VM13098 Målning Savoyard 1849 av Henrik Theodor Lundh Konserveringsrapport



Figure 1. Painting and frame before restoration.

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Dnr: KU2021-01005
Datum: 2021-12-15

VÄSTRA GÖTALANDSREGIONEN

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Rapport

Tekniska och administrativa uppgifter

Kulturutveckling dnr	KU2021-01005
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Övriga utförare	Delmina Barros
Datum	2021-12-15

Grafisk form och layout Studio Västsvensk Konservering
Omslagsbild Foto taget av Delmina Barros
Fotot visar Målningen efter åtgärd

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VÄSTRA GÖTALANDSREGIONEN

Konserveringsrapport

Föremål

Painting:
Oil painting on canvas, with a frame.
Portrait of an older man holding a music box, on a French town (see figure 1 above).
The painting measures: 48.5cm Hight x 37.8cm Width.

The painting is signed in the bottom right corner:
” F. Lundb 1849” Henrik Theodor Lundh (1812-1896) (see figure 2 below).



Figur 2. Detail image of the signature.

Teknisk beskrivning

The painting came to the studio, for a surface clean, varnish removal and to address the issues with raised craquelure in certain areas.

Frame:

The frame was in good condition (figure 3).

The frame had superficial dirt (figure 5) but also darkening of metal gold paint previously applied (figure 3 and 4). The frame had some areas of missing ornaments.



Figure 3. Left and right handside of the frame.



Figure 4. Detail of dirt and oxidation of the metal gold paint.



Figure 5. Detail image of insect droppings.



Figure 6. Detail of missing ornaments.

Skadeorsak

Unknown cause for the deep craquelure, which is only located in certain areas. But it can be related to the way the artist prepared the canvas and how the paint was used, and type of binder used.

Regarding the frame, the damage is evident from aging and daily ‘wear and tear’.

Föreslagna åtgärder

The painting was to undergo a surface clean, varnish removal and treatment to the deep craquelure.
All actions taken were to make the painting more aesthetically pleasant, but also to conserve for longevity.

The frame, also, was to undergo a surface clean and pictorial integration in the damaged areas for aesthetic reasons.

Analyser

Photographic Analysis

- UV (ultra violet)

The painting and frame firstly started by being analysed and photographed under natural, UV (ultra-violet), IR (infra red) and X-ray light.

Figure 7 (below) was taken under UV light.



The image shows the intensity of previous retouching, visible by the intense dark purple (like the areas sorounded in orange).
It also shows the hue from the varnish that remained in the surface.

Figure 7. UV photograph of the painting.

- IR (Infrared photograph)







Figure 8. Infrared photograph of the painting.

In this case the infrared photograph did not relieve any new information to the composition of the painting, but it did enhance the fantastic craftsmenship and detail the the artist put into the painting.

- X-Ray image

The X-ray of the painting was taken, in order to further the understanding and knowledge of the painting for future conservators and generations.
As evident by figure 9 (below) it was discovered that the sitter had originally been painted with a different hat (see figure 10), where it showed more detail in the hair.



Figure 9. X - ray image of the painting.



Figure 10. Image of the sitter in the painting (left); image of the sitter under x-ray (right).

Treatment of the painting and Frame

- Painting

The painting's treatment started by removing the tack nails from the back of the painting (these tack were added, most probably, to insure that the wedges did not come off from the stretcher) (see figure 11).

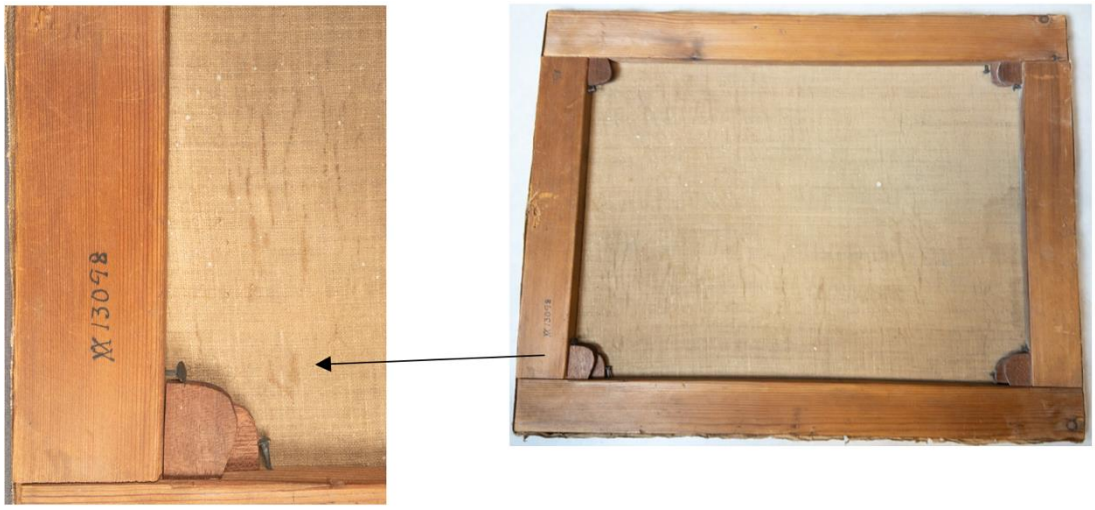


Figure 11. Shows the tacks that were added to support the wedges.

The wedges were removed, cleaned and dipped in melted wax, in order to create support when in place, but also to facilitate removal, if and when required. There was one less wedge which it was done to match the original ones (see figure 12).



Figure 12. Shows wedges before(top) and after (bottom) creation of missing one.

The back of the painting was then clean by using a soft brush and assisted by a museum vaccum for the collection of particles and dust (see figure 13).



Figure 13. Shows the back of the painting after dry cleaning and replacement of missing wedge.

The painting surface was tested for solubility, to obtain the correct solvent for surface clean.



Upon testing the surface 1% Tri-Ammonium Citrate was thought best for the removal of surface dust and grime (see figure 14).
And the painting's surface was then clean.

Figure 14. Shows cotton swab with surface dirt and grime residue.

When the painting's surface clean was finalised, the remaining varnished area was tested for solubility. From several solvents tested, ethanol gave the best result.
Thereafter it was decided to add the solvent (ethanol) in a gel in order to reduce speed of evaporation and also reduce the risk of penetration into the paintings surface.

A solution of 2% Klucel and Ethanol was prepared for the varnish removal.

Solution Preparation:

- The desirable amount of Ethanol was put into a lab glass container (the amount is weighted).
- 2% of the Ethanol solution is calculated and added to the liquid.
- The container with the solution is put onto a stiring machine with a magnetic bean in order to stir and mix it completelly.

The gel solution was to be applied via a compress (non-woven cloth) treatment procedure.

Method of application:

- The compress was cut to the desirable size and the gel solution (2% Klucel + Ethanol) was applied to it by a flat brush
- The compress was applied to the varnished area needing removal.The compress was left on the painting's surface for 50 seconds.
- The compress was removed by the aid of small twizzers.
- The gel solution residue was removed by the use of a small cotton swab dipped in white spirit.

This method was repeated as needed.

The gel solution was used to remove varning in the background areas of the painting (see figure 15).



Figure 15.

1. *Before varnish removal treatment*
2. *During treatment*
3. *Compress with varnish residue*
4. *After varnish removal*

Due to the small and detailed areas of the portraited sitter, the areas that needed varnish removal, it was thought to be more prudent to be treated with the gel solution above described, but applied with a cotton swab instead of a compress, for a better treatment control.

The dark earth colours, when tested, resulted to be fugitive and very sensitive. Therefore, because of the fugitive nature of the dark earth colours on the painting a different solution was tested and used in order thin down the layers of varnish with the less possible removal of original paint and previous retouching. After testing several solutions a 50:50 solution of Isolpropol alchohol + White Spirit was the best suitable and less agresive. The aim was to break down and thin the varnish layer with as little as possible the removal of previous retouching.

The painting was then fully cleaned (see figure 16).



Figure 16. Painting after cleaning and varnish removal treatment.

- Frame

The frame's surface was also tested for solubility, and the solution of 1% Tri-Ammonium Citrate in Methyl Cellulose was used for the surface clean as it was the one that gave better results (see figure 17).



Figure 17. Detail of the frame before (left) and after (right) cleaning.

After the frame was cleaned, the damaged areas were refilled with a chalck filler (see figure 18).



Figure18. Frame cleaned and damaged areas refilled.

Upon the filler drying it was sanded and leveled.
Thereafter, red bole/clay (see figure 19) was applied in the newly filled areas. Red bole/clay was used, because it was found being part of the frame's composition.



Figure 19. Frame after application of red bole.

Once the bole was dry, it was smoothed by using micromesh® cloths. Thereafter the need areas were inpainted with gold paint and toned to match the original area (see figure 20).



Figure 20. Frame after restoration.

Använda material

Water
Tri-Ammonium Citrate
Klucel
Ethanol
Isopropol Alcohol
Methyl Cellulose
Chalck
Hide glue
Linseed oil
Gild bronze gold paste
Acrylic filler
Water colour (Windsor & Newton)
Mussini retouch colours
Satin Dammar varnish

Utförda analyser

The painting and frame were analysed under natural and raking light, UV and infrared, and also x-ray.

Skötselanvisningar

The painting should not be displayed and stored in a room with extreme changes of temperature and humidity.
The painting should not be hanged in an external wall, in direct contact with natural light or above a fire place and/or heater.

Referenser

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