

## **IDENTIFICATION DETAILS**

<b>TITLE</b>		Dr Andrew Knox Blackall Delivering the Harveuin Lecture
<b>ARTIST / SCHOOL</b>		Sir Joshua Reynolds, or after
<b>DATE</b>		mid 18 <sup>th</sup> century
<b>DIMENSIONS</b>	<b>framed</b>	1450 x 1200 mm
	<b>unframed</b>	1280 x 1020 mm
<b>MEDIUM &amp; SUPPORT</b>		Oil on canvas
<b>FRAME</b>		Gilded wooden compo frame

## **CONSERVATION TREATMENT**

The painting was removed from its frame.

The back of the canvas was dusted with a soft pony hair brush and a smoke sponge. Dust and debris were removed from behind the lower stretcher bar.

The front of the painting was surface cleaned with cotton wool and de-ionised water. White Spirit was used to remove the splash marks along the lower edge. This left an uneven surface that could only be corrected by re-varnishing the painting. Because the existing varnish contains a lot of wax, white spirit was used to remove some of the wax from the whole surface before applying a thin layer of MS2A resin varnish (10% in White Spirit).

The scuff marks and some of the more disfiguring drying cracks were retouched with MS2A and dry pigments.

The string and nails used to tie the expansion keys on the stretcher were removed. The keys were tapped to correct the canvas tension and tied with fishing wire held in place with a brass screw and screw cup on the stretcher.

The front and back of the frame were dusted. Loose gesso was consolidated with Plextol B500 adhesive. The losses were retouched with watercolour and gold imitation gouache. The lower wooden plaque was also consolidated with Plextol B500 and retouched with watercolour and gold imitation gouache.

The rebate of the frame was lined with brown gummed paper and black self-adhesive felt tape. The painting was placed in the frame and balsa blocks were glued to the corners of the rebate to prevent the painting from moving in the frame. The painting was secured in the frame with brass framing strips lined with self-adhesive felt tape, and brass screws.

A sheet of Melinex was stapled to the back of the frame and sealed with Filmoplast P90. This protects the back of the painting from dust and acts as a buffer against fluctuations in relative humidity.