April 22, 2000

Treatment report

Version of the Sistine Madonna

1 Extensive areas of raised paint were consolidated with isinglass, using a heated spatula working through tissue paper.
2 The painting was removed from its stretcher and strip lined with Beva film to cotton, stretched on a stretcher approximately 20 cms larger than the original, and left for a week or so under gradually increased tension
3 It was then treated, still under tension, face up on the multi purpose table for 4 hours at about 50°C, around 75% RH under low vacuum pressure, then allowed to dry and cool under pressure for about 2 hrs This treatment was repeated four times, and the raised areas were also treated locally with a hot air pencil and a heated spatula while the painting was on the table under pressure, working through melinex film
4 The cotton edges were replaced, again using Beva film, but this time three layers so that the cotton edges can serve as a permanent strip lining after this phase of the treatment is complete
5 The treatment on the multi purpose table was repeated but the melinex film covering the paint surface was removed from a small areas at a time and further consolidation was carried out using isinglass
6 Excess isinglass was removed with damp cotton wool - this removed the surface dirt unevenly in some areas (see photograph)
7 The painting was restretched to the original stretcher - although the paint is now well adhered, some raised cracks remain, and these could only be held flat by lining
8 A small hole through the canvas was repaired with Beva film and nylon gossamer
9 The painting was varnished with MS2A, the losses filled and the losses and unevenly cleaned areas retouched with MS2A and dry pigments
10 Final varnish of MS2A/ Cosmolloid wax 80-H