

K0031 - Treatment report, 1993

NATIONAL GALLERY OF ART
PAINTING CONSERVATION DEPARTMENT

AFTER TREATMENT REPORT January 14, 1993

Giovanni Paolo Panini
Interior of the Pantheon
oil on fabric
1939.1.24 Samuel E. Kress Collection

DIMENSIONS: H. 128.3 cm (50 1/2") W. 99.1 cm (39")

SUMMARY

The painting underwent major treatment in 1992 in order to remove a very discolored, thick varnish coating which was severely distorting the intended tonalities and the quality of depth in the painting. The following information was gathered as the painting was being cleaned and regilded. These notes should be read in connection with the March, 1992 Examination Summary and Treatment Proposal as the then-existing condition of the painting.

The painting is on a seven-member stretcher on which the painting was mounted after the 1930 treatment by Stepan Fioletto. The fabric weave is significantly finer than that of the other Panini (St. Peter's) in the National Gallery collection. The threads count, twenty-two threads per cm in both the warp and the weft directions, was not compared to the other versions of the same image. Although the tacking edges have been removed, one can see unpainted fabric beneath the paper tape. This, and rather pronounced creasing on all four edges, suggests that the painting was not cut down. The dimensions of the painting are also very close to those of the other versions of the same image. What differs however, is that the National Gallery version was painted with an arched top within a rectangular canvas. The unpainted spandrels, which reveal the ground, were painted out to the edges in the 1930 treatment and scientific analysis revealed modern pigments in this area. This, however seems not to have been the first time that the painting was made to read as a rectangle and not an arched image. There is no evidence whatsoever that Panini himself extended the painting; the x-radiograph clearly reveals differences in the density between the two areas. Panini's use of a stylus to define the arc of the coffers stops at the edges of the arch and there is a clear buildup of paint, as if the brush was pulled around to define the arch. The arch does not fall directly into the edges of the rectangle but rather takes a horizontal step before the vertical drop.

The ground is a reddish, terra cotta color. Under the microscope one can observe large aggregates of translucent white

IDENTIFIER

DOC14339

ARCHIVAL ITEM TYPE

Conservation Report

CREATOR

National Gallery of Art, Washington, District of Columbia

DATE

1993

CITATION

National Gallery of Art, Painting Conservation Department Records

1 RELATED ART OBJECT

K31

Giovanni Paolo Panini

Interior of the Pantheon, Rome

National Gallery of Art, Washington, District of Columbia

RECORD LINK

KRESS COLLECTION DIGITAL ARCHIVE

<https://kress.nga.gov/Detail/archival/DOC14339>