

K1356 - Treatment report, 1993

NATIONAL GALLERY OF ART
PAINTING CONSERVATION DEPARTMENT

AFTER TREATMENT REPORT February 22, 1993

Francesco di Giorgio Martini
Nativity with God like Father
Tempera on wooden panel
1952.2.8 Samuel H. Kress Collection

DIMENSIONS: H. 83 cm (32 3/4") W. 57.5/8 cm (22 5/8")
SUBJECT: 75.

The conservation treatment of the NGA panel took place between February 1993 and December 1995. It was especially complex because of the need to coordinate the treatment with that of the Metropolitan Museum's *Nativity*. The *Nativity* had been recognized nearly 25 years earlier as a lower part of the NGA panel, separated sometime prior to c. 1900 when both panels were first documented as separate paintings. This after-treatment report will cover only the treatment of the NGA panel, until the two were joined in late 1990 and 1995 to be shown together in the Metropolitan's exhibition, *Painting in Renaissance Siena*. It will then include the work on both panels as a unified whole.

The cleaning of each panel took place in each respective museum: following the cleaning, the NGA panel was brought to the NGA for structural work by the MET's expert in this area, George Sisodia, and as a result of his treatment was transformed from its artificial oval shape to its original lunette form. The NGA panel was then returned to the NGA lab for inpainting. Shortly before the exhibition opened in December 1995, the NGA panel returned to the MET so that the NGA and the MET conservators could coordinate their inpainting with that on the other's section. The two panels were then joined temporarily in the frame for the exhibition.

The exhibition confirmed to the experts that it was most sensible to continue to display the two panels joined. Following the exhibition, the temporary join was broken, final structural work was carried out on the MET panel, and then a permanent join was made. Meanwhile, a legal agreement was reached between the two museums that the NGA and the MET would share the painting and that it would alternate five years in each museum. The painting came back to the NGA lab where the thin line of loss along the new join was inpainted and the painting was varnished locally.

CONSTRUCTION

Treatment confirmed that the original support was a poplar panel (DOC analyzed) with vertical grain, and once had an engaged frame. The presence of a vertical join could not be confirmed for sure but the x-radiograph shows a vertical piece of gauze-like fabric of irregular width, 2-4 cm wide, which runs the full height

IDENTIFIER

DOC15332

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



K1356

Francesco di Giorgio Martini

God the Father Surrounded by Angels and Cherubim

National Gallery of Art, Washington, District of Columbia

RECORD LINK

KRESS COLLECTION DIGITAL ARCHIVE

<https://kress.nga.gov/Detail/archival/DOC15332>