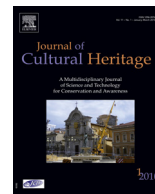




Available online at
ScienceDirect
www.sciencedirect.com

Elsevier Masson France
EM|consulte
www.em-consulte.com/en



Case study

Alternative methodology for traditional interventions: A colonial painting and its lining with the nap bond method



Ana Morales^a, Damasia Gallegos^{a,*}, Gabriela Siracusano^b, Agustina Rodriguez Romero^b, Fernando Marte^a

^a Centro TAREA, Instituto de Investigaciones sobre el Patrimonio Cultural (IIPC), Universidad Nacional de San Martín, Quinquela Martín 1784, 1296 Buenos Aires, Argentina

^b CONICET/Centro de Investigación en Arte, Materia y Cultura, Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina

ARTICLE INFO

Article history:

Received 7 July 2015

Accepted 23 August 2015

Available online 14 September 2015

Keywords:

Nap bond

Lining

Minimal intervention

Reversibility

ABSTRACT

Lining treatments used in the conservation-restoration field can be classified according to the adhesive used. Traditional methods include those based on glue-starch and wax-resin whilst those using synthetic adhesives are considered alternative methods. Rise of new materials and mechanical equipment like the low-pressure table expanded possibilities of intervention. However, alternative methods require previous exhaustive testing of procedures, tools and supplies. This paper describes research carried out by an interdisciplinary team of conservators, historians and chemists from the IIPC-TAREA that elucidated fundamental aspects of a painting of San Luis Gonzaga from the South American colonial period, deteriorated but with an important documentary value. In the case here presented a minimal intervention restoration criterion was applied and the nap bond method used proved to be the most suitable alternative lining for this particular situation.

© 2015 Elsevier Masson SAS. All rights reserved.

1. Introduction

The oldest remaining catholic temple in Buenos Aires city is the church of San Ignacio de Loyola, built by the Jesuits by the end of 17th century. Intentional fires of 1955 [1] led into a comprehensive recovery work in 2011 during which eight canvas pieces of different sizes and shapes were found within the altar's table, under several layers of dust and rubbish (Fig. 1). Eventually each piece took its place and the set gave the idea of the large painting on canvas to where they belonged, even when a big portion was missing.

At the lab, researchers could identify in those fragments a painting of San Luis Gonzaga considered lost by the vernacular historiography from the 1940s. Two additional fragments belonging to the same painting were found later and nowadays belong to the heritage of the Isaac Fernández Blanco Hispanic American Museum [2]. Discovery led to questioning the traditional concept of reintegration and posed a new challenge, turning this case into an unusual conservation example.

The role the painting played on the altar can explain the serious canvas deterioration. Located at the niche, it was part of one

of the props of the Church altarpieces [3]. It takes this name by the actionable mechanism, which completely closes the altarpiece, like a theater stage curtain [4], making the image visible or not according to liturgy needs. The painting moves from right to left in most of the cases or, in special cases like the present one, it moves upside down. In this case, at certain moment the mechanism probably broke whilst the painting was laying down, it remained there and suffered severe damage.

Even when San Luis Gonzaga canvas was a devotional object, nowadays it appears as a mere group of fragments. However, having in mind that these remnants witnessed cultural, artistic, historical, institutional and religious facts, it was agreed to prioritize their documentary value rather than their original nature of a cult object or art work [5]. That decision led into a complex program of experimental techniques based on the re-treatability [6] and minimal intervention criteria [7] that could enhance that documentary value.

2. Materials and methods

Looking for details that could confirm relationship between the set of eight pieces and the two others belonging to the Fernández Blanco Museum, textile fibers and pictorial samples were contrasted. Density of the tissue and morphological identification of fibers were established by optical microscopy [8].

* Corresponding author. Tel.: +54113014056.
 E-mail address: damagallegos@gmail.com (D. Gallegos).



Fig. 1. a: San Ignacio altarpiece, where fragments were founded; b: detail showing the fragments at the moment of recovery within the altarpiece's table.

Thereafter the fragments were cleaned and pictorial layer in extremely loose condition was consolidated with rabbit-skin glue. In all the eight fragments, deformations were corrected by indirect and gradual humidification. Water flow was controlled by a Gore-tex® sheet and then the fragments were kept under weight until complete drying. In order to join the painting fragments, hemp threads previously embedded in acrylic adhesive were softened and pressed on the back of the fabric with heated spatula [9]. Once the eight painting fragments were bond together, the structure was reinforced employing a completely reversible treatment, choosing the so-called alternative lining: nap bond or nap bond lining [10]. This system, a type of contact adhesion, demands frames or screens for the homogeneous distribution of the adhesive. For this purpose, three devices

were tested: two different polyester monofilament screens from Gasatex® and one aluminum sheet. The latter was 0.8 mm thickness with 2 mm diameter holes regularly distributed at a rate of 4 per cm².

For the reinforcing fabric linen gauze (22 threads per cm²) was selected. In addition, different types of adhesive mixtures compatible with nap bond system and based on PlectolB500® and methylcellulose were tested. The lining adhesive mixture was spared on the reinforcing fabric through the selected device – the aluminum sheet. The painting was then supported on the reinforcing fabric impregnated with adhesive and these were placed in the suction table. After three hours of air flow, structural treatment finished with the original canvas attached to the reinforcing fabric, being the surface completely dry.

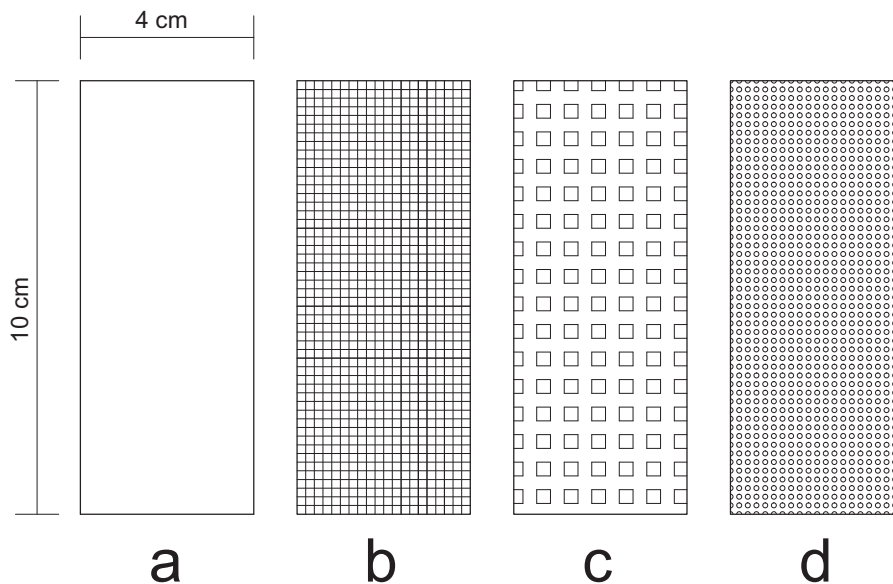


Fig. 2. Screen selection based in the amount of dry adhesive deposited on linen sample: a: control sample, weight 0.4 g; b: Gasatex® monofilament screen, 50 holes per cm², adhesive deposited 0.5 g; c: Gasatex® monofilament screen, 4 holes per cm², adhesive deposited 1 g; d: aluminium sheet, adhesive deposited 0.2 g.

Download English Version:

<https://daneshyari.com/en/article/1037903>

Download Persian Version:

<https://daneshyari.com/article/1037903>

[Daneshyari.com](https://daneshyari.com)