Painting by Henrik Theodor Lundh
Treatment proposal



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Dnr: KU 2021-01005
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VÄSTRA GÖTALANDSREGIONEN

Painting by Henrik Theodor Lundh

Treatment proposal

Technical and administrative information

Kulturutveckling dnr	KU 2021-01005
Identifikationsnummer	VM 13098
Uppdragsgivare	Vänersborgs museum, Kulturlagret Ann-Charlott Öberg Niklasbergsvägen 17 462 32 Vänersborg 070-5223552
Projektansvarig SVK	Ann-Marie Mild Konservator, måleri
Övriga utförare	Delmina Barros, Masterstudent Lincoln University, UK
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Treatment proposal

Object

Portrait of a gentleman (see figure1). Identification number: VM13098.



Figure 1. Painting and Frame before restoration.

Technical description

Oil painting on canvas of a gentleman holding a basket and a music box.
The painting comes with a frame.

- PAINTING:

The painting measures (without frame):
48,5cm Length
37,8cm Width

The painting has a signature with a date on the bottom right-hand corner.
“F. Lundh 1849” (see figure 2).

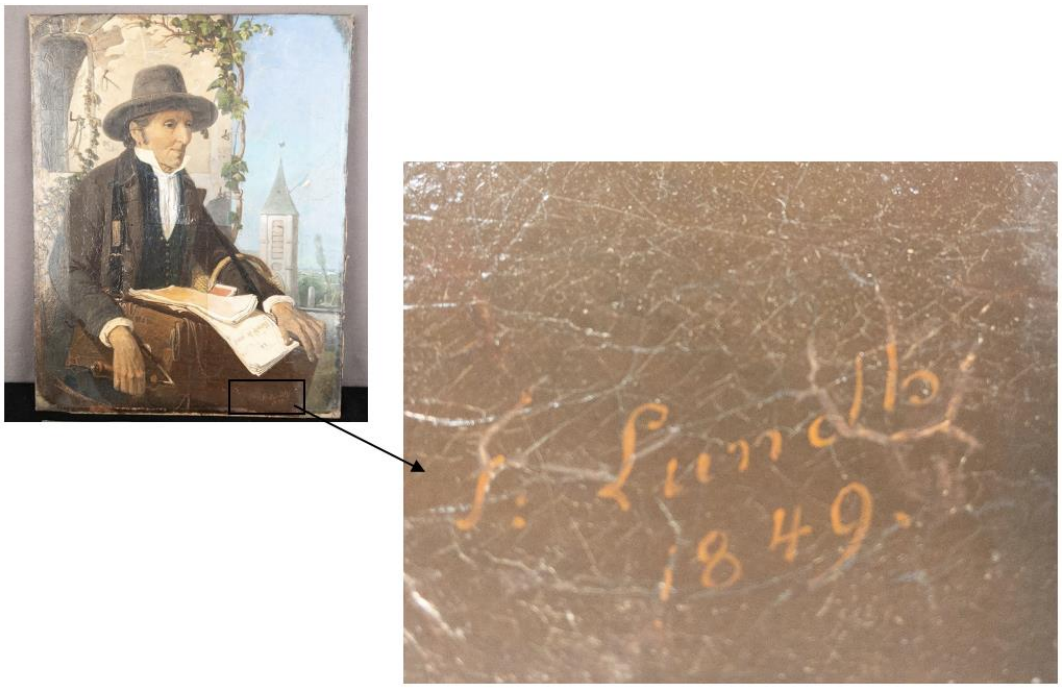


Figure 2. Detail image of the signature.

- FRAME:

The frame measurements:
65,5cm Length
55cm Width

The frame has a plaque:
"Lundh, Henrik Theodor
1812-1896: Savoyard 1849" (see figure 3).



Figure 3. Detail of the frame plaque.

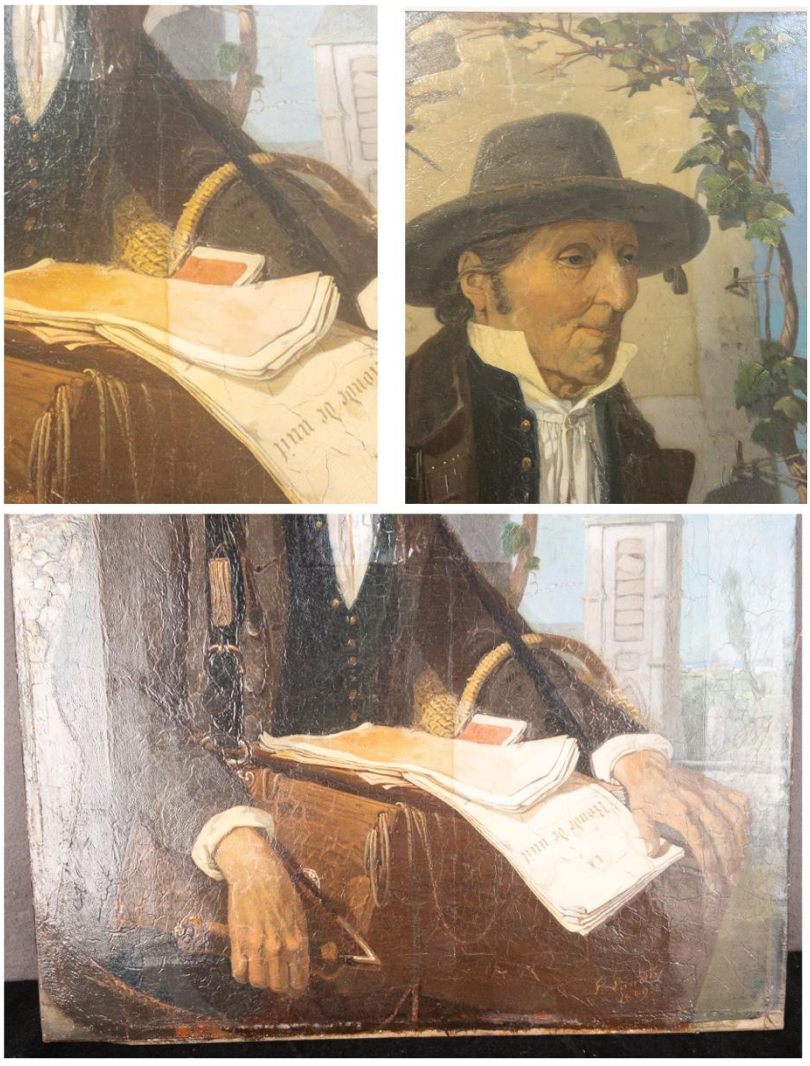
Provenance

The painting is supposedly the portrait of the founder of the Museum.
Further historical background will be given in a later stage.

Condition

- PAINTING:

The painting seems in good condition.
The painting has undergone previous conservation treatment, varnish removal (see figure 4).



There is no documentation what the previous treatment, but the curator knows the cleaning and varnish removal was done as part of professional exhibition of what the conservator does to the visitors at the Museum.

Figure 4. Detail of the previous partial varnish removal

The painting shows deep craquelure throughout the paint layer (see figure 5).

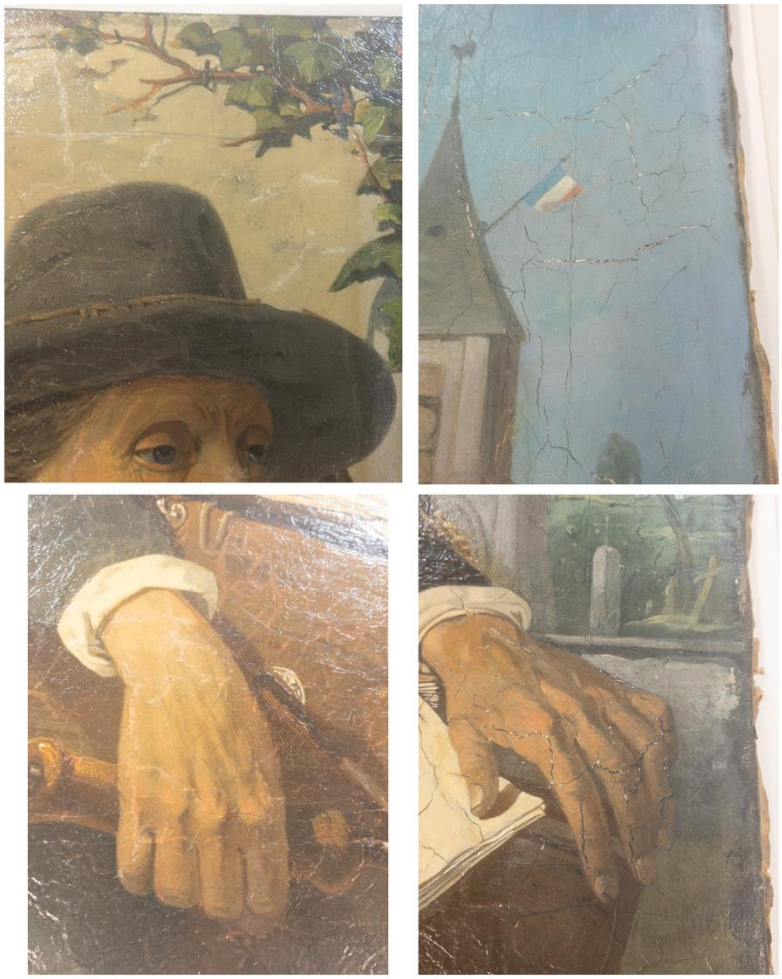


Figure 5. Detail of the deep craquelure in the paint layer.

- FRAME:

The frame is stable and in good condition.
It has accumulation of superficial dirt and grime (see figure 6).



Figure 6. Detail top (left) and bottom (right) of the frame's surface dirt.

The frame is partially gilded, and the rest is copper wax paint (see figure 7).

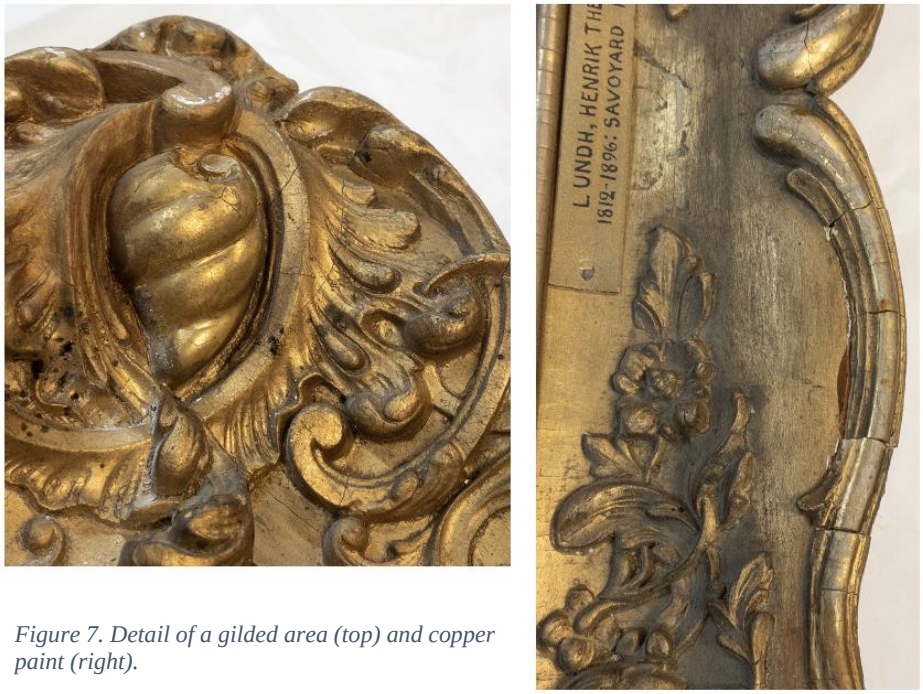


Figure 7. Detail of a gilded area (top) and copper paint (right).

The frame has some areas of ornament loss (see figure 8).



Figure 8. Detail of some of the damaged areas.

Treatment proposal

PAINTING:

1. Surface cleaning and varnish removal.
2. Address the deep craquelure existent, by possibly refilling and retouch the areas.
3. The initial retouch will be done with watercolours.
4. The painting will be varnished.
5. A final retouch with retouch colours will be done for toning and blending in to the original paintings composition.

FRAME:

1. Surface clean.
2. Replacement of missing ornaments.
3. Refill of damaged areas.
4. Replacement of the damaged gilded/gold areas, either by inpainting or re-gilding.

Aims

The purpose of this conservation/restoration treatment is to get the painting and frame clean, conserved aesthetically harmonious to be added to the Museum's collection and possibly to be displayed.

Suggested analyses

Due to the significance of the painting and its relation to the creation and history of the Museum, an X-Ray and IR photography is suggested, to further analyse the painting but also, investigate the artist technique for future study and educational purposes.

Photographic documentation will be taken before, during and after treatment.

Ultra-violet (UV) photographs have been taken before starting treatment. The UV images show evidence of previous inpainting, by the evidence of the dark purple areas.
There is also evidence of a green hue from the varnish, which could be indicative of a natural resin varnish (see figure 9).



Figure 9. UV photograph documentation.

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