

Ancient Monuments Laboratory
Report 51/97

WALL PAINTING CONDITION AUDIT,
OSBORNE HOUSE, ISLE OF WIGHT

J Davies
T Manning

AML reports are interim reports which make available the results of specialist investigations in advance of full publication. They are not subject to external refereeing and their conclusions may sometimes have to be modified in the light of archaeological information that was not available at the time of the investigation. Readers are therefore asked to consult the author before citing the report in any publication and to consult the final excavation report when available.

Opinions expressed in AML reports are those of the author and are not necessarily those of the Historic Buildings and Monuments Commission for England.

Ancient Monuments Laboratory Report 51/97

WALL PAINTING CONDITION AUDIT,
OSBORNE HOUSE, ISLE OF WIGHT

J Davies
T Manning

Summary

This condition audit of wall paintings at Osborne House includes a wall painting record, general audit information, documentation of original materials and execution of the painting, and deterioration and damage including previously used materials and treatment, as well as proposals for treatment and monitoring strategies.

Authors' addresses :-

Ms J Davies
PAINTINGS CONSERVATION STUDIO
English Heritage
Inner Circle Regents Park
London
NW1 4PA

Ms T Manning
PAINTINGS CONSERVATION STUDIO
English Heritage
Inner Circle Regents Park
London
NW1 4PA



Osborne House Isle of Wight

The following report has been generated by the Wall Painting Section database. This archival system provides a computerised record of all wall paintings in English Heritage Historic Properties and is intended to comprehensively document the collection. Each report has been subdivided into four sections to present the data in a clear format. These include:

1 **Wall Painting Record:**

Includes a description of the site and paintings, as well as archival information, such as bibliographic references and photographic records.

2 **General Audit Information:**

Describes any monitoring undertaken and a synopsis of future conservation requirements.

3 **Technique:**

Documents the nature and condition of the original materials and execution of the painting which is described according to its stratigraphy and any related analysis.

4 **Deterioration and damage, added materials, treatment:**

Deterioration and damage lists the types of alterations which may have occurred, that is either deterioration (natural alterations such as cracking or delamination) or mechanical damage (such as graffiti).

Added Materials documents all non-original materials present on or within a painting. These may include naturally occurring substances (accretions, such as dirt and dust) or deliberately added materials (coatings, coverings and repairs).

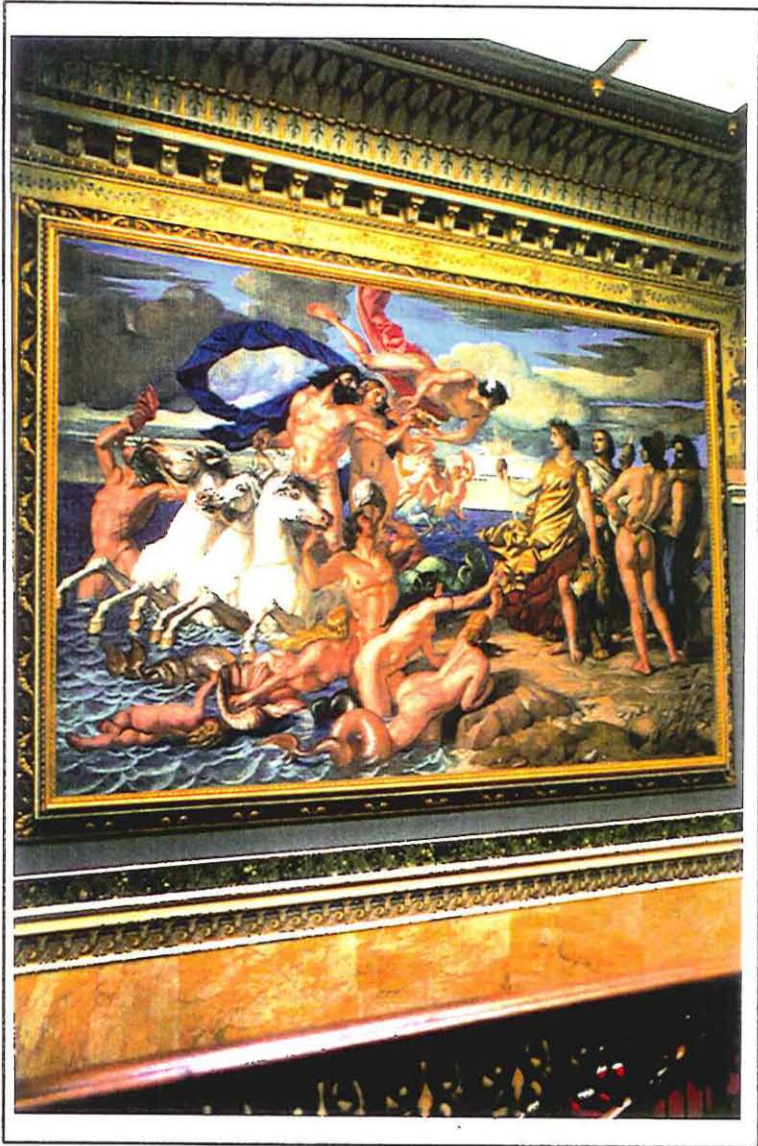
Treatment documents previous interventions and proposed treatment and monitoring strategies.

Throughout each section, an area of painting is assigned a number between 1 and 4 which is intended as a general indication of present condition. These are: 1 good, 2 fair, 3 poor, 4 unacceptable.

This report is based on information gathered prior to March 1996 and does not include any changes in condition, further research or treatment undertaken after this date. Amended editions will be produced as necessary.

Contents

- 1** Main Staircase (Dyce)
- 2** Nursery Landing
- 3** Prince Albert's Bathroom (Gegenbaur)



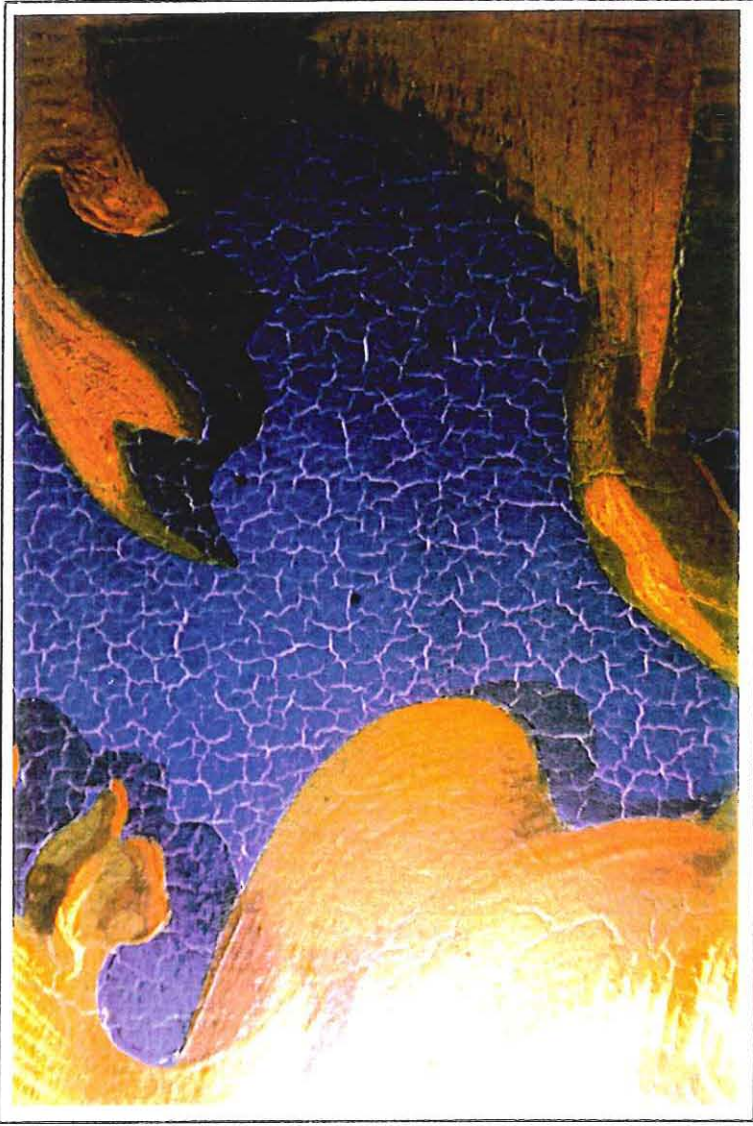
Main staircase, NE wall, *Neptune* painting by William Dyce



Prince Albert's Bathroom, SW wall, framed painting, detail lower right corner



· · Nursery Landing, general view of decorative scheme



Detail, showing crackleure of painted surface

1 Wall Painting Record

Property name	OSBORNE HOUSE			
Region	South East	County	Isle of Wight	
Location of painting	Main Staircase			
Orientation	NORTH-EAST WALL			
Century 19 th	Date	1847	Height (cm) 410	Width (cm) 300
Subjects included	Allegorical figure subject			

Description

The Marine Residence at Osborne was built for Queen Victoria as a country retreat in 1845-6, replacing an earlier mansion on the site. Osborne House was designed by Prince Albert and built by Thomas Cubitt. The Prince intended to evoke the architecture of Italy in his design, with its campaniles and open-air loggias, likening the view over the Solent to that of the Bay of Naples. The first stone of the Pavilion Wing was laid on the 23rd of June, 1845, and the royal family went into residence in September, 1846. The rest of the house (the two eastern wings) were not finished until 1851.

The Pavilion Wing is of rendered brick, fortified with iron girders. The ground floor contained the principal suite of Dining Room, Drawing Room and Billiard Room; on the first floor were the private apartments of the Queen and Prince Albert; and on the top floor were the Royal Nurseries. On the east side of the Pavilion Wing overlooking the courtyard, were the Household Apartments, and on the west side, accomodation for Ministers and other officers of State.

The painting, by William Dyce (1806-1864), is located on the Grand Staircase, just below the Nursery Landing. The ceiling of the staircase is glazed with clouded glass divided into nine panels, but is protected at the exterior by another sloping roof of reinforced glass. The painting is framed with an unglazed gilt wooden frame and fixed to the wall, prohibiting access to the sides or rear of the plaster support.

William Dyce was associated with the Nazarene movement in Germany during the first half of the 19th century, and was a proponent of fresco painting in England throughout his life, executing works in the medium at the new Houses of Parliament, and the Buckingham Palace Garden Pavilion. Prince Albert commissioned an oil painting from Dyce in 1846, and was familiar with his work at Westminster. Having decided that the new staircase at Osborne should have a fresco, the Prince favoured Dyce and asked him to submit possible subjects for the painting. "Neptune entrusting the Command of the Sea to Britannia" was decided upon because of its fitting marine theme, and the final sketch was approved by January 1847. The painting took two months to complete, and is inscribed "Aug 2 to Oct 7 1847".

The painting is an allegorical composition intended to suggest Britain's supremacy at sea. Neptune is shown relinquishing his trident and crown, symbols of his authority, in recognition of Britannia's right to rule over the sea.

Photographic Record

Dyce fresco (NE wall) - Black and white prints

1961

G8706/1 13/12/61 Overall view 'Neptune entrusting the command of the sea to Britannia' Aug. 2 to Oct. 7, 1847.

G8706/4 13/12/61 Detail Neptune scene.

1966

G11201/1 20/10/66 Detail Neptune scene, with scaffolding.

G11201/2 20/10/66 Detail Britannia scene, with scaffolding.

G11201/3 20/10/66 West corner cornice, during conservation.

G11201/7 20/10/66 Detail cornice and upper edge of fresco.
G11201/8 20/10/66 Detail flaking at upper edge of fresco.
G11201/9 20/10/66 Detail flaking above Mercury.

1989

B890210 Feb 1989 Detail tritons horn, with grey scale.
B890211 Feb 1989 Detail head of Britannia, with grey scale.
B890212 Feb 1989 Detail Neptune's crown, with grey scale.
B890213 Feb 1989 Detail Neptune, with grey scale.
B890214 Feb 1989 Detail drapery, with grey scale.
B890215 Feb 1989 Detail figures, with grey scale.
B890216 Feb 1989 Detail Britannia, with grey scale.
B890217 Feb 1989 Detail Britannia's trident, with grey scale.
B890218 Feb 1989 Detail clouds, with grey scale.
B890219 Feb 1989 Detail clouds, with grey scale.
B890220 Feb 1989 Detail figures, with grey scale.
B890221 Feb 1989 Detail incisions, giornata and flaking.
B890222 Feb 1989 Detail crack, during treatment.
B890223 Feb 1989 Detail crack and lion, during treatment.
B890224 Feb 1989 Detail Britannia crack, during treatment.
B890225 Feb 1989 Detail triton, with grey scale.
B890226 Feb 1989 Detail figures, with grey scale.
B890227 Feb 1989 Detail date inscription, with grey scale.
B890228 Feb 1989 Detail date inscription, with grey scale.
B890229 Feb 1989 Detail crack, during, with grey scale.
B890230 Feb 1989 Detail surface and incisions.
B890231 Feb 1989 Detail surface and incisions, raking?
B890232 Feb 1989 Detail surface Britannia crack, during.
B890233 Feb 1989 Detail clouds, with grey scale.
B890234 Feb 1989 Detail drapery, with grey scale.
B890235 Feb 1989 Detail Mercury, with grey scale.
B890236 Feb 1989 Detail Mercury, with grey scale.
B890237 Feb 1989 Detail clouds crack, with grey scale.
B890238 Feb 1989 Detail Mercury, with grey scale.
B890239 Feb 1989 Detail clouds, with grey scale.

B890740 Mar 1989 Detail feet of Britannia, after treatment.
B890741 Mar 1989 Detail earth with crack, after treatment.
B890742 Mar 1989 Detail date inscription, after treatment.
B890743 Mar 1989 Detail feet, after treatment.
B890744 Mar 1989 Detail feet of Britannia, after treatment.
B890745 Mar 1989 Detail crack and lion, after treatment.
B890746 Mar 1989 Detail triton with horn, after treatment.
B890747 Mar 1989 Detail Britannia, after treatment.
B890748 Mar 1989 Detail figures, after treatment.

Dyce fresco (NE wall) - Colour prints

F890018 Feb 1989 Detail Britannia, with '67 treatment?
F890019 Feb 1989 Detail Britannia, during, with colour scale.
F890020 Feb 1989 Detail triton, with colour scale.
F890021 Feb 1989 Detail figures, with colour scale.
F890022 Feb 1989 Detail figures, with colour scale.
F890023 Feb 1989 Detail triton, with colour scale.
F890024 Feb 1989 Detail drapery, with colour scale.
F890025 Feb 1989 Detail Neptune, with colour scale.
F890026 Feb 1989 Detail crown, with colour scale.
F890027 Feb 1989 Detail trident, with colour scale.

F890028 Feb 1989 Detail figures, with colour scale.
F890029 Feb 1989 Detail Britannia, with colour scale.
F890030 Feb 1989 Detail date inscription, with colour scale.
F890031 Feb 1989 Detail date inscription, with colour scale.
F890032 Feb 1989 Detail surface, raking?
F890033 Feb 1989 Detail crack and lion, during.

F890034 Feb 1989 Detail clouds and sky, with colour scale.
F890035 Feb 1989 Detail sky with crack, with colour scale.
F890036 Feb 1989 Detail Mercury, with colour scale.
F890037 Feb 1989 Detail sky, with colour scale.
F890038 Feb 1989 Detail sky, with colour scale.
F890039 Feb 1989 Detail Mercury, with colour scale.
F890040 Feb 1989 Detail Mercury, with colour scale.
F890041 Feb 1989 Detail drapery, with colour scale.
F890042 Feb 1989 Detail surface, raking?
F890043 Feb 1989 Detail Britannia's feet, during, raking?
F890044 Feb 1989 Detail Britannia's feet, during.
F890045 Feb 1989 Detail Britannia's feet, with colour scale.

F890136 Mar 1989 Detail Britannia's feet, after treatment.
F890137 Mar 1989 Detail ground, after treatment.
F890138 Mar 1989 Detail date inscription, after treatment.
F890139 Mar 1989 Detail figure, after treatment.
F890140 Mar 1989 Detail Britannia's feet, after treatment.
F890141 Mar 1989 Detail lion, after treatment.
F890142 Mar 1989 Detail triton, after treatment.
F890143 Mar 1989 Detail Britannia, after treatment.
F890144 Mar 1989 Detail figures, after treatment.

Bibliography

C. Babington, 'The technique and restoration of the frescoes by William Dyce', unpublished dissertation, Courtauld Institute of Art, London, 1988.

J. Charlton, Osborne House, EH guidebook, HMSO, 1960.

W. Dyce, 'On the employment of a solution of starch in fresco painting', 6th report of the Commissioners on the Fine Arts, 1846, appendix 4, 11-19.

M. Pointon, William Dyce 1806-1864, London, 1971.

S. Rickerby, Osborne House Isle of Wight: The conservation of a nineteenth century fresco by William Dyce, Internship Report, English Heritage, Jan. 1989.

2 General Audit Information

Property name	OSBORNE HOUSE	County	Isle of Wight
Region	South East		
Location	Main Staircase		
Orientation	NORTH-EAST WALL		
Century 19th	Date 1847	Height (cm) 410	Width (cm) 300
Auditor(s)	TM, JD	Start date	28/02/95

Overall condition score 1

Recommendations

Areas of retouching (which date from c.1989) are slightly visible and therefore disfiguring to the overall appearance of the painting. Although not a priority it may be preferable to adjust these areas at some stage.

The condition of the fresco should be assessed periodically to ensure no deterioration has occurred.

3 Audit Information: Technique

Property name	OSBORNE HOUSE			
Region	South East	County	Isle of Wight	
Location	Main Staircase			
Orientation	NORTH-EAST WALL			
Century 19 th	Date	1847	Height (cm) 410	Width (cm) 300
Auditor(s)	TM, JD	Start date	28/02/95	

Overall Condition Score 1

Stratigraphy

Layer type	Support Layer	Specific condition Score	1
Thickness	? cm		

Comments

No access is possible to examine the support as the panel is framed by a plaster moulding attached directly to the wall. Babington (1988) described the probable type of support: '...at the House of Lords, Dyce's frescoes are on a secondary support of laths approximately 1cm thick, with an air space between it and the wall, and so this is likely to be the solution adopted at Osborne. The support is attached to the wall, probably with perpendicular wooden battens approximately 3 cms thick (see letter from Dyce to Barry, April 24th 1849, see Appendix). 16 air vents are cut into the base of the frame and are approximately 7 cm in length and 4 mm in width. There are likely to be similar air vents at the top of the fresco. No records of the support survive...The support is likely to be in good condition because the super-imposed plaster ground shows little signs of movement or detachment.'

Layer type	Render Layer 1	Specific condition Score	1
Thickness	(?) cm		

Comments

According to Babington (1988) the render layer structure is likely to be: 'Probably two rough coats of mortar, and one fine finishing coat. The first coat is probably under 1 cm thick, the second over 1 cm, with a skim coat of approximately 3mm (the depth of the skim coat may be observed at the lower right-hand corner of the fresco).'(Babington 1988: Tech Report, 3-4)

The plaster is composed of lime and sand, probably in proportions similar to that employed at Westminster: 'For his fresco of the "Baptism of Ethelbert" finished in July 1846, Dyce used a skim coat of 2:7 lime:sand (see letter from Dyce to Eastlake, June 18th 1846). Dyce is likely to have used a plaster of similar proportions and quality since he employed the same plasterer at Osborne, and requested a supply of lime from the Houses of Parliament...' (Babington 1988: Tech Report, 4) Rickerby (1989) states: 'The bottom layer [of render] -- of unconfirmed depth -- has a low lime content and large aggregate size, resulting in a crumbly mortar.' (Rickerby 1989:2).

Layer type	Render Layer 2	Specific condition Score	1
-------------------	----------------	---------------------------------	---

Thickness	(?) cm
------------------	--------

Comments

According to Babington (1988), based on information from Dyce's frescoes at Westminster, render layer 2 is likely to be: '...a skim coat of approximately 3mm (the depth of the skim coat may be observed at the lower right-hand corner of the fresco).'

The plaster is composed of lime and sand, probably in proportions similar to that employed at Westminster: 'For his fresco of the "Baptism of Ethelbert" finished in July 1846, Dyce used a skim coat of 2:7 lime:sand (see letter from Dyce to Eastlake, June 18th 1846). Dyce is likely to have used a plaster of similar proportions and quality since he employed the same plasterer at Osborne, and requested a supply of lime from the Houses of Parliament...' (Babington 1988: Tech Report, 4) Rickerby (1989) states: 'The upper layer [of render], c.3-4 mm thick, has an increased lime content and smaller aggregate size. This makes for a firmer but still quite coarse mortar; aggregate disruptions of the surface occur across much of the fresco.'

'Dyce used and adapted traditional methods of fresco technique. The plaster was applied in sequential giornate, and the design incised into the fresh mortar through a cartoon. The giornate usually follow broad elements of the design, or encompass smaller, more time-consuming features such as faces. Occasionally, awkward joins cut noticeably across the painting. The incision lines were used to indicate general features of the design, but not all are followed in the final execution...' (Rickerby 1989:2). 'The incisions are clearly visible, and regular, with an average width 1.5 mm and depth 1 mm. The incisions are bold and generally used as broad guidelines. Some incisions were not followed, such as on the trident on the far right...' (Babington 1988: Tech Report, 5).

One preparatory drawing and a fragment of a cartoon survive. The drawing, "Neptune and Britannia" (1847), is of oil on paper laid down on board, 31.7 x 47.8 cms, and now forms part of the Forbes Collection in New York. The cartoon fragment, "Neptune resigning to Britannia the Empire of the Sea", is a drawing in charcoal and pink chalk, on paper and canvas, 47.0 x 31.1 cms, and is now held at the V&A Museum.

Layer type	Paint Layer 1	Specific condition Score	2
-------------------	---------------	---------------------------------	---

Thickness	
------------------	--

Comments

The paint layer is fairly thinly painted with fluid brushwork. Flesh colours and details were more thickly applied with a small brush used to hatch and blend tones. White highlights are applied strongly [with] impasto... [using] fresco technique. However the addition of starch to some pigments is probable' (Babington, 1988: 5.2). Colours include artificial ultramarine, yellow and red earth, emerald green, lime white, black, and brown.

Identified pigments	Colours
---	black
---	brown
artificial ultramarine	blue
yellow earth	yellow
red earth	red
EMERALD GREEN	GREEN
lime white	white

4 Audit Information: deterioration and damage, added materials, treatment

Property name	OSBORNE HOUSE		
Region	South East	County	Isle of Wight
Location	Main Staircase		
Orientation	NORTH-EAST WALL		
Century	19th	Date	1847
		Height (cm)	410
		Width (cm)	300

DETERIORATION AND DAMAGE

Deterioration phenomena

Type pitting (surface)

Location Throughout the surface

Comments There appear to be small pits and/or accretions on the surface, which catch the light when seen from below. However, direct access to the painting was not possible to confirm this.

Type discolouration

Location Retouching

Comments Several areas appear a muddy grey-brown, especially within the clouds. These relate to the retouching done in the 1960s (see the EH 1966 photos). The sky was also repainted but has only slightly darkened. The retouching of the central crack within Britannia (dating from 1988) is also clearly visible, possibly due to fading or discolouration.

ADDED MATERIALS

Accretions

Type unidentified deposit

Location Throughout surface

Comments There appear to be small pits and/or accretions on the surface, which catch the light when seen from below. However, direct access to the painting was not possible to confirm this.

Type unidentified deposit

Location Throughout, in limited areas, especially north side

Comments These drip-marks which may relate to the fixative (a synthetic resin, Lascaux D 498-M in water) used during the 1988 treatment. Appear very fine (thin) and translucent.

Coatings/Coverings

Type repainting

Location Sky and clouds

Comments The blue of the sky was completely repainted (probably in oil) during the 1967 treatment. The clouds were also altered, giving them a muddy-brown appearance in places.

Type acrylic

Location Central crack through Britannia

Comments The 1967 fill/retouching was replaced in 1988. This involved a lime/sand mortar which was then sealed with an acrylic resin (Lascaux D 498-M) and retouched with watercolour and dry pastels.

Repairs

Type lime:sand

Location Central crack through Britannia

Comments The 1967 fill was removed in 1988 and replaced with a lime/sand mixture: '1 part sieved lime putty, 1 part silver sand, 1 part marble powder, 1 spatula of HTI, and a small amount of ochre pigment for colouring' (Rickerby 1989:4).

TREATMENT

Past Treatment

Type PRESENTATION/REINTEGRATION Date 01/01/00

Person Unknown

Comments There are no records of the restoration carried out previous to the 1967 campaign. However, K. Barakan, in a report from 1988, wrote: 'The sky in the painting was originally executed in synthetic ultramarine. This pigment is not suitable for use in wall painting technique even in tempera medium, and especially not in a damp climate. Ultramarine is sensitive to alkaline substances, and usually turns ashy grey, or in extreme cases, a brown colour. According to an ex-employee at Osborne, the sky and other damaged areas were made good by "painting in tempera" which became very unstable in the 1950's and could be brushed off as a blue dust.' This led to the heavy repainting of the sky and clouds during the 1967 campaign.

Past Treatment

Type FILLS/REPAIRS INSERTION Date 01/01/67

Person MOW/ under A.N. Stewart

Comments There are no records of the 1967 treatment, however, there are several letters in the Conservation Studio files which relate to the arrangements made for the conservation work. Barakan (1988) reports that: 'During conservation in January 1967, the edges of the cracks were leveled by rubbing with sand paper. This resulted in loss of paint 1-2" in width from each side of the crack. Polyfilla was used to fill the cracks, which were then retouched in distemper and later corrected in pastel to mask the paint losses. These repairs were not satisfactory, and a letter... was sent to the Studio which described the... [situation] as "deplorable".'

Type PRESENTATION/REINTEGRATION Date 01/01/67

Person MOW/ under A.N. Stewart

Comments There are no records of the 1967 treatment, however, there are several letters in the Conservation Studio files which relate to the arrangements made for the conservation work. Barakan (1988) reported that extensive repainting was carried out, especially of the sky and clouds: 'The sky has been completely repainted in bright blue because of damage caused by water leaks. Mercury's left arm, the torso, and the left arm of the triton holding the horse have also been overpainted. Judging by the black and white photograph of December 1961, flaking paint was also visible on the fishtail between Neptune and Britannia. Her golden dress was also overpainted. The left shoulder of the standing male figure on the right was damaged and overpainted.'

As noted above, Barakan described the retouching carried out on the central crack running through Britannia: 'Polyfilla was used to fill the cracks, which were then retouched in distemper and later corrected in pastel to mask the paint losses. These repairs were not satisfactory, and a letter... was sent to the Studio which described the... [situation] as "deplorable".'

Past Treatment

Type FILLS/REPAIRS INSERTION **Date** 01/01/88

Person K. Barakan

Comments In his report on the conservation work (dated January 1989), Stephen Rickerby noted: 'The new repair consisted: 1 part sieved lime putty, 1 part silver sand, 1 part marble powder, 1 spatula of HTI, and a small amount of ochre pigment for colouring. The high aggregate content was intended to simulate the coarse texture of the original fresco.'

Past Treatment

Type FILLS/REPAIRS REMOVAL **Date** 01/01/89

Person K. Barakan

Comments In his report on the conservation work (dated January 1989), Stephen Rickerby noted: 'The overpainting was first removed on and around the crack by cleaning with swabs of water, saliva, and methanol. The old fill (Polyfilla?) was then excavated using scalpels and pointed spatulas.'

Type FLAKE FIXING **Date** 01/01/89

Person K. Barakan

Comments In his report on the conservation work (dated January 1989), Stephen Rickerby noted: 'The small-scale and localised problem of flaking was the only endangering deterioration identified on the fresco. Susceptible areas were readhered with the acrylic dispersion, Lascaux D 498-M, 1 part diluted in 5 parts water. Initial wetting was achieved with 1:2 alcohol:water; immediately after, the dispersion was fed behind detached and blistered flakes with a small brush and the flakes pressed back in place.'

Type PRESENTATION/REINTEGRATION **Date** 01/01/89

Person K. Barakan

Comments In his report on the conservation work (dated January 1989), Stephen Rickerby noted: 'Before reintegration, the repair was sealed with Lascaux D 498-M as a surface preparation. Reintegration, using Windsor and Newton water colours and dry pastels, was intended to exactly match the original. Spot losses caused by the flaking paint, and abraded areas of the surface, were similarly reintegrated.'

Proposed Treatment

Type MONITORING CONDITION **Date** 28/02/95

Person JD/TM

Comments The condition of the fresco should be assessed periodically to ensure no deterioration has occurred.

Type PRESENTATION/REINTEGRATION **Date** 28/02/95

Person JD/TM

Comments The present retouching of cracks (which dates from c. 1989) is unfortunately slightly visible. It may be possible to modify the appearance of the retouchings to integrate them better with the original painting. However this is not an urgent priority.

1 Wall Painting Record

Property name	OSBORNE HOUSE			
Region	South East	County	Isle of Wight	
Location of painting	Nursery Landing			
Orientation	NORTH-EAST,NORTH-WEST,SOUTH-EAST,SOUTH-WEST WALLS			
Century 19th	Date	1847	Height (cm)0	Width (cm) 0
Subjects included	Various decorative motifs			

Description

The Marine Residence at Osborne was built for Queen Victoria as a country retreat in 1845-6, replacing an earlier mansion on the site. Osborne House was designed by Prince Albert and built by Thomas Cubitt. The Prince intended to evoke the architecture of Italy in his design, with its campaniles and open-air loggias, likening the view over the Solent to that of the Bay of Naples. The first stone of the Pavilion Wing was laid on the 23rd of June, 1845, and the royal family went into residence in September, 1846. The rest of the house (the two eastern wings) were not finished until 1851.

The Pavilion Wing is of rendered brick, fortified with iron girders. The ground floor contained the principal suite of Dining Room, Drawing Room and Billiard Room; on the first floor were the private apartments of the Queen and Prince Albert; and on the top floor were the Royal Nurseries. On the east side of the Pavilion Wing overlooking the courtyard, were the Household Apartments, and on the west side, accomodation for Ministers and other officers of State.

'The grand staircase opens onto a landing at second floor level which gives access to the nursery suite. The space is top-lit by a glazed roof, and is dominated by the fresco of Neptune by William Dyce. The two gallery corridors are arcaded and the walls are richly decorated with moulded plaster-work cornices and friezes which themselves are gilded and painted [with foliate swags and portrait roundels]. The lower wall spaces are divided into bays set with elaborate antique-work panels in blue and red.' (Welford, 1991:6)

From research into primary written sources and analysis of paint samples it was possible for Welford (1991) to deduce the sequence of early interior decorations. He states 'the initial wall decoration appears to have been a cream-coloured distemper, applied as a "builder's finish" when the house was completed in 1846. This temporary treatment was replaced c. 1852 with a decorative scheme conceived by Gruener and carried out by the contractor, Mr Moxton. Between 1857 and 1862 a third decoration was carried out by A. Muller. Accounts for the staircase are dated April 1862'. (Welford, 1991:5) The accounts - dated 15th April 1862 - refer to the 'second floor - for painting 4 panels in colours on vermillion ground... £12.0.0' and to 'preparing walls for ornamental paintings... large panels on a blue ground... £30.0.0' (Royal Archives, Privy Purse Osborne series, PP/OSB 213, in Welford, 1991:6).

Photographic Record

Decorative scheme - Black and white prints

- G11201/3 20/10/66 West corner cornice, during conservation.
- G11201/4 20/10/66 East corner cornice, during conservation.
- G11201/5 20/10/66 SE wall, detail flaking.
- G11201/6 20/10/66 Detail showing cleaning tests.
- G11201/7 20/10/66 Detail cornice, over Dyce fresco, NE wall.

Bibliography

Charlton, J., Osborne House, EH guidebook, HMSO, 1960.

Welford, P.M., A Report on Historic Paint Research carried out at Osborne House on the Isle of Wight, unpublished report of an internship at EH from the Courtauld Institute of Art/ Getty Conservation Institute Course in the Conservation of Wall Paintings, July 1991.

2 General Audit Information

Property name	OSBORNE HOUSE	County	Isle of Wight
Region	South East		
Location	Nursery Landing		
Orientation	NORTH-EAST,NORTH-WEST,SOUTH-EAST,SOUTH-WEST WALLS		
Century 19th	Date	1847	Height (cm)0
			Width (cm) 0
Auditor(s)	TM/JD	Start date	03/03/95

Overall condition score **2**

Recommendations

Ingress of moisture from the glazed ceiling above the painted decoration is known to have caused considerable damage in the past to both paint and plasterwork. During the audit inspection evidence of continuing infiltration was noted and therefore further remedial building works are required to repair the ceiling.

Following the results of research into the early architectural paint schemes (Welford, 1991) it may be possible to represent Muller's decorative scheme of 1862 in a more sympathetic manner. Welford discusses the alterations to the decorative work during the twentieth century. He states that 'despite the general policy of retaining the interiors as far as possible as they were left in 1901, there have been several interventions this century. These have naturally led to a rather confused presentation, where most of the elaborately painted and gilded areas still retain their original scheme, whilst the plain panels, doors, door cases and walls have been overpainted. The subtle tones of the early Victorian decoration have, during the course of several overpaints, become more and more divorced from the original colours, leading to a preponderance of drab 'battleship greys' and aggressive pinks and blues. Juxtaposed with the surviving original decorative work (which is of an extremely high quality) these zones give a particularly inappropriate effect.' (Welford, 1991:5)

It could be considered a possibility to redecorate overpainted areas in accordance with the 1862 scheme.

3 Audit Information: Technique

Property name OSBORNE HOUSE
Region South East County Isle of Wight
Location Nursery Landing
Orientation NORTH-EAST,NORTH-WEST,SOUTH-EAST,SOUTH-WEST WALLS
Century 19th Date 1847 Height (cm)0 Width (cm) 0
Auditor(s) TM/JD Start date 03/03/95

Overall Condition Score 2

Stratigraphy

Layer type Support Layer Specific condition Score 2
Thickness 50 cm

Comments

No access is possible to the support. The majority of the building is known to be constructed in brick and therefore it is likely that brick forms the support for the decorative painting on the nursery landing.

Layer type Render Layer 1 Specific condition Score 2
Thickness ? cm

Comments

No access to the render layer(s) in this area was possible during audit inspection. Surface inspection shows a smooth compact plaster layer to be present.

Layer type Ground Layer 1 Specific condition Score 1
Thickness ? cm

Comments

It appears from examination of existing scratches and minute damages that a cream/discoloured white ground layer is present.

Identified pigments Colours
--- white

Layer type	Paint Layer 1	Specific condition Score	2
-------------------	---------------	---------------------------------	---

Thickness

Comments

The paint scheme comprises ornate delicately painted designs. A full range of colours has been used. The paint appears to be bound in an oil or oil-based medium. In a few areas raised edges to blocks of colour appear to indicate the use of a stencil to execute areas of pattern. Welford itemises some of the pigments listed in early accounts, for example, emerald green and cobalt blue, and also a brown found on the frame to the Dyce fresco which he suggests 'may be the "Pompeian brown" mentioned in the 1862 bill in relation to the staircase moulding' (Welford, 1991:7).

Identified pigments Colours

---	purple
---	pink
---	brown
---	yellow
---	white
COBALT BLUE	BLUE
EMERALD GREEN	GREEN
vermillion	red

Analysis undertaken

Method POLARIZING LIGHT MICROSCOPY

Person Hughes for Welford **Date** 01/07/91

Comments Two samples were taken from the blue decorative antique-work panels -samples OSL 9 and OSL 10. In cross-section OSL9 reveals emerald green overlying cobalt blue. In cross-section OSL10 shows gold over yellow over cobalt blue.
One sample - OSL 11 - fro

Layer type	Paint Layer 2	Specific condition Score	3
-------------------	---------------	---------------------------------	---

Thickness

Comments

Numerous areas of design have been picked out with gilding.

Identified pigments Colours

gold leaf	gold
-----------	------

4 Audit Information: deterioration and damage, added materials, treatment

Property name	OSBORNE HOUSE			
Region	South East	County	Isle of Wight	
Location	Nursery Landing			
Orientation	NORTH-EAST,NORTH-WEST,SOUTH-EAST,SOUTH-WEST WALL			
Century 19 th	Date	1847	Height (cm)0	Width (cm) 0

DETERIORATION AND DAMAGE

Deterioration phenomena

Type cracking

Location Blue backgrounds to grotesque panels.

Comments Drying or 'alligator' cracks were noted to blue background areas. These cracks are likely to have occurred relatively soon after drying and may be considered an aspect of the original scheme.

Type damp

Location Ceiling above south-east wall.

Comments Moisture ingress appears to be associated with a leak from the glazed ceiling.

Type flaking

Location Ceiling above south-east wall.

Comments Flaking and loss of paint has occurred to the painted perimeter of the ceiling at the south-east side. This deterioration appears to be associated with moisture ingress.

Type coating - deterioration

Location General to areas of overpaint on light cream background.

Comments The date of application of this overpaint is not known. It appears to have been applied in an oil medium which has yellowed and darkened over time.

Mechanical damage

Type scratches

Location Various.

Comments Numerous small scratches have occurred at low level. The level of damage is consistent with normal wear and tear.

Type minor losses

Location South-east wall, top of stairs, low level.

Comments Small uncovering tests have been carried out to reveal underlying and original paint layers. This work forms part of an investigation of the architectural paint with a view to recreating the earliest decorative scheme.

ADDED MATERIALS

Accretions

Type dust

Location General surface.

Comments A small amount of household dust has accumulated. This is not considered disfiguring at present.

Coatings/Coverings

Type repainting

Location Various, noticeable on entablature, south-west wall.

Comments Many areas of the light cream background have been overpainted, at an unknown date. Unfortunately this overpaint has discoloured and is now relatively visible.

Type repainting

Location Grey frames to blue panels at low level.

Comments It appears that some areas of the original paint scheme have been overpainted using colours which differ from the early specifications. Welford (1991) identified grey overpaint in many areas. He comments 'the modern grey overpaint which many of the plain areas now show was sampled in several places... The standard application of "battleship grey" was found to have been applied during several phases of redecoration (up to seven in some areas) carried out this century.' (Welford, 1991:7)

Type Sympathetic retouching of losses

Location Various, particularly entablature, north-west wall.

Comments Recreation of losses was undertaken by conservators from the EH Conservation Studio in c. 1988.

Repairs

Type modern plaster

Location Cornice, plasterwork, north-west wall.

Comments Areas of moulded plasterwork were repaired c. 1988, prior to recreation of areas of paint loss by EH conservators. (Pers. comm. D. Gribbin)

TREATMENT

Past Treatment

Type FILLS/REPAIRS INSERTION Date 01/01/88

Person EH craftsmen

Comments Several areas of 'plaster flowers' were replaced due to their decayed condition. The original 'flowers' were suffering from water and soluble salt damage and were reported to have the consistency of 'soft cheese'. (Pers. comm. D. Gribbin)

Past Treatment

Type FLAKE FIXING Date 02/01/88

Person EH conservators

Comments Paint flakes were fixed back to the plaster surface using either PVA or Primal. (Pers. comm. D. Gribbin)

Past Treatment

Type FILLS/REPAIRS INSERTION Date 03/01/88

Person EH conservators

Comments Areas of paint loss were filled to match the surrounding surface using Polyfilla. Each fill was sealed prior to retouching with shellac. (Pers. comm. D. Gribbin)

Past Treatment

Type PRESENTATION/REINTEGRATION Date 04/01/88

Person EH conservators

Comments Paint losses were retouched using oil paint from which excess oil had been drawn out by absorbent paper. (Pers. comm. D. Gribbin)

Past Treatment

Type PRESENTATION/REINTEGRATION Date 05/01/88

Person EH conservators

Comments Areas of wear, damage and loss to gilding were replaced using gold leaf applied over an oil size mordant. (Pers. comm. D. Gribbin)

Past Treatment

Type UNSPECIFIED Date 06/01/88

Person EH conservators

Comments During conservation work several areas of overpaint - thought to date from the middle years of this century- were identified, i.e. to the cream background to the frieze. Although the overpaint had become slightly darkened it was deemed preferable to leave it in situ rather than risk causing damage to the underlying original during removal. (Pers. comm. D. Gribbin)

Proposed Treatment

Type MONITORING CONDITION **Date** 28/02/95

Person TM/JD

Comments Ingress of moisture from the glazed ceiling above the painted decoration is known to have caused considerable damage in the past to both paint and plasterwork. During the audit inspection evidence of further infiltration was noted. This should be rectified and the ceiling monitored for any signs of further moisture ingress.

Type PRESENTATION/REINTEGRATION **Date** 28/02/95

Person TM/JD

Comments It is understood from discussion on site (with Rowena Shepherd [Conservator, Historic Properties, South East]) and from small uncovering tests noted in situ, that architectural paint research has been undertaken. Uncovering tests reveal variations in colour between the present scheme and the earliest paints. Recreation of the original scheme may be considered.

Type STRUCTURAL REPAIRS **Date** 28/02/95

Person TM/JD

Comments Remedial building work to repair the leaking area of the ceiling should be carried out. It is understood from discussion on site (with Rowena Shepherd [Conservator, Historic Properties, South East]) that this work is in hand.

1 Wall Painting Record

Property name	OSBORNE HOUSE		
Region	South East	County	Isle of Wight
Location of painting	Prince Alberts Bathroom		
Orientation	SOUTH-WEST WALL		
Century 19th	Date	1830	Height (cm) 173 Width (cm) 133
Subjects included			
Allegorical figure subject			

Description

The Marine Residence at Osborne was built for Queen Victoria as a country retreat in 1845-6, replacing an earlier mansion on the site. Osborne House was designed by Prince Albert and built by Thomas Cubitt. The Prince intended to evoke the architecture of Italy in his design, with its campaniles and open-air loggias, likening the view over the Solent to that of the Bay of Naples. The first stone of the Pavilion Wing was laid on the 23rd of June, 1845, and the royal family went into residence in September, 1846. The rest of the house (the two eastern wings) were not finished until 1851.

The Pavilion Wing is of rendered brick, fortified with iron girders. The ground floor contained the principal suite of Dining Room, Drawing Room and Billiard Room; on the first floor were the private apartments of the Queen and Prince Albert; and on the top floor were the Royal Nurseries. On the east side of the Pavilion Wing overlooking the courtyard, were the Household Apartments, and on the west side, accomodation for Ministers and other officers of State.

Prince Albert's bathroom is located on the first floor, within his suite of apartments. The painting of Hercules and Omphale hangs in the bathroom, on the southwest wall, where it is framed, glazed, and fixed to the wall. It is signed and dated "A. Gegenbaur pinx: Rome 1830", and appears to be a replica of true fresco technique. It would therefore be contemporary with the work of the Nazarenes, a group of German artists living and working in Rome, who were responsible for a revival of true fresco painting at this time. Their influence can also be strongly seen in the work of William Dyce, whose fresco painting (also framed) can be seen at the top of the Main Staircase. Prince Albert was a strong advocate of the revival of fresco painting in Britain, and his ownership and interest in such a replica is significant.

The painting depicts Hercules and Omphale surrounded by putti. It appears to have been executed mainly in true fresco technique, using earth pigments. However, it now has a dark 'yellowed' tone which may be in part due to the application of wax in turpentine as a preservative in c. 1955.

Photographic Record

TM audit inspection.

DOE negative search;

Osborne House; thousands on negatives-no index. Needs to be searched if conservation is to go ahead.

Bibliography

J. Charlton, Osborne House, EH guidebook, HMSO, 1960.

A.N. Stewart, letter to Mr Jack 14/03/1955 in EH correspondence file.

2 General Audit Information

Property name	OSBORNE HOUSE	County	Isle of Wight
Region	South East		
Location	Prince Alberts Bathroom		
Orientation	SOUTH-WEST WALL		
Century 19th	Date 1830	Height (cm) 173	Width (cm) 133
Auditor(s)	TM/JD	Start date 02/03/95	

Overall condition score 3

Recommendations

Some treatment, including, flake fixing, light dusting/cleaning and sympathetic reintegration, is required. However, the present audit was undertaken without removal of the perspex sheet, and without access to the back of the painting. Any proposed timescale for treatment can therefore only be produced after the painting has been investigated directly and the technique and condition of the painting are better understood.

In addition it should be noted that whilst the perspex sheet currently provides protection from inadvertent mechanical damage it may also be producing a micro-climate which is contributing to active flaking of the paint layer. An examination of the environmental conditions affecting the painting should therefore be made and any necessary alterations made accordingly.

3 Audit Information: Technique

Property name	OSBORNE HOUSE			
Region	South East	County	Isle of Wight	
Location	Prince Alberts Bathroom			
Orientation	SOUTH-WEST WALL			
Century 19th	Date	1830	Height (cm) 173	Width (cm) 133
Auditor(s)	TM/JD	Start date	02/03/95	

Overall Condition Score 3

Stratigraphy

Layer type	Support Layer	Specific condition Score	3
------------	---------------	--------------------------	---

Thickness

Comments

No access is possible to examine the support as the panel is framed by a plaster moulding attached directly to the wall. Therefore it is not possible to ascertain whether the panel has a lath and plaster sub-structure (although the presence of lath etc. is highly likely) or whether there is an air space between the painting and the wall.

The method of fixing presumably gives structural support to the heavy fragment. In addition the fresco panel stands on a marble console table which probably carries the main weight of the fragment.

Layer type	Render Layer 1	Specific condition Score	3
------------	----------------	--------------------------	---

Thickness ? cm

Comments

No access is possible to examine the render as the panel is framed by a plaster moulding attached directly to the wall. Therefore it is not possible to comment extensively on the plaster render. There is evidence of cracking of the render in several places and some 'crumbs' of plaster were found on the marble table top. Preparatory techniques (giornate [day work plaster joints], direct and indirect incisions) are visible in the render surface.

Layer type	Render Layer 2	Specific condition Score	2
------------	----------------	--------------------------	---

Thickness ? cm

Comments

No access is possible to examine the render as the panel is framed by a plaster moulding attached directly to the wall. Therefore it is not possible to comment conclusively on the presence of a second render layer, however more than one coat of plaster render is highly likely to be present.

Layer type	Paint Layer 1	Specific condition Score	3
------------	---------------	--------------------------	---

Thickness

Comments

It appears that the primary paint layer was probably executed using a fresco technique. Cross-hatching has been used to form areas of shadow.

Identified pigments Colours

---	green
---	brown
---	red
---	white

Layer type	Paint Layer 2	Specific condition Score	3
-------------------	---------------	---------------------------------	---

Thickness

Comments

It appears that the painting may have been completed (or slightly altered later) using a secco technique. This layer is more opaque than the true fresco layer. Blue pigments are traditionally applied in an additional medium after the lime binder of the fresco has carbonated. Flaking has occurred in several areas of the painting, apparently in areas where paint layer 2 is present. Where flaking has occurred it is often possible to see a 'wash-type' underdrawing.

Identified pigments Colours

---	brown
---	blue
---	white

4 Audit Information: deterioration and damage, added materials, treatment

Property name	OSBORNE HOUSE		
Region	South East	County	Isle of Wight
Location	Prince Alberts Bathroom		
Orientation	SOUTH-WEST WALL		
Century 19th	Date	1830	Height (cm) 173
			Width (cm) 133

DETERIORATION AND DAMAGE

Deterioration phenomena

Type loss of cohesion (render layer)

Location Render layer

Comments A small amount of pitting and loss of minute plaster fragments has occurred.

Type flaking

Location Paint layer.

Comments In limited areas (secco paint?) quite extensive loss due to flaking has occurred. In several areas losses have been retouched and then further losses have taken place, leaving islands of retouching. This is an indication that deterioration may be active.

Type cracking

Location Several.

Comments Cracking of the render has occurred in several places. Some minor flaking, associated with the cracking, has taken place.

Mechanical damage

Type minor losses

Location Low level, especially right side.

Comments Probably accidental damage. The painting is in a vulnerable position, it's lower edge being at approximately waist height. The painting is currently protected from mechanical damage by a perspex sheet set into the plaster frame with ventilation holes at top and bottom.

ADDED MATERIALS

Accretions

Type dust

Location Especially at base of frame.

Comments Grey household dust has collected behind the perspex cover at the base of the plaster frame.

Coatings/Coverings

Type perspex covering

Location Surface.

Comments A sheet of perspex was fitted into a timber frame (with apertures at top and bottom to allow the air to circulate) attached to the plaster frame in c. 1955. (See past treatment for further details.)

Type repainting

Location Over cracks.

Comments The edges of cracks have been overpainted to disguise their presence, however this paint has now darkened and is fairly conspicuous. The overpaint has an oily appearance.

Type Sympathetic retouching of losses

Location In losses.

Comments A matte (casein/gouache?) infilling of losses is present. This work may date to c.1955 (see past treatment). Unfortunately further losses have occurred, leaving islands of retouching.

Repairs

Type unidentified

Location Upper left corner.

Comments A.N.Stewart (14/03/1955) recorded 'on the top left hand corner is a repair to the plaster, which could have been done when the fresco was originally fixed'.

Type modern plaster

Location Various hair line cracks.

Comments A.N.Stewart (14/03/1955) recorded 'a certain amount of hair cracks over the surface of the painting' and recommended 'some of the larger hair cracks could be filled and retouched'. The appearance of the painting during audit inspection indicates that filling of hair line cracks has probably been carried out.

TREATMENT

Past Treatment

Type FILLS/REPAIRS INSERTION **Date** 01/01/01

Person Unknown

Comments A.N. Stewart (14/03/1955) recorded 'on the top left hand corner is a repair to the plaster, which could have been done when the fresco was originally fixed'.

Type PRESENTATION/REINTEGRATION **Date** 01/01/01

Person Unknown

Comments A.N. Stewart (14/03/1955) recorded 'attempts have been made to retouch... and the retouching has darkened'.

Past Treatment

Type APPLICATION OF COATING **Date** 11/02/55

Person A.N. Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'It is intended to glaze the painting and a frame has been fitted with apertures at top and bottom to allow air to circulate'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Past Treatment

Type APPLICATION OF COATING **Date** 11/03/55

Person A.N. Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'When thoroughly dry the painting should have a coat of beeswax and turpentine'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Type CLEANING **Date** 11/03/55

Person A.N. Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'The fresco needs dry cleaning with putty rubber after careful dusting'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Type FILLS/REPAIRS INSERTION **Date** 11/03/55

Person A.N. Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'Some of the larger hair cracks could be filled ... the flaked portions filled where need be'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Type FILLS/REPAIRS REMOVAL **Date** 11/03/55

Person A.N.Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'Some of the larger hair cracks could be filled ... and old retouching removed... the discoloured paint in the left top corner should be removed'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Type MONITORING CONDITION **Date** 11/03/55

Person A.N.Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following;
'Mr Meade and I examined the above painting on the 11th March. This painting which seems to be in true fresco on plaster, measures 6'3" x 4'10" and depicts Hercules and Omphale with attendant putti. It appears to be fixed into the wall and has a plaster frame around it.
The damage to the surface is very slight, small areas of flaking appear here and there, but the areas surrounding them are in firm condition. There is no sign of loose flaking anywhere.
Considering the fact that this is a fresco which has been subjected to variations in atmosphere for many years, the painting is in a good condition. It is possible that some of the older flaking may have been caused by rubbing with dusters in the past, and new areas could have been brushed against during removal of furniture etc.
There are a certain amount of hair cracks over the surface of the painting, but these appear to be old and not likely to open. Attempts have been made to retouch one or two, and the retouching has darkened. On the top left hand corner is a repair to the plaster, which could have been done when the fresco was originally fixed, again the old retouching has darkened considerably.'
N.B. A sketch showing regions of flaking and old retouching is appended to this letter.

Type PRESENTATION/REINTEGRATION **Date** 11/03/55

Person A.N.Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'Some of the larger hair cracks could be filled and retouched and old retouching removed. The flaked portions filled where need be and then retouched to the original colour. The discoloured paint in the left top corner should be removed and the area repainted'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Type UNSPECIFIED **Date** 11/03/55

Person A.N.Stewart and Mr Meade

Comments A letter in the EH correspondence site file from A.N. Stewart to Mr Jack, dated 14/03/1955 records the following recommendations: 'It would be impossible to restore this painting before Easter (when the Royal Apartments are being opened) and I suggest the work should be carried out in October, when the Apartments are closed'. There is no record of actual treatment in the files, however the current appearance of the painting seems to indicate that it was in fact treated at this date.

Proposed Treatment

Type CLEANING **Date** 02/03/95

Person TM/JD

Comments Light cleaning to remove dust from the base of the painting is required.

Type FLAKE FIXING **Date** 02/03/95

Person TM/JD

Comments Some flake fixing is required.

Type PRESENTATION/REINTEGRATION **Date** 02/03/95

Person TM/JD

Comments Losses are bright white and detract from the appearance of the painting. In addition, retouching of all losses would help to monitor any ongoing deterioration.

Type UNCOVERING **Date** 02/03/95

Person TM/JD

Comments The presence of the perspex sheet protects the panel from mechanical damage, however it could also be contributing to the deterioration and flaking which has occurred. A more detailed examination of the environmental conditions affecting the painting should be made. Any negative impact on the condition of the painting due to the presence of the perspex sheet should be balanced with the benefit of protection afforded by the perspex and a decision reached whether it should be left in position.

Type UNSPECIFIED **Date** 02/03/95

Person TM/JD

Comments Further analysis of the painting should be undertaken prior to treatment. It is of particular importance to attempt to identify any media present in the painting. During the nineteenth century numerous organic and inorganic media were used in conjunction with modified fresco techniques and any conservation treatment should be adjusted according to the original technique of the panel.
