



INTERNATIONAL ATOMIC ENERGY AGENCY
UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION
INTERNATIONAL CENTRE FOR THEORETICAL PHYSICS
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SMR/750-6

**"College on Advanced Techniques in Archaeometry
and Conservation of Works of Art"
17 - 28 October 1994**

"Conservation of Easel Paintings"

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Rome, Italy

Please note: These notes are intended for internal distribution only.

CONTRIBUTION OF EARLY PAINTING TECHNIQUES

XIV C. DESCRIBED BY CENNINO CENNINI IN "IL LIBRO DELL'ARTE".
THE MAIN AIM WAS - "TO MAKE THEM LAST LONGER".

XVI VASARI DESCRIBES ~~CONVASS~~ PAINTING ON CANVAS TECHNIQUES.
THESE TECHNIQUES SURVIVED UNTILL XIX C.

XIX - INDUSTRIAL REVOLUTION - PHOTOGRAPHY IS DISCOVERED.
ART NO LONGER IMITATES REALITY - IT IS FREE FROM
CONSTRICTIONS

A 3RD DIMENSION IS INTRODUCED INTO PAINTINGS - WITH
HIGH IMPASTO, PIECES OF OBJECTS ...

HAND PREPARED CANVAS AND COLOURS WERE SUBSTITUTED
BY INDUSTRIALLY PREPARED ONES. NEW PIGMENTS DISCOVERED.
RAWLINSON DISCOVERED PIGMENT GRINDER; NO RESPECT
FOR PARTICLE SIZE AND OIL ABSORPTION.

1840 TUBES WERE INVENTED

PAINTERS SEARCHED FOR NEW EFFECTS: DRYING AGENTS
WERE ADDED; NO VARNISH ON SURFACE; PAINT APPLIED
DIRECTLY TO CANVAS OR PANEL.

XX - EXASPERATION OF SEARCH FOR 3RD DIMENSION, - OBJECTS
GLUED ONTO THE SURFACE OF PAINTING.

NEW DIMENSIONS - LIGHT, MUSIC, MOVEMENT WERE PART OF
WORKS OF ART.

TIME IS CONSIDERED TO CONTRIBUTE TO INTEREST OF
PAINTING. DETERIORATION MUST NOT ALWAYS BE ~~STOPPED~~ INTER-
RUPTED.

CONSERVATION TECHNIQUES:

IN CENNINI'S TIME, ARTIST AND RESTORER WERE ONE FIGURE
PAINTINGS WERE RENEWED ACCORDING TO FASHIONS.

NO TEXTS, NO RULES, TENDENCY TO OVER-TREAT PAINTINGS
1866 SERCO GUARDO - FIRST BOOK ON RESTORATION

TODAY RESTORATION IS SUBSTITUTED BY CONSERVATION.
ART IS CONSERVED, DETERIORATION IS STOPPED AND THE
WORK OF ART IS PRESERVED, NOT RENOVATED AS BEFORE

1ST STEP IN CONSERVATION IS MAINTENANCE?

PREPARE ROUTE WHEN MOVING A PAINTING

MAKE BEAUTIFUL PACKAGING WHEN SENDING

CHECK REGULARLY THE PAINTING'S SURFACE WITH RAKING LIGHT.

ENVIRONMENTAL CONTROL: 1) HEATING AND AIR CONDITIONING

ALWAYS ON OR OFF 2) WINDOWS CLOSED, WELL SEALED

FILTERED FOR U.V. RADIATION. 3) WASH FLOORS WITH LITTLE

WATER AND LITTLE ~~NO~~ DETERGENT (NOT STRONG ACIDS OR BASES)

4) ISOLATE WALLS AND FLOOR WITH WOOD 5) DON'T TURN

LIGHT ON UNNECESSARILY - REFLECT LIGHT ON WHITE

WALLS (THEY ABSORB U.V. RADIATION) 6) AVOID CROWDS -

EACH PERSON RELEASES 20-80g OF WATER/HOUR.

SUPPORTS: LINING WAS ROUTINE - PASTA LINING IS STILL IN USE TODAY, BUT IS NOT APPLIED TO ART FROM XIX C. ONWARD. WAX LINING (USED IN NORTH) IS ALSO NO LONGER USED. TECHNIQUES HAD TO BE MODIFIED FOR XIX C. ART. 1955 HOT TABLE WAS INVENTED. SYNTHETIC RESINS WERE INTRODUCED IN 1930 (PVA) BELA 371 WAS INTRODUCED IN 1966. PLEXOL IN 1972.

IN 1972 MEIRA INVENTED TECHNIQUE FOR REDUCING ADHESIVE STRENGTH BY REDUCING POINTS OF CONTACT BETWEEN ~~ADH~~ LINING CANVAS AND PAINTING. I HAVE TESTED ADHESIVES TAKING ADVANTAGE OF SOLVENT RETENSION TO LOWER REACTIVATION TEMPERATURE AND TO MODIFY ADHESIVE STRENGTH.

MINIMAL INTERVENTION IS TO BE PREFERRED: SEPARATE EACH PHASE TO OBTAIN MAJOR CONTROL. WHEN POSSIBLE, AVOID LINING AND DO 1) STRIP LININGS, 2) LOOSE LININGS 3) LOCAL CONSOLIDATION 4) LOCAL MENDING OF TEARS. 5) STRETCHER REPLACEMENT.

PANELS WARPING IS CAUSED BY DIFFERENTIAL HUMIDITY ABSORPTION BETWEEN FRONT OF PANEL (PROTECTED BY PAINT FILM) AND REVERSE. REMEDIES: SEAL REVERSE OF PAINTING AND CONTROL ENVIRONMENTAL CONDITIONS.

CLEANING: ~~RE~~ GELS ACTING ONLY ON SURFACE ARE PREFERRED TO PENETRATING SOLVENTS. REMOVE SURFACE GRIME, NOT PATINA. RICHARD WOLBERG STUDIES SURFACTANT GELS. OPIFICIO PIETRE DURE (FLORENCE) INVENTED "PAPPINA" - (STEARATO DI AMMONIO + WAX).

INPAINTING: NO MORE OVER PAINTING. ONLY LOSSES ARE INPAINTED AND SHOULD BE RECOGNIZABLE BY CLOSE-UP EXAMINATION. "TRATTECPIO" - VERTICAL PARALLEL LINES TECHNIQUE TO DIFFERENTIATE INPAINTING FROM ORIGINAL. HOW TO DEAL WITH CONTEMPORARY ART?

