DENVER ART MUSEUM

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Object ID: 1977.188 **Conservation ID:** CL1.1977.188

Conservator: Emily Brzezinski

Country: Mexico
Title: Standing Christ Child (Salvator Mundi)
Object Name: figure
Dates: 18th century
Medium: Carved wood, ground, gilding, polychrome
Dimensions: H: 33.5 in, W: 14.5 in, D: 9.75 in

Condition Description

Wooden Structure:

The join between the proper left wrist and arm is slightly mobile.

There is a missing section from the top front edge of the plinth. The raw wood and prior adhesive are visible along the break edge, and there is a loose splinter along the base of the break edge.

There are losses to the wood at the tips of the fingers on both hands. Break edges are stable.

There are cracks to the proper right upper arm and shoulder that have been previously repaired with an unknown adhesive. There are three holes in the same area that appear drilled into the sculpture at an angle into the shoulder, possibly reinforcing the repair. The holes are surrounded by losses to the paint and ground. The area around the holes appears stable, with minor flaking.

Two additional holes are located at the top of the head, and a third hole extends through the palm of the proper left hand. These likely held additional elements, such a halo.

There are several cracks to the wood and painted surface overall. Most notably, two vertical cracks are located at the back of figure and a horizontal crack runs across the front of the plinth. These cracks were likely caused by the wood's natural expansion and contraction in variable humidity. All cracks appear stable.

Painted Surface:

There are losses to the paint, ground, and bole over all surfaces.

The paint and ground exhibits extensive, fine craqueler, most notable on the figure. The paint appears largely stable and may have been previously consolidated. Some areas of paint are likely still unstable.

The paint and ground at the tip of the nose has been worn down to wood, likely from continued rubbing or touching.

The gilt areas appear heavily worn.

Remnants of red bole on the plinth suggest the areas was originally gilded. The surface appears to be overpainted and now has a greenish tone, possibly from the copper components in the paint or gilding tarnishing over time.

There is surface dirt and grime present on all surfaces.

Treatment Report

Treatment Start Date: 4/21/2021 **Done Date:** 5/4/2021

Treatment Report

1. The object was photographed in normal and ultraviolet light before treatment. (2 hrs)

2. All surfaces were vacuumed with a variable speed vacuum and natural fiber bristle brush. (0.25 hr)

3. Wet cleaning (6 hrs)

- Several cleaning methods were tested, including Ecosurf EH-9 in deionized water at approximately 4 CMC (0.4g/100 mL DI water) and a mild enzymatic solution. Major areas were cleaned with the approx. 4CMC Ecosurf EH-9 solution.

- The Ecosurf EH-9 solution was less effective in area of heavier grime, such as the ears, neck, legs, and hair. These areas were additionally cleaned with either 2% Triammonium citrate in deionized water at pH 8, or “Storr’s solvents”, containing Triton XL-90, citrate, and TEA at pH 9 (400 mL deionized water, 20g citrate, 15 mL TEA, 2mL Triton XL-90). Both solutions were applied with a cotton swab and cleared with deionized water. Choice of solution depended on the efficacy in various areas or layers of grime.

4. Several areas of paint seemed somewhat unstable during cleaning, including the proper right eye, both inner thighs, hands, and forearms. These areas were locally consolidated using 10% Aquazol 500 in deionized water. (2 hr)

5. The loose splinter of wood at the base and loose join to the proper left hand were stabilized with high tack hide glue and clamped into place. (1 hr)

6. Replacing mission section at front of the plinth (19 hrs)

- A mold was made of the corresponding back side of the plinth, cast from Easy Mold Silicon Putty. The Silicon Putty was coated in talc powder to prevent sticking, placed over the object, and allowed to set.

- Once set, the mold was removed from the object and the replacement section was cast using West Systems two-part 105 Epoxy Resin, glass micro balloons, and dry pigment.

- Old hide glue and grime was removed from the front break edge. The hide glue was softened with deionized water and removed mechanically.

- A barrier of high tack fish glue diluted with deionized water was applied to the break edge. Once dry, a second layer of approximately 50% Paraloid B72 in 90:10 acetone:ethanol was applied over the fish glue. This second layer has different solubility than the fish glue and additionally isolated the wood from the epoxy.

- The cast section was finished with hand tools. Where necessary, Modostuc and Paraloid B72 in acetone, bulked with glass micro balloons and dry pigment was used to fill short areas in the cast section.

- The cast section was attached to the front break edge using Paraloid B72 in acetone.

- The replacement sections was inpainted using Golden acrylics, matte medium, and cabosil fumed silica.

7. Fills to the proper right arm (2 hrs)

- A barrier layer of diluted high tack fish glue followed by 20% Paraloid B72 in 90:10 acetone:ethanol was applied to the holes.

- Modostuc was tinted with dry pigments (raw umber, titan buff, venetian red) to match the ground layer and applied to the losses. The large crack close to the shoulder was not filled.

- The fill was inpainted using Gamblin Conservation Colors.

6. The nose and losses above the proper left eyebrow to the paint and ground was inpainted using Gamblin Conservation Colors to match the ground layer. Given time commitments and the extent of the paint losses, additional inpainting would

require too much time and significant restoration. (1.5 hrs)

7. The object was photographed in normal illumination after treatment. (2 hrs)

Treatment Summary

Surface cleaning, stabilize proper left hand and plinth, minor inpainting

Hours: 34.00

Actual Costs

Contractor/Item	Hours/Quantity	Rate/Price per Item ($)	Subtotal ($)

TOTAL