

THE ICON „CRUCIFIXION” RESTORING AND CONSERVATION

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Rezumat: *Prezentul studiu de caz este realizat pe o icoana cu tema „Răstignirea” din colecția Complexului Muzeal Bucovina. Este o realizare în stil lipovenesc, unde s-au folosit ca materiale vopsele de tempera pe un suport din lemn de tei.*

Degradările existente sunt atât la nivelul suportului care este alcătuit din doua bucăți cât și la nivelul stratului pictural care prezintă desprinderi numeroase, lacune și are o fragilitate deosebită. Toate aceste degradări sunt datorate atât condițiilor de păstrare cât și tehnicii de execuție (pictura s-a realizat pe convexitatea inelelor de creștere). De asemenea lemnul prezintă defecte (noduri) ceea ce a dus la pierderea stratului pictural. Traversesele originale în timp și-au pierdut rolul funcțional, una din ele fiind pierdută iar cea rămasă fiind prinsă în cuie dinspre suprafața pictată spre verso-ul icoanei.

S-a realizat în prealabil consolidarea profilactică a stratului pictural, urmată apoi de tratamente de dezinsecție și dezinsecție. S-a îndepărtat apoi traversa și cuiele, apoi au fost lipite cele două bucăți ale panoului din lemn. Murdăria aderentă și cea ancrasată de pe verso-ul icoanei a fost îndepărtată prin procedee fizico –chimice, folosindu-se o soluție pe baza de hidroxid de sodiu și apă distilată. Nodurile lemnului au fost slăbite prin perforare. A urmat apoi impregnarea cu ceară și colofoniu, folosindu-se ca vehiculant petrosinul. Stratul pictural s-a consolidat cu o soluție din clei de pește în concentrație de 3%. Lacunele au fost curățate și chituite, iar murdăria de pe suprafața pictată a fost îndepărtată cu soluții standard. Reintegrarea cromatică a fost realizată prin velatura, iar vernice-ul a fost subțiat și uniformizat.

The icon is part of the collection belonging to the Bucovina Museum Complex and represents The Crucifixion of Jesus Christ the Savior. It is a work realized in lipovenian style, tempera on lime wood support, made of two boards, with sleepers.

The object has been brought to the laboratory having several degradations at all levels: protection stratum, pictorial stratum and at support. Also, an active biological attack was present.

The varnish which has been used is colored, and it makes it look as the extant thin metallic paper is from Gold – in reality it is from Silver-. The protection stratum is aged and browned and presents several fissures, splits and gaps. Most of the degradations of the pictorial stratum depends on the support (here we mention the wood flaws – knots – and the two boards which form the support). As characteristic degradations there are the ones regarding the performing technique, where we mention that the painting was inadequately made, on the side of the convexity of the growing rings of the wood.

As a first protection measure of the object, the prophylactic consolidation was done, as a temporary conservation of the pictorial stratum, in order to avoid destroying it during the interventions at the support. The prophylaxis was made with Japanese thin paper applied on the painted area, over which was applied through brushing – at heat – a solution of fish gelatin in a concentration of 3% and distilled water, this way being stabilized the active degradations.

The wood, being an organic material, is expanding or contracting depending on the humidity from the environment. This way appeared the glue coming off and the detaching of the boards of the support which worked differentiated. Also appeared different curvatures of the boards, which made the sleepers be thrown away, and the superior one be lost. The inferior sleeper was from solid substance wood, and because it was not carrying out its part anymore, it was inadequately intervened with the intention to fix it, being attached with two nails, from the painted side to the back of the icon.

As a first step the nails have been taken away, removing this way also the extant sleeper. The not adhered dirt was taken away using a brush and the vacuum cleaner. For the adhered dirt, there were done first some tests to make it more soluble. It was taken care that the solution will not completely make the depositions soluble, but will imbue them and make them expand, then take them away mechanically with the lancet. Also, this solution had to have a high rate of evaporation and to not have remaining over the object. It was chosen a solution of hydroxide of sodium in concentration of 3%, in distilled water. This was applied with buffers from natural fiber (cotton) well wrung out, then the neutralizing was done with absolute ethylated spirits and distilled water in equal proportion. The wood knots have been reduced through perforation with the auger.

To stop the biological attack, there have been done some injections and brushing of the area with a biocide based on permetrina. This treatment has been applied at a 24 hours interval, for seven days, until the end of the attack was established.

In order to stabilize the curvature of the panel and to reconstitute the shape of the object, the sticking was made in the original technique with similar adhesives, elastic glues (bone glue and glue from rabbits cartilages). After the sticking the object was kept at the press for 24 hours, at room temperature.

The impregnation of the fragile support was made in order to create a higher physical and mechanical resistance and for the wood to be more lasting at the action of the elements from the microclimate. This operation was made with a mixture of wax and colophony in proportion of 60:40, using the lamp with IR for

fluidity. As liquid vehicle it was used gas 1:5 parts impregnation mixture. The excess of impregnation material was taken away in the end also with gas. The wood deficiencies from the joining area have been completed with putty on the basis of impregnation mixture + chalk powder + sawdust, and for leveling it was used the electrical spatula.

The sleepers have been made from stabilized lime wood.

The pictorial stratum has been consolidated through refreshing the aged putty, using a solution of fish gelatin in a concentration of 3% which was brushed. The gaps have been cleaned with buffers from natural fiber (cotton), using a solution from absolute ethylated spirits and distilled water (50:50) and taking away the expanded dirt with the point of a lancet.

The applying of putty on the gaps was done with a putty based on fish gelatin 9-12% and chalk powder. The finishing of the gaps was done with wet corks. The cleaning of dirt from the painted area was done with standard solutions 3-5.

The chromatic reinstatement was realized through velatura, then being varnished with paint (vernice). The paint (vernice) was diluted and homogenized.