

# ANDOLSEK

CONSERVATION OF FINE PAINTINGS, LLC

**LOT: 218**

Leon Gaspard

Russian Peasants in the Snow, Mtn Forest

54-<sup>3</sup>/<sub>8</sub>" x 42-<sup>3</sup>/<sub>8</sub>"

Oil on Board

Signed Lower Left

Estimate: \$200,000 – 400,000



## CONDITION

**Support:** This painting is executed on fine linen that is attached to a 6-ply pulp board. The board has surface plane distortions and is bowed concavely. Delamination of board is apparent within three corners and in areas along the perimeter. Several nail holes are apparent along the perimeter. The board is in good condition overall.

**Paint and Priming:** Paint application is gestural and fluid, typical of Gaspard, with obvious areas of impasto throughout. The ground appears to be an artist prepared lead white (est.) atop a fine linen. Areas of loss are primarily limited to the perimeter of the painting.

# ANDOLSEK

## CONSERVATION OF FINE PAINTINGS, LLC

Areas of Loss include:

2" x 3/4" at top right edge

1/2" x 1/8" at upper right edge

Two - 1/8" x 3/8" along mid-right edge

2-1/2" x 1/4" along mid-right edge

2-1/2" x 1" within lower right snow passage

1/8" x 1/8" lower right corner

1/4 x 1/2" bottom center edge

1/4 x 1/4" lower left edge

1/4" x 1/4" mid-left edge

1/2" x 1/4" upper mid-left edge

1/4" x 1/4" upper left edge

Three - 1/8" x 3/4" top left edge

1/2" x 1/2" top center edge

1/8" x 1/8" top left edge

1/4" x 1-1/2" top right edge

Two 5" vertical hairlines cracks and one 4" diagonal hairline crack exist within the upper center sky area. 2-1/2" vertical hairline crack exists within the lower center foreground. Other than above areas of loss, the paint layer remains stable throughout.

**Surface:** A layer of environmental surface dirt sits atop a synthetic resin surface coating. UV light examination does not reveal any previous inpainting.

# ANDOLSEK

## CONSERVATION OF FINE PAINTINGS, LLC

### TREATMENT SUMMARY

The painting was examined and photographed as received. Treatment options were discussed with client.

All areas of lifting and loss were locally consolidated. A light layer of environmental surface dirt was removed from the paint surface with a mild detergent tincture and cleared with distilled water. A synthetic resin surface coating was then removed from the painted surfaces with the appropriate solvents.

The back of the original artist board was thoroughly cleaned. A vapor humidity treatment was applied to the back of the board. The board was placed on the vacuum heat table to relax the surface plane distortion. A custom 4-ply acid free board was supplied and attached to the back of the original artwork with a heat-activated adhesive. A custom 8-member strainer was fabricated and attached to the back of the acid free board and artwork.

Remnant brad-holes along the perimeter, and all areas of other loss were and filled and inpainted to approximate surrounding texture and color. Three remnant hairline cracks were filled and inpainted to approximate surrounding texture and color.

The appropriate finish varnish was spray applied to the paintings surface. The painting was then reinstalled in its frame.

#### **Materials:**

Consolidant: Dilute Beva 371™ thermal plastic adhesive

Heat Activated Adhesive: Beva 371™ thermal plastic adhesive film

Filling Material: PVA-based gesso

Inpainting Medium: Winsor Newton Watercolor

# ANDOLSEK

## CONSERVATION OF FINE PAINTINGS, LLC

Finish Varnish: Winsor Newton Artists' Matte Varnish (Larapol A-81 in white spirits)