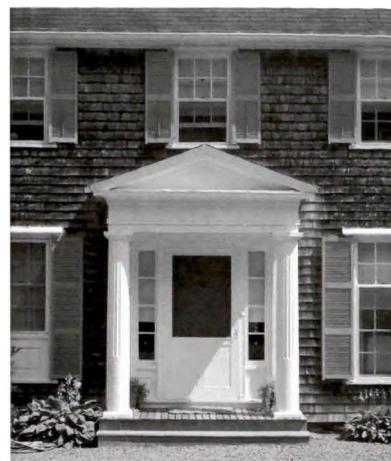
Typeface | Police de caractères

**Huronia, Slate Sans**

Trim Size | Format massicoté

**24 x 14 cm**

ISBN **978-1-55447-094-5**



## Judges' Comments ↗ Observations du jury

The judges wanted to draw particular attention to *The Conservation, Restoration and Repair of Stringed Instruments and their Bows*. They felt that if there had been a "Best of Show" in this competition, this exceptional work would have merited it, along with *The Little Hummingbird* (p. 14) and *The Play of Pericles* (p. 22).

Les membres du jury ont voulu attirer l'attention en particulier sur *The Conservation, Restoration and Repair of Stringed Instruments and their Bows*. Ils ont trouvé, que s'il y avait eu un « meilleur livre » dans ce concours, cet ouvrage exceptionnel aurait mérité de l'être, au même titre que *The Little Hummingbird* (p. 14) et *The Play of Pericles* (p. 22).

### First prize (tie) | Premier prix (ex aequo)

#### Title | Titre *The Conservation, Restoration and Repair of Stringed Instruments and Their Bows*

This superbly executed work represents an enormous effort masterfully realized. Page after page of dense text is readable and beautiful; the index is good, the photography and illustrations crisp, the paper choice perfect, and the use of second colour terrific. The varnished paper jacket, laminated on the inside to give it the right weight, is a clever touch.

Cet ouvrage superbement exécuté représente un effort énorme qui s'est traduit par une réalisation magistrale. L'une après l'autre, les pages d'un texte, pourtant dense, sont lisibles et ravissantes : l'index est bien fait, la photographie et les illustrations sont impeccables, le choix du papier est parfait et le recours à une deuxième couleur est génial. La jaquette en papier verni, plastifiée à l'intérieur pour lui donner le poids exact, ajoute une touche ingénieuse.

### First prize (tie) | Premier prix (ex aequo)

#### Title | Titre *Vij's at Home*

Like an earlier "Vij's" cookbook, this is just what a cookbook should be: the photographs, typeface, and layout create a beautiful book that is a pleasure to use.

Comme dans le cas antérieur d'un livre de cuisine de Vij, celui-ci est exactement ce qu'un livre de cuisine devrait être : la photographie, les caractères et la mise en page se combinent pour créer un superbe livre qu'on a du plaisir à employer.

### Second prize | Deuxième prix

#### Title | Titre *St. Andrews Architecture, 1604-1966*

This nice, small reference book has a great trim size and wonderful photography.

Ce joli petit ouvrage de référence, d'un bon format rogné, contient de merveilleuses photographies.